

DON'T
BE A
STARVING
ARTIST

WRITTEN BY WYLAND®

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STARVING
ARTIST**

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WYLAND®





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my family, Steve Creech who edited all my writing, Gregg Hamby my Art
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Love to you all!

Wyland

*This book is dedicated to artists around the world
and all the art teachers who inspire us to be an artist.*

WYLAND

DON'T BE A STARVING ARTIST

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This is the best time in history to be an artist...

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Chapter One:

Don't Be A Starving Artist

Yes, it is true most of us growing up are told never be an artist or you'll starve to death. We have all heard the stories of the angry Bohemian starving artist. That certainly did not sound good to me when I was just starting out. I was told a career as an artist was virtually impossible — to find a real career as a lawyer, doctor, teacher — anything but an artist.

I was also told that successful artists had to be dead before they were known. The fact is that some artists who died sold their work for tens of millions of dollars. Vincent van Gogh, one of the great artists of the 20th century, died penniless, and in fact, it was known that he had only sold one painting in his entire life for \$100. After he died, his art most definitely became recognized. Eventually, an original painting by Van Gogh sold at auction for over \$100 million dollars.

I personally do not like this model and hope for something better. That's why I think it's important to be successful when you are a living artist so that you can enjoy it. I also did not like the angry Bohemian suffering starving artist model either. I decided early on that I would try a new art career that was more positive and involved creating a whole new

paradigm or model so that I may be successful right from the beginning and continue to be more successful throughout my professional artist career.

I have been an artist since I was three or four years old. I remember painting dinosaurs and Jurassic scenes. Art has always been a part of my life even in those early years. I remember when I was sixteen years old my mom said to me: “You need to start thinking about getting a job.”

I answered immediately, “I have a job; I’m an artist.”

And, to my luck, she went for it.

A few years earlier, my first grade teacher caught me drawing in the back of the class. I assumed she was going to lay into me for not paying attention to my lessons when she said, “Wyland, I want to see you after class.” But, instead, she sat down with me and told me she was an artist as well, and we drew together for about an hour. Then, as we finished, she said something amazing. She told me that I could be a great artist. That mentoring has stayed with me throughout my life. Even today, when I have a chance to mentor another artist, I always try to encourage them to stay on course.

If you’re an artist, art sits inside you, and you must create. The problem is the old stigma of people thinking that you couldn’t possibly make a living as an artist today. Nothing could be farther from the truth. As I said before, this is the greatest time to be an artist in the history of

the world. Why? Because people are interested in art. There are over seven billion people on the planet. With the Internet, you can develop your own virtual art gallery and studio and put your art in front of the world. If you want to be successful as an artist, you will be. It's that simple. It takes dedication and commitment and a lot of work, but all that investment eventually pays off.

I decided with this new book that I would share many of my secrets and wisdom on being a successful artist in the 21st century. I've had major artists befriend and mentor me early on. My favorite wildlife artist in the world, Robert Bateman, actually wrote the foreword to the very first book I published, which has now sold over 1.4 million copies worldwide. LeRoy Neiman, one of the most famous artists of our time, wrote me an incredible letter encouraging my art after he drove past one of my Whaling Wall murals in Hawaii. Neiman then actually invited me to have dinner with him in Honolulu, and we had a great conversation about art today.

I decided I would pay it forward and share my fine art knowledge with artists throughout the world. I wanted this information to be free to artists around the globe. With this in mind, I will have a downloadable version of the book free to all of you artists out there today. So enjoy this book. It's for all of you in the hope that you will create a happy, prosperous life for yourself and all the people your art will touch.

“Anyone can be an artist, but to be a great artist takes practice...”

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Chapter 2:

Build A Fine Art Foundation To Build Your Career

When you're building a house, you need a strong foundation. This is true when building an art career as well. Most new artists never think of having a foundation as an art career; they just want to make art. It seems like all kids get into art in the beginning, but over time, many drop out.

For the young people who really love art, I encourage you to stay with it. As Walt Disney said, if you can dream it, you can do it. I've always liked that one. Too many young artists give up at an early age, but it doesn't have to be like that. If you are doing something like art, something that you really love, you have reached the pinnacle of success in life no matter how young. When your hobby becomes your career, that is the best of all worlds. What you're really creating is a lifestyle brand, a hobby that turns into a career, and that's what will be successful. Will you be rich and famous? That is entirely up to you.

In the 21st century, you have more opportunity to be a successful artist than at any other time in history. That doesn't mean it's going to be easy; you're going to have to dedicate your life to your art and work harder than you would at any regular job. Remember, as an artist, you are a brand.

Everything you do in life either supports your brand or diminishes it.

The great thing about being an artist is you get to dictate the art that you make and how it is marketed and sold in every aspect of your career. No two artists on earth are the same. Art is like DNA; it is yours alone. Of course, when we're starting out in our careers, we are influenced by and emulate many of the great artists we admire and respect. I suggest you learn from all the artists of the past that interest you, but in the end, work towards creating your own style and techniques that make your art distinctive.

Innovation is the best part of being an artist. New techniques and different media are in abundance for the artist today. I would encourage you to try virtually everything until you see what is a good fit for your art. In school, and throughout your formal education is the best time to try everything — painting, sculptures, drawing, ceramic, jewelry — take the time to learn everything you can. Even things that you don't think will be part of your art can still be the building blocks and foundation of your art life. Drawing is the one thing that most artists will tell you improves every aspect of your art. Going forward, try to draw each and every day if you can.

It's never too early to be serious about your art career. I was a serious artist even in junior high school. I had art exhibitions in the lobby of my school and sold my paintings to my teachers and friends' parents and anyone who was interested in my art. I remember selling original oil paintings for \$35. Recently, I sold my highest priced original oil painting for \$400,000.00 to one of my collectors. A few years before that I sold an original watercolor for \$97,000.00. This is unheard of for a living artist. I believe it's because of the foundation that I've built over years of being

a professional artist.

I actually started my art career mainly doing art festivals. I would exhibit my art at major art festivals and always try to paint live in front of people. People are always interested in watching artists create paintings, and it's a great way to engage them and pique their interest in your art. The other smart thing that I did was take the name and information of all the people who were buying my art and also people who were interested in it. I would do an exhibition of my newest works of art at my home and invite all of these people who were interested in collecting throughout the years.

It's pretty much the same today, except instead of having exhibitions at my home and studio, I opened a series of Wyland fine art galleries throughout the United States. Once or twice every year, I would visit the galleries and do shows. I would also paint live at the art exhibitions and meet and greet many of my collectors and people who were interested in my art. The key to your long-term success as a fine artist is knowing your collectors and inviting them to your exhibitions and other aspects of your life. They are the core of your success as an artist and support your work throughout the years. Remember, most people are collectors; they buy more than one. If you're nice to them, they are encouraged to support you throughout your life. If you're not, well...

One of the most important things that I talk about when I lecture or talk to schools or art students is to be a nice person. Have integrity, be genuine, be honest, and always look for ways to give back and support causes that you believe in. All of those things pay dividends over the years. Nobody likes an arrogant artist no matter how great they are or think they are.

“Artists must dare to be different...”

WYLAND

Chapter 3:

You Are The Brand

When I was a young artist growing up, I never knew what a brand was. Later I learned about Coca-Cola, Disney, General Electric; these were brands. I really had no idea that what I was doing with my art was building a brand.

My brand started very early in that I was always promoting my art doing shows, exhibitions at galleries and art festivals, sharing my art with people, doing projects that supported not only my art but the message of conservation with it. My brand really grew organically, and without even knowing that, I created one of the biggest and best fine art brands today.

It's really easy to look at yourself as an artist brand today. In reality, that is exactly what you are as you build your career. Think about it — every single thing you do either promotes or diminishes your personal art brand. The great news is you can be as creative as you want and create the kind of brand that you envision. Your brand can be simple or all-encompassing. You could have a national brand or a global brand. This is your chance to go Frank Sinatra-style ... you get to do it your way.

When you do things on your terms, it is very powerful. Also, don't

underestimate the power of collaboration. The mastermind theory where you get together with your friends, family, and peers and noodle around great ideas and innovations will grow your art brand. I encourage you to think big because it's a big world out there, and there are 7 billion people who are potential collectors of your art. Besides it takes just as much time to think small as it does big.

My Wyland brand has connected art and conservation since the beginning. Don't underestimate the power of something you believe in. If there is a cause that supports your art and your mission, go for it. Also, try to use your art for good in the world and give back from the sales of your art. It will come back to you tenfold.

“Artists have the keys to the universe...”

WYLAND

Chapter 4:

Be An Artist

Being an artist is probably the greatest gig on earth. I have never considered it a job. What I have is a hobby that got out of control. That said, I take being an artist seriously, and it is seriously fun. I never wanted to work a real job.

In fact, my mom tried to trick me into getting a job in the Detroit factories. Apparently, I wasn't cut out for the factory work as I was fired from three different jobs in three days from the Detroit unemployment bureau. The man there told me as I went in for the third job that if I got fired again, this would be a permanent stain on my record, and I would be an unemployable loser. That could have devastated most artists, but for me it was a badge of honor. When someone said, "You'll never make it; you're not that good," it only fueled my desire to be a successful artist.

I remember when I finally made the decision to commit myself to my profession. It took place after two years of art school at the Center for Creative Studies where I majored in fine art sculpture and painting. I was ready to leave the nest and make my way in the world. Around that time, I was asked to take out the garbage by my mom. As I approached

the trash can, I was greeted at the curb by one of my snobby neighbors who had heard I was moving to California. She said, “You may be a good artist in Detroit, but you’ll never make it in California.” I just shrugged. Maybe some artists would have been discouraged and taken her advice and stayed home, but I decided to use her words to be a successful artist whatever it took.

I’m not going lie to you — the early years were a little lean and challenging. It always seemed like I never had enough money, but I was living the dream. I was edging along as a professional artist in Southern California. That is when I learned that the harder you work, the more luck you have ... and the more success you have. Nothing replaces hard work, a great attitude, and integrity. It will rise above all the other challenges in life.

Artists and work ethic are two things that people see differently. I personally see them together. It is a fact that when you work for yourself you work harder than ever. It is also a fact that when people tell you that you can’t do something, you work hard to prove them wrong. Let that be the fuel for you to advance your art career and be successful so that you may one day give it all back and pay it forward. This is my call to action to you and all the artists around the world young and old: stay the course, be true to yourself. If you’re an artist, then be an artist.

“Share your art with the world...”

WYLAND

Chapter 5:

Go Pro

When does an artist leave school and decide to have a professional career in art? That's entirely up to you. I decided the moment I left college that I would dedicate myself to being a professional. Whether I was a starving artist or a very successful one, it really didn't matter. I just wanted to start and begin the journey.

Like any other professional business or career, it is best to have a strategic plan. I suggest you get a notebook and write out all your ideas, your goals, your dreams, even a mission statement with your art. State clearly your long-term and short-term goals and what you want to accomplish with your art.

One of the most important things that I've always done is get up every day and make art and try to get better. Try to improve your art, your technique, your skill, everything, but also continue to develop your business plan. Do you want your art to hang in fine art galleries? Do you want to open your own studio gallery? Maybe a virtual gallery online? Perhaps you want to shoot for art museums. All these things that you put down on paper and work for materialize. Whatever you put out in the

universe, you draw towards you. I like to write everything in a folder and check it off when the task is complete.

I was always told when I went to college that I shouldn't worry about the business of art, that I was a fine artist. I had major questions about that one. I told my professors, "Of course you have to worry about the business when you get out of school." If you want to be a professional artist, if you want to make a living, you have to understand the business side of art to accomplish that. To me it was simple, it was common sense, but at the time, a fine artist tended to stay away from the business side of things.

Simply put, that's bull crap. You should always understand every aspect of your art, including the business side. You don't have to do the business side, but you do have to understand how the art business works. You also need to understand deeply the marketing and promotion of a fine art career. Every aspect of the art career demands that you be a complete artist today to be successful.

I have to tell you that I enjoy all the aspects of my art from creating the art to marketing it to sharing it with my collectors to promoting it. I think it's a great balance that I strive for. The artists who have a grasp of all aspects of art are the most successful of all. They also seem to be the happiest. I know I am when someone collects my art. It is like applause, and I am very honored and grateful by it. My joke to my collectors is, keep collecting so I don't have to get a real job. The key here is a balanced art career, where you are the most centered and not self-centered.

Will there be challenges? Of course. Will it be amazingly hard? Yes. Will you fail? More often than you think. But it is the greatest job any human could have. People today respect artists and art, and as your career grows, you begin to respect the art that you're making and your confidence grows. You can take real pride in knowing that you are continuing to advance the mission of your art and how it fits into the art world.

I was also an athlete, and I know it sounds odd to be competitive in art, but I think it's a great advantage. Not competitive in how you want to be better than this artist or make more money than that artist. Rather, I mean it's an advantage to be competitive in setting goals and trying to achieve those goals. You are trying to be the best artist you can be. All of these things are part of the artist going professional and having a career that you're proud of. You want a career that actually makes a difference.

“Fear less create more...”

WYLAND

Chapter 6

Publish, Publish, Publish And Then Publish Some More.

In the beginning, we artists strive to create a great body of original works of art. This will continue through our artistic life. I was very fortunate to start publishing some of my popular paintings early on. I realize after many years of painting that not everyone can afford an original painting. But the majority of them who love the art would love the opportunity to collect a limited-edition print or a limited-edition giclée on canvas or other media.

Over the years, I have published my art in many different media, including offset lithographs, stone lithographs, serigraphs, and cibachromes. Today, however, giclées seem to be the artist's preferred choice to replicate the original on canvas. All limited editions are hand signed by the artist and numbered, which gives them value and allows people to purchase the images for far less than an original.

For artists, this is fantastic because we can only create so many original paintings. By publishing, we can create edition sizes that are in line with what the market demands. When you are starting out, I recommend only publishing the very best of your paintings in very small limited edition

numbers. I'm talking editions of 50 or 100 pieces with approximately 10 percent of that going towards artist proofs. Artist proofs are personally highlighted by the artist to give them even more value. As your career gets going and more people begin to collect your art, you can raise the edition size to meet the demand for your limited editions. I also tried to create limited editions that are part of a series or can be collected from people who have collected earlier images.

This is an exciting time to be an artist because you can also be a publisher. In the past, few artists could afford to publish, market, and distribute their art, so there were big publishers and big art dealers that took care of that aspect of an artist's career. That model still seems to work for some artists, but for me personally, I like the control of publishing my own works.

I like all aspects of publishing as an artist. You get to determine how many images are in the edition, the number of artist proofs, which ones will be highlighted, and all aspects of your fine art. You also are not at the mercy of a publisher who has all the input, and sometimes considers the artist the last person to get paid. I like the artist, the creator of the works, to have one hundred percent control over all aspects of their fine art including publishing, distribution, marketing, and promotion.

Today, it's easier than ever to publish your own work. The first step is to research companies that scan and print on canvas and other media so the artist may get the quality he or she desires in the production. The great news is once the original work of art is professionally scanned in high

resolution, it can be reproduced on many different mediums. I like the giclée on canvas best because it replicates the original painting exactly. The artist can also embellish and add different colors and textures to the giclée on canvas, giving the piece more value.

The simple fact is that artists today can print their own money by publishing their works of art. And it's legal. The other great thing is that in the past you would have to publish the entire edition either in offset lithograph, serigraph, or another medium, and having to do this upfront can be tremendously expensive for the artist. Today's technology allows you to order and print your reproductions one at a time to keep your costs down. You can sell them and order them as they're sold.

Again, this is the greatest time in history to be an artist because the technology really supports everything that an artist creates today. I would recommend that the artists personally hand sign and number each of the limited editions and provide a certificate of authenticity with all the information about the limited edition and all aspects of the printing and other information. Do your research and find out the best way to begin publishing your art and providing the collectors the opportunity to enjoy these art pieces that are now affordable to the masses. I also advise the artist to go to galleries as well as the web to check out similar works of art and find out what they're selling for and what the price range is. Learn everything you can about the publishing business.

Artist/publisher: Yes, that's you today.

"It's a privilege to be an artist..."

WYLAND

Chapter 7

Promote Your Art Brand

Today is also the best time in history for an artist to promote their art brand. With social media and so many outlets that need content, the artist simply has to be creative and manage the promotion of his art today. For me, messaging should be very simple. Oprah Winfrey said it probably the best: keep it simple, only a few paragraphs, and for artists, let the image lead. Remember we are image makers, and the image should be the star in all our promotions.

To promote your art and your brand it is best to have an all-encompassing strategy. Never underestimate the power of the media and social media; put your heart and message out in front of the public. The first step is to write the most current biography of your background, share your history, and let folks know what you're currently working on. Try to get this down in a press release type format, and again, always include an image or two. Promote yourselves like the big-time brands. Do your due diligence and see how other artists are promoting themselves and then develop your own fresh way to share your vision with the world.

Also try to list your accomplishments, and maybe more importantly,

look always to achieve more and make it part of your legacy as an artist no matter how small or big. For me, every time I accomplished one of my goals, such as having an art exhibit at the gallery or painting a public mural or unveiling a new piece of art, I always tried to present what I was doing in the most dynamic way possible to get people excited about my art.

I also cannot underestimate the power of artists giving back, donating their works of art to help raise money for different causes that they care about. Also, always remember to network with the community and be part of the network that gets people talking about you and your art. Join art organizations and get your name out there as much as possible. I know this seems like a lot to do, but really, it's all connected.

Your art always must come first, you must make the best art you can make, but take at least 20 percent of the time to connect people to your art by promoting it. Make sure you always get a story out to the local media and let them know when you are having shows and exhibitions. Remember, no promotion of your art is too big or too small. Continue to always have your eye on the market and find out what other artists are doing and create your own path to success. Never in history has there been a better time for artists to network with a global community. Promotions should go hand-in-hand with the artwork and the project you're working on. They are symbiotic in every way; you can't have one without the other.

The simple truth is you can sit around in your artist cave and make great art — maybe some of the greatest ever made. But if nobody ever hears about it or sees it, it's not going to be good for the artist or anyone else. Plus, it's a lot of fun to tell the story of your art and get feedback. Most of it is very positive and encouraging, and I enjoy that aspect of being an artist. The key to success for an artist is to be a complete artist, to have the entire picture. The entire process should be exciting from concept to creation, to promoting and selling, and watching your career and collector base grow. That's what it takes to ensure a successful artist lifestyle brand.

“Believe in your art...”

WYLAND

Chapter 8

Get Your Art In Front Of The World

Today with social media, there really has never been a better time to get your art in front of the world. So be creative! Take advantage of these unique platforms. Look at the websites of other art galleries; you can even look at mine at wylandgalleries.com. This medium was made for artists. The great thing is you can be the gallery owner, publisher, artist, everything. There is nothing more empowering than creating and marketing your art your way. It is always frustrating to have your art in a gallery and be at the mercy of the owner. Now, you're the owner. You get to do it how you envision it. You also get to create the pricing and oversee every aspect of selling your art to the public.

Equally important is how you drive traffic and potential collectors to your virtual artist gallery. You can make your online gallery as professional and beautiful as any brick-and-mortar location by focusing on the art and the entire story behind it. Always photograph your best art with a professional digital camera. Also, remember to shoot some videos of you creating your art and talking about it. These can be also shared on your virtual gallery as people love to hear the story from the artist directly. The more information you have, the better it will be for the collector. Also, try to research people in your area who do digital scanning of artworks for reproduction. Once your artwork is scanned in high resolution, it can be used for your website and production of your art in different mediums.

One of the other aspects of marketing your art is to consider professional framing. I know some artists frame their own work, but I think it is much better to pay a frame company to do what they do best. Then build the cost of the frame into the price of your art. Of course, you can offer it framed or unframed, but I like to always offer mine framed and shipped, giving the collector one price for everything. I also like to have a lot of input with the framer so that the collector knows that the artist has chosen the perfect frame for the art that was created.

Also, try to have someone at your studio get a photograph of you when completing or finishing the work while you're at your easel. This will give the collector a sense of scale. It also is exciting for collectors to see the artist creating the works in their own studio.

Your virtual gallery is also a calling card to share with gallery owners and directors who are looking for new talented artists to represent and feature in their galleries. Don't forget to get all the information associated with the artwork that you created — original, medium size, oil, acrylic — any information that the collector would need to make a decision on whether to purchase your art. If it's a limited edition, make sure that you provide a certificate of authenticity on your personal stationery. You can look at examples of a professional certificate of authenticity for each work of art from other artists like myself. The certificate should have all the information about the reproduction, edition, size, etc., and should accompany any purchase for the collector.

At the end of the day, you want to be a professional artist, so you have to see how the other artists are doing it. Many artists won't share their techniques or ideas for marketing, but some will. If you look hard enough, you will find artists who like to collaborate and share and help other artists starting out.

Try and figure out the categories on your virtual gallery website. Originals are always the most prominent and most desirable for collectors, but you'll want to include additional categories for limited edition fine art, sculptures, drawings, and others. Try to feature your entire catalogue of art so that the collector can have multiple choices. Then, deliver on every promise you make. If you have beautiful art, good prices, and lots of integrity, you will find your fans will collect multiple works. In fact, my collectors collect an average of eight or nine different pieces of my art in their lifetime. That's called job security.

“The secret to creativity is innovation...”

WYLAND

Chapter 9

Art Galleries Or Not?

In the last century, art galleries were really the only vehicles to present, feature, and sell artist works. But that has all changed. You can do everything online. Or you can open your own galleries like I did. Now, there are more than thirty Wyland Galleries across the nation. As I've said, I believe in doing both.

Most artists will tell you it's very hard to get into a fine art gallery, especially if you don't have any history. The good side of having galleries represent you is that they invest all the money and do all the day-to-day work to sell the artist's work. When an art gallery and an artist work together, they can create a great business model. Unfortunately, most artists think the galleries make too much money —and most galleries think the artists make too much money. Being an artist with his own galleries, I see it from both points of view. The only way that this relationship can be successful is when the artist and the gallery are both equally happy with the collaboration. I consult many other galleries and artists about how best to have the perfect relationship.

My opinion is that the artist should establish a reasonable cost that the gallery will pay the artist when the piece sells. The gallery then adds

its markup, which is generally between 40 and 60 percent, maybe even higher depending on the gallery cost. Sometimes it seems excessive that the gallery is making these kind of margins, but having owned galleries in high-end locations like Lahaina, Maui, Waikiki on Kalakaua Ave., or in San Francisco at Pier 39, I can assure you that the cost of running a fine art gallery in these types of retail locations is very expensive. At the end of the day, if the gallery doesn't make a profit then the gallery will not survive and the artist will not make a profit, so that is a lose-lose situation.

The best result is for the artist to establish a reasonable wholesale price to the galleries that the galleries will pay to the artist when the art is sold. All fine art is generally consigned to the gallery until it is sold. When it is sold, the artist should be paid their artist price. That should be part of an agreement with the artist and the gallery. The agreement should be signed by both parties and summarize the artist's cost, payment terms, and other details to ensure complete transparency. It should state clearly the amount of shows an artist is willing to do annually and all other aspects of a professional art gallery-artist relationship. There are great books out there that you can find on artist agreements and contracts that I recommend. You don't have to re-create the wheel or hire some high-priced attorney.

Many artists are not featured in galleries and decide to do art festivals or sell their work via their virtual galleries. The key is to reach out to a wider audience with your art and present it to people who may be interested in buying it. Spend some time marketing and identifying different sources of distribution for your art. Some artists have brokers or managers who

sell to designers or collectors.

Really, it's all up to the artist to identify the best avenue for presenting their work to people for consideration. I actually do both. I feature much of my art through galleries that I personally own and via Wyland Galleries dealerships that are independently owned. I also have wylandgalleries.com, which encompasses the entire body of my fine art collection for sale to collectors around the world. The one thing you have got to remember is you don't cannibalize the very galleries that are selling your work. Remember, too, that the galleries have spent an enormous amount of money on building out their locations, paying landlords, utilities, insurance, and overrides to the directors and their staff. The artist should never back-door the very gallery that is telling their story and featuring his or her art every single day.

In fact, quite the opposite—you should actually feed collectors into the gallery to see your work and encourage them to buy at the galleries. This is called integrity. Now you can also have your own website and list the galleries that feature your art. You can even sell your works of art on your virtual gallery, but make sure you maintain the prices that the galleries sell at so there is consistency and again integrity. Each and every time people are becoming more comfortable buying on the websites so this is going to get better and easier in the future.

So gallery or not? I say both. I also encourage artists to create a live-work studio that can be used as a gallery and an office. Even better if you can buy the property so you can be your own landlord. That is the best of all worlds.

“Trust the process of creativity...”

WYLAND

Chapter 10:

Never Paint For Art Critics, Paint For Yourself

I am always amazed when artists only focus on art critics and what is popular at the moment. Most of the artists I know who do that are very unhappy. I like to say I don't paint for our critics—I paint for myself and I paint for the people.

When you're painting what you love, what you're passionate about, it comes through in your art. I strongly caution against painting for the art critics and every trend that comes along. First of all, it's probably not you. And who are these art critics really? I would like to see their art first. Art should be a pure expression of the artist. And where does the art critic fit into that? Nowhere.

I remember in the last century, many of the so-called artist stars were made by art critics and powerful gallery owners. Some of them were actually pretty good. But I'm sure many talented, hard-working artists missed out because the art critics gave him or her a bad review or no review at all. These self-important people are no longer necessary. I believe people can judge art for themselves. Collectors either like it or they don't like it. It's as simple as that. Art isn't better because some critic

said it was art. It is better when the artist puts his entire heart into his art and it comes through on the canvas, in the sculpture, or in the murals.

Simply put, good art is good, and there's nothing the critics can say about it. This is a wake-up call to all you artists out there for you to quit kissing up to these critics so that maybe you can get a small little article in a newspaper or an art magazine. You don't need it. You need to be faithful to who you are as an artist and keep developing your art, making it stronger and better. Create it and they will come.

As I stated before, this is the greatest time in history to be an artist because you can be your own art critic, you can be your own publicist, you can be your own gallery owner, you can be your own artist and you do not have to kowtow to anyone else's wishes. This is your time, artists. So seize the moment and get to work and share your art with the world. Don't let anyone tell you that your art is not good, that you'll never make it. If you're an artist, you already made it.

“Create something today that will live forever...”

WYLAND

Chapter 11:

Your Collectors

Immerse yourself with your collectors. Give them a great experience. Be professional in every way. Just because you're an artist doesn't give you the right to act differently than any other business owner. In fact, it gives you the opportunity to interface and get to know the collectors who give you the opportunity to have a successful career and life.

With social media, you can interface and connect with your customers. You can keep them posted on new works and sometimes just connect with them about other things. Be creative with how you present your art whether it's an original or a published piece or any other art that you have created. People love to know the backstory behind the work of art. Collectors also like to see the work in progress so it is important to try to capture photographs as the piece evolves into the finished painting. They also like to see the artist next to the painting or the newly released limited edition. The key is to try to get images of all of your work, especially the works that are in progress. After you have captured images of the work, make sure you take a moment and write about the piece and what inspired you to create it. The more information you share with collectors the more chance they will be interested in purchasing the work.

Another great way to connect with the collectors is to invite them to your shows once or twice a year. It is important to create a mailing list of your collectors and to always include them in any art exhibitions or shows you are having. It is also very important to follow up with your collectors with a thank you letter for their purchase. Remember, collectors collect—most collect more than one piece if you give them the type of collector experience that they deserve. Remember to develop a personal relationship with all of your collectors no matter how small. As the collectors become more successful in life, they have more opportunity to collect more major pieces from you in the coming years.

“Art is a journey not a destination...”

WYLAND

Chapter 12:

Network

Network every day, everywhere, with everyone. It's the best way to get your name and art out there in the public. If this isn't really your thing, make it your thing. Work on it. That's the only way to really get your art in front of people. It sounds simple, but take the time to talk to people and get to know them.

At some point, most people want to hear what you're doing. This is your opportunity to tell them about your art and what you're working on currently. People are actually interested in art and artists. Join artist groups in your community and city and other organizations like the Chamber of Commerce. Also, try to support different causes in the community both locally and nationally. This is a great way to network with other people who have similar interests and support charities. Be creative in how you network. The key is to do it often and with everyone you encounter. Some will be by chance, some will be with your creativity in reaching out to people you think might be interested in your art. The more you network the more successful you will be.

Today, people network on social media, and it is very powerful in getting

you in front of more people. Create the best website you can possibly afford. Show all aspects of your art and your life so that people can gain more insight into your artistic vision. To be successful as an artist, you need to have your finger on the pulse of what's going on in the art world and other things that connect to your work. Research what your niche in the art market is and go after it. The power to network today is better than at any time in the history of the world. A kid with a smart phone has more information at his fingertips than the president of the United States twenty-five years ago. So be smart and use all the tools available to you today to network and market your art for success.

“All great art is experimental...”

WYLAND

Chapter 13

Collaborate

There are many ways to collaborate as an artist. Many artists think that the art process is a solo one, and that is true most of the time. But there are other times when collaboration can elevate an artwork to a new level. When two or more artists work on a piece, it becomes larger than two. It actually becomes something totally unique in the art world.

In fact, most artists collaborate when they complete a sculpture—for instance, they collaborate with the foundry. The artist may complete the original in wax or clay, but the foundry enlists a group of people to create the molds, do the casting and the patina, and other aspects for a completed sculpture. Yes, the artist can do the entire process of sculpture, but I personally like to collaborate with a good group of people to create the best possible work of art.

For more than twenty years, I have been collaborating with other artists who specialize in a particular style of art. My first collaboration was with Roy Tabora, a well-known seascape painter from Hawaii. I had an idea that if Roy painted the seascape above then I could continue the painting below the waterline, giving the painting a different view from

two different perspectives into different artist styles. I call it the best of both worlds. Since that first collaboration I have enjoyed collaborating with other artists whose work is unique to mine. I think the collaborative artist will always learn something from the other artist that they may not have thought of when working on their own art.

For the collector, it's great because they get to collect two artists work in one purchase. The art created in a collaborative work is unique to all other works that the artists might have created individually. The other thing to think about is that it is a lot of fun and challenging to put two different artists visions together to create one. It's really the mastermind theory — that's when two minds working together make something greater.

There are collaborations in music as well. I remember when Aaron Neville and Linda Ronstadt put their two voices together in a song. It was magical. It's similar when two artists or more collaborate. There is a uniqueness about the collaborative art that stands apart from all others. The whole point of being an artist in the first place is to be creative and innovate. That is really the job of the artist.

“Be true to your art...”

WYLAND

Chapter 14:

License Your Brand

The opportunity for artists to license their brand is better than at any time in history. The Walt Disney Company is the largest brand on the planet today with over \$27 billion annually in licensing. SpongeBob licensing has exceeded over \$1.8 billion a year. Artists should consider licensing as a vehicle to not only create income but also to get their name and images out in front of the public in a creative way.

Like the big brands, an artist should have a strategy about licensing opportunities. Create a style guide that encompasses all aspects of your art brand. The first step is to capture high-quality digital images and scans of all of your artworks. Organize the images in different categories and subjects to feature in the style guide. You can also expand the style guide with different types of styles and other creative logos and icons that you create. Your style guide is your personal storybook of all aspects of your art and how you want it to be used in the creation of products.

Licensing art has become a big business globally today. Many artists have created billions in licensing dollars and millions for them personally in allowing the use of their image to be reproduced onto products such as

notecards, apparel, ceramics, candles, coffee mugs, and a multitude of other items. You also need to do research about licensing and artists and create a licensing agreement that you can execute with companies that will license your artwork. For instance, you may want to license a series of drawings on kitchenware—plates, cups, etc.—to a company that has the ability to replicate your art onto quality products. They also should have the ability to distribute these products to consumers and provide you with estimated sales and other information that will give you an idea of where the products will be placed and how much income you could expect each month or quarter.

This is a huge business and artists can reap the rewards of getting their art onto a wide variety of products that complement their art. The artist must also be careful to align themselves with companies that have their best interest and are established and reputable. There are major licensing shows that I would recommend artists attend to get a feel for the licensing business. There are also licensing magazines and other information available to the artist today. If you're an artist who doesn't like to make money, don't look at this opportunity. But be careful! There is a fine line between overdoing the licensing of your artworks and watering down your fine art career. For sure, there's a balance so you need to find it. At the end of the day, this is an opportunity that most artists should consider in building their personal art brand.

“Be the artist you want to be...”

WYLAND

Chapter 15:

Be A World Changer

They say that the smartest person ever to inhabit the earth was an artist. It was Leonardo da Vinci. Artists like Leonardo da Vinci were world changers. He was a Renaissance man. But don't let that intimidate you.

Today as artists we have the power to communicate to the widest possible audience in the history of the world through social media. Art has always been the most powerful medium on earth, and it continues today. You've heard the expression that an image or a picture is worth a thousand words. Paintings are powerful ways to not only inspire, but also to share the message of the artists. It is true that some art is just for art. That is great, but there is also art that carries a larger message, a cause that the artist wants to convey. And nothing brings that vision like art. Great art inspires and moves people in a way that nothing else can. This is why people go to art museums to be inspired.

When you look at yourself not only as an artist but also a world changer, it really is empowering. The key is to use your art for the things that you care about. When the power of art and a cause come together to inspire people, it can literally change the world. Today, artists and brands that

are cause-minded are the future. Old company brands and artists who don't care about people or causes will be extinct. People are interested in art that carries a powerful message. And it's up to the artist to bring that message to people in a creative way.

One of my favorite artists of all time was Walt Disney. He said, if you can dream it, you can do it. So think as big as you can. I always say that it's easier to think big; small takes the same amount of time and energy. People are attracted to artists who think big. Small minds and small thinkers don't really excite us.

Art has gone through many periods. From the beginning, the first artists actually painted murals on the sides of caves. A lot of the public art by people like Banksy, myself, and others appear on the sides of buildings. Art always revisits, but it should also add something new and original. This is the best time to be an artist and innovator today. There is so much content out there to inspire. There are so many great causes to investigate and incorporate into your art. So be an artist. Be a world changer.

“Art grows at the end of your comfort zone...”

WYLAND

Chapter 16:

Give Back

A long time ago, I was told as an artist I should always consider giving something back. It is true when you give something back, it comes back tenfold. I am grateful every day that I have the ability to create art. Never take that for granted. Give back—find your passion and your cause and always support as many people and charities as you can. Remember everything is connected in life. What you do for others will come full circle back to you.

One of my favorites is to always try and mentor young artists or kids. The seeds you plant in the hearts and minds of children and young artists grow fruit that will later help humanity. I truly believe that art can play a role in many causes today. Mine just happens to be conservation. I use my art to bring the conservation message and try to support as many similar minded people and organizations as I can each and every year. It also is just strategically smart to network and support these organizations that will certainly become more aware of your art and your effort to support different causes.

The first step is to find what you're passionate about. Let's say you're

passionate about music, and you paint musicians. Find out and research about causes that promote music, maybe music education in schools. The possibilities are unlimited. A good one for us artists is to try and protect art education in America. Every community in the United States has artists. All the artists should unite and ensure that each city and community have art education at their schools.

If you can't find an organization that fits your calls, start one. Gather the artists in your community together and unite to raise money and awareness to ensure that the schools in your neighborhood have an art program. Use your art to help raise money for art supplies and, in some cases, an art teacher. Whether or not giving back helps you financially is not important. Giving back and supporting causes supports your soul and gives you the inspiration to continue to make art that matters. The value of that is priceless and will inspire you to do more.

“Art is the currency of the 21st-century...”

WYLAND

Chapter 17:

Be True To Your School, Your Community

In America, we need to pay our lawyers what we pay our teachers and our teachers what we pay our lawyers. This way, we get more great teachers and less lawyers, and that's a great thing for America. In my opinion, teachers are the greatest assets we have in our country, and they need to be supported more than ever.

Art education is disappearing from many of our schools. Who thinks that's okay? I really don't know one successful person who didn't have at least some art education in their background. Whether or not you use art and become a professional artist, art inspires creativity in everything we do in life. We artists should be on the frontline to ensure that future generations have an art education equal to the other disciplines.

I would encourage all of the artists in America to take a stand and be a voice for art education. Be true to your school and ensure that they have a great art program. Get involved. Don't stand on the sidelines thinking that it's somebody else's job. Don't be an artist who is self-absorbed and only concerned about what you have and what you are doing. We already have too many artists like that. We need great artists like Robert

Bateman who has an amazing program called Get to Know Your Wild Neighbors. He has developed a program that encourages students to get immersed in nature.

Again, field trips and other opportunities that our generation had are quickly disappearing. There seems to be less and less money for these types of activities. A lot of it is due to litigation from scummy ambulance-chasing lawyers. All these things need to be addressed and the artist can certainly play a major role, as can all good citizens.

So again, I'm urging all of you to look at the big picture. Be part of something bigger than you. Support the cause for the arts and the future of arts in America and around the world.

“Champion artist rights...”

WYLAND

Chapter 18:

Pay It Forward

I spent a lot of time sharing with you the importance of paying it forward. Whenever you can, try to give. It can even be a small thing, like mentoring a young artist or a group of kids and sharing some of your wisdom or art technique. Whatever it is, pay it forward as much as you can. You really don't pay it forward for them; it's for you. Paying it forward enriches the soul and allows you to wake up with a good attitude knowing that you did something good.

How does this relate to being a successful artist? In my opinion, it's the only thing that makes you a successful artist. Yes, success is about selling art and making money, but it's also all about how much we give back and make a difference to others. Believe it or not, these things are connected. Many people today care as much about the art that we create as the work that we do in the community and the charities and people we support with our success.

Simply make this a habit of always looking to help your fellow humans. It's really the driving force behind my art. It's also fun helping others. It's very invigorating and empowering to know that you made a difference

in someone's life, no matter how small or how big. The key to being a successful artist is to be all encompassing. It shouldn't only be about how great the art is or how much art we sell, it should also be about what we do with this talent and opportunity that we have been given.

This is another great reason to be successful—so you can do more and give more back. They really go hand-in-hand. I know that the success of my company Wyland Worldwide supports the mission and programs of our non-profit Wyland Foundation. The more funding we have, the more programs we can develop and share. So artists, use the fire in your belly to be a successful artist so that you may support others. An artist's legacy should be more than just the art; it should be as much about the impact they had on the world.

“Artists should never give up on their dreams...”

WYLAND

Chapter 19:

Biggest Mistakes Artists Make

The biggest mistake artists make is not understanding that being a professional artist is a business. Like any other successful business, you have to have a sound foundation to build on. Take the time to develop a business strategy, a strategic plan that is all encompassing. Most of it is common sense. Unfortunately, common sense today is uncommon. Take some time and write down how you see your art company. Even if you want to be a pure artist, you still need to understand the principles of art business today.

The best thing about being an artist is we get to create our art and our business on our terms if we set it up right from the beginning. Create a business plan. Decide whether it's an advantage to be incorporated for your art business. Set up part of your house or studio as an office that is designated to the business part of your art. Set long-term goals and short-term goals as well as a daily to do list. Try to devote at least ten percent or more of your time to the business of your art — it will pay off. Plus, it's kind of fun to get away from the studio and focus on other aspects of your art. Never look at it as a job but an adventure. It sounds simple, but have fun with the entire process of being an artist — a successful artist both in art, business, and life.

Making great art should be the highest priority. The second highest is how to sell and market the art that you create. I've also heard artists say they don't want to sell this painting or that painting. I believe you should sell everything; you can always make some more. Probably the biggest mistake made by artists is thinking that just being a great artist is enough. There are many great artists in history who were unhappy and starved to death.

Another mistake that artists make is saying negative things against other artists who are successful. I am always grateful to hear when a living artist sold their painting for hundreds of thousands of dollars. Even dead artists like van Gogh and others like Warhol who sold paintings for tens of millions. That is always great for all artists because it means that it can happen. How many times have you heard artists say something disparaging about another artist? It only comes off as jealousy. It's a waste of energy. What you should focus on is putting good positive thoughts out into the universe. Whatever you focus on and project will come back to you. If it's negative, that's what you will have. If it's positive, that's what you want to have.

It's hard to do sometimes, but always take the high road. The other thing I see is artists who can only talk about themselves and when they're done talking about themselves, they want to talk about themselves some more. This gets very old very fast. So be aware of that at all times. I said this earlier: try to be a good person and a good human being. You don't have to be an arrogant a**hole. That does not serve you in any way. The

other adage about the harder you work the luckier you get really pertains to artists. So focus on being a complete artist, not a one-dimensional one. Have a 360 degree view of all aspects of your art career and take it seriously. But have serious fun. Develop the art brand that you desire. It's totally up to you.

“Be true to your art until the day you die...”

WYLAND

Chapter 20:

Be Rich In Art And Life

Being rich and successful as an artist should be all artists' goals. That shouldn't be the only goal, but being rich in art and life allows artists to have opportunities to do more. For some reason, many people think that artists shouldn't be rich or successful, but starving and struggling. This is a bad model that doesn't serve artists or anyone else. It's better to set goals and achieve them through dedication to being not only a great artist but also a great business person and entrepreneur.

Today, business and art go hand-in-hand. The secret is that the artist needs to know that, and that's what this book is really about. Empowering artists to be complete not only as great artists but great and successful business people who can use their art for things they care about. Again this is the greatest time in history to be an artist because you can also be many other things — a publisher, a gallery owner. Unfortunately, there are a lot of stereotypes and a lot of stigma attached to being an artist. They shouldn't be involved in the business. Does that even make sense? I believe it makes no sense, you have to at least understand all aspects of the professional art career.

One of the most important things about being a professional artist is always having integrity. Do what you say you're going to do. Under promise, over deliver, give the collector and everyone you meet more than they ever asked for and they will collect throughout your life and beyond. Live your life with honesty and integrity, and it will pay off in abundance. The care and attention you pay to others is the best investment you'll ever make.

Artists should never feel guilty about being successful and whether you are a millionaire, a billionaire or just somebody who's making a good living, as long as you're happy and contributing to your community, you have reached the pinnacle of success. Really for artists, it's a hobby that turned into a career. It's never easy being an artist or working for yourself, but it has to be one of the most gratifying careers on the planet.

“The aim of artists is to live and also to give...”

WYLAND

Chapter 21:

Pricing Your Art

Cataloging and pricing your art is very important. When you complete a painting or a sculpture, make sure you give it a title. Also, make sure when you sign it you put a 'C' inside a circle next to your signature to signify copyright protection. I also like to include a year. On paintings, I like to include the title, copyright, and date of the completed work. I also like to give it a specific number for inventory. In my case for example, I would write on the back of the canvas 'WO,' which stands for Wyland original, and the date, for instance 01/15/16 – signifying the date. If you inventory more than one that day, you can add on A, B, C, D, and so on. Try to keep a logbook with all the information about your original works like the date, the title, date number, size, media, and gallery location if it is consigned to a particular gallery. I also like to take a digital image of the front and back and keep an image bank of all of my original works.

It is entirely up to the artist to establish the price of the art. When establishing the prices of your art, look at comparable pieces by known and unknown artists and see what they're charging for their work. I generally price my paintings according to size. The smaller ones are less expensive, and the prices go up from there. A great way to organize your

pricing is by the size of the canvases you like to paint on from the smallest to largest. I also charge more for original oil paintings and acrylics than original watercolors on paper. I also do original ink paintings and charge a little less for them than original watercolors. At the lower end, I also sell original drawings in sizes including small, medium, large, and extra large that are extremely reasonably priced for originals.

It is also important to establish the suggested retail price for all the categories of your original works of art and limited editions in different mediums. After establishing the retail price, you want to consider next the wholesale price that the gallery would pay for your work. Having owned Wyland Galleries for thirty-eight years, I look at it from the artist and the gallery owner perspective. The best way is to establish a wholesale artist cost price to the galleries.

Most fine art originals are consigned to finer galleries. The artist should provide an agreement and a price list to the gallery, with the understanding that when the art is sold, the artist is paid his cost. (The artist's cost is often referred to here as the "wholesale" price.) The gallery keeps the rest. And everyone is happy. What the artist needs to know is that the gallery must make a profit for it to be sustainable. The gallery will generally mark up your cost at least 40 - 60%. Maybe even more if they are paying high rent or percentage rent to the landlord and have other costs. As long as the artist establishes the cost that he or she would like for their work, then this should not be an issue. Obviously if the artist's cost is too high

then it may make the retail to the gallery too high when they add their percentage on top of the artist's price.

Artists should keep a careful running inventory on original paintings that are consigned to various art galleries. The art gallery, too, should have a complete inventory of the artist's works at all times and provide a monthly sales report. There are only two ways to look at this. Either a painting has been sold or it is still on consignment. If the painting sold in the gallery, then the gallery must pay the artist within an agreed upon time period. Today, there is a multitude of art business books available with agreements and contracts that are specifically designated for the artist-gallery relationship. I suggest you review as many of these as possible and have the agreements customized to your art business.

“Artists are happiest when they create...”

WYLAND

Chapter 22:

Selling Your Art

Today, there are many places to sell your art. I started out selling my work in high school. I would have art exhibitions at my school and invite the teachers, parents, and neighbors. That was my first exposure to selling my art directly to the public.

Later, I started featuring my work at different art festivals around Southern California. Art festivals are great vehicles to display your art and learn the art business first-hand. You also learn how to frame and hang your art and refine your ability to sell your art to the public. I encourage all up-and-coming artists to consider doing art festivals. These venues are probably the best avenue to directly interface with people who are interested in your art. Sometimes a festival will charge money for the space, but if you work it hard you can definitely make your money back and more. The great news is when you sell your art at a festival, you get to keep all the money, not to mention all the collector's contact information for future sales opportunities. I also like the camaraderie of the art festival lifestyle. Art festivals are not for everyone, but for me, it was a great vehicle to jump start my career. There is a long list online of art festivals that happen throughout the United States each year.

Art galleries are also a great way to sell your work and get a lot of exposure. It is really hard to get into an art gallery in the beginning if you don't have a record or some type of sales history with your art. If you decide to pursue art galleries, be smart about it. Put together the best portfolio and the widest body of work you can. Create a lot of art and be prepared to bring a good sampling of your art that would inspire that gallery to feature you. Then make an appointment with the person in charge of the gallery. Don't just barge in there with your work. That drives owners and directors of galleries crazy. They already have their hands full with the current stable of artists.

Again, it is hard, but not impossible to get featured in art galleries. I suggest visiting art galleries and cities to see if they may be a good fit. Get the card of the owner or gallery director and tell them how much you enjoyed their gallery. Getting into a gallery is like a job interview. Be professional, be polite, be courteous. Try to show your art in its best light. Also, give the gallery some of the good things that you've been doing that complement your art. Your story is very important for a gallery to feature your art. The good news is galleries are always looking for the next great up-and-coming artist. So be that artist.

I also suggest to artists to open their own studio gallery. Find a retail location that can serve as a place to paint and work. If you're lucky, you will find a great location with lots of foot traffic. People love the idea of meeting artists at their live work studio and watching them work. It's not

for every artist, but it's a great way to connect directly with the people who are interested in your art. Keep in mind though that you do have to pay the rent and all the costs, but you have to do that anyway wherever you live. The artist live-work studio combines the entire package.

“Get even, be successful...”

WYLAND

Chapter 23

Loyalty Means A Lot

It is very important to protect the art galleries that feature your art in their territories. Never cannibalize your art program by placing it everywhere. I like to say, “When you’re everywhere, you’re nowhere.” Less is more. The fact that your art is only in a few places makes it more valuable. If people think they can get your art anywhere, then it has no real value.

When you’re considering galleries, consider where they will feature your art. It’s a big world, so it serves in the long run to protect the areas where the galleries feature your art. The other thing to consider is to keep your retail prices on your virtual gallery consistent with the retail price of art galleries that carry your art. Never undercut them. Remember, they have invested a ton of money to showcase you at their retail gallery. Show integrity and remember to promote those galleries at all times. Feature them on your own website. Don’t look at them as competition whether people buy from you or the gallery. The collector needs to know that you’re not going to undercut the price and that the galleries are not going to undercut your price.

There are also art brokers who sell to designers and other unique outlets.

The key is to establish local, national, and international art distribution for your art. It's entirely up to you on how much you want to sell and where and when you want your art to be sold and seen. Most artists always want to sell more, and of course, if you're prolific like I am, that is not a problem.

Inviting people to commission you to do a painting in your style for a particular size and place is another great way to sell art. You need to create a commission sheet with the information you will need from the collector to complete a commission. Again, use your intelligence to develop a chain of distribution for your art that you are comfortable with. It can be as small or big as you like.

If the artist and gallery have integrity the relationship will be substantial and grow. It sounds simple, but you'll need to work together to ensure success, both for the artist and the gallery.

“Use your art to change the world...”

WYLAND

Chapter 24:

Speaking And Communication

One of the most important aspects of being a successful artist is the ability to communicate. You don't have to be a Ted Talk speaker, but you do need to be the best communicator you can. I remember when I started having to speak in public I was like a deer in headlights. Believe me, public speaking gets better the more you do it, so practice, practice, practice.

The best public speakers are the ones that appear to be natural. Be yourself, but also try to learn public speaking skills. A great way to learn is to watch some of the best. I recommend going to YouTube and watching some of the TEDTalks by incredible speakers. The better you can communicate with your audience, your collectors, gallery owners, and the media the more successful you will be in selling your art. Again, the key is to be authentic, but also sound intelligent and professional. Practice in front of a mirror and then have your family or friends videotape you speaking. After watching yourself, you can gauge your speaking and communication skills.

It is said that writers write what they know, and artists, when it comes to communication and speaking, know more about their art than anyone.

Collectors love to hear the first-hand accounts of the artist lifestyle and the story behind the art that they create. It is actually a lot of fun once you get used to speaking and communicating about your art. Consider it the art of speaking.

As your art improves, so should your communication ability. The two go hand-in-hand in connecting a professional artist to his or her audience. Yes, it's true the art should speak for itself, but today, that's not enough. You need to be the complete package — a great artist, a great storyteller, a great communicator, and a great person. Learning to be a great speaker and communicator will go a long way in furthering your career and outreach to your collectors and communities.

The other skill that artists really need is the ability to listen. Some artists insist on doing all the talking. This gets old for a multitude of reasons. The best communicators are great listeners. So listen to your audience, learn to communicate, and build that relationship with the people who are interested in your art and life.

“Never take your art for granted...”

WYLAND

Chapter 25:

Artists Contracts And Agreements

Luckily, there are many books that feature actual contracts and agreements specifically for artists. I recommend getting a library of these books and using the agreements and contracts that relate best to your art business. Have these agreements and contracts ready to go at any time. It is always smart to have agreements with people who represent your art.

The time you spend organizing your agreements and contracts now will make your creative process a lot easier. They will also save you a lot of money and time when disagreements arise. When there's money involved, there are always differences. So it's always better to have everything in writing no matter how big or how small.

One small note here: I always advise artists — or anyone else — to be extremely careful when choosing an attorney. I have seen the good and the bad. Unfortunately, this country is very litigious, and frivolous lawsuits have not gone away. A bad attorney takes advantage of these situations, promises everything, then milks their client ... and then the case ends up settling anyway. I once saw a billboard in Miami called www.sueanyone.com. I thought it was a disgusting concept, but that's how it is in the real

world. If you have to use a lawyer, I urge you to get everything in writing up front. In America, anyone who brings a frivolous law suit and loses should have to pay all attorney costs. This would go a long way toward putting a stop to this terrible waste of everyone's time and money."

The good news is if you follow the agreements and contracts and deal honestly with people, your litigation exposure will be minimized, and that would be good for not only saving money but also saving your time, which is really the most valuable thing we have along with our health. If you have your health, your family, and friends and you're an artist, then you have everything, and that is something to be grateful for. I hope you enjoyed *Don't Be a Starving Artist*, and I wish all the artists in the world success in the 21st century.

Wyland
Artist of the Sea

Wyland Art Quotes

“Create art in the moment that will be remembered for generations to come...”

“Art is inside us...”

“Champion artist rights...”

“Anyone can be an artist but to be a great artist takes practice...”

“Be a friend to your art...”

“Your relationship with your art is sacred...”

“Insist on your art...”

“Art makes our souls blossom...”

“Respect your art...”

“Go confidently in the direction of your art...”

“All great art is experimental...”

“Artists should never give up on their dreams...”

“If you think you can be an artist you are...”

“Always view your art with new eyes...”

“Artists create beauty...”

“Great art never dies...”

“The secret to great art is a great artist...”

“The secret to creativity is innovation...”

“Art is truth...”

“Every day think, what if I try this?”

“What you do to other artists you do to yourself...”

“Get even. Be successful...”

“Always recognize fellow artists...”

“Create art. The world needs it...”

“Artists are happiest when they create...”

“Great art lives forever...”

“Art is a feeling...”

“Create it and they will come...”

“Discover your creativity and art every day...”

“Artists must study art history and then add to it...”

“Art gives immortality...”

“Always be a student of art...”

“Be happy with your art, it’s contagious...”

“Even great art won’t sell itself...”

“If you want to annoy art critics, be successful...”

"Visit art museums to be inspired..."

"Don't be a starving artist..."

"Work towards the big idea, and then make it happen..."

"Let your art be guided by your heart and mind..."

"Art is the pursuit of life..."

"For artists, art and nature come together..."

"Artists make dreams reality..."

"Art communicates like nothing else can..."

"In the beginning there was art..."

"Practice, practice, practice, then practice some more..."

"Creativity is the art of discovery..."

"Be a creative creator..."

"Aspire to succeed..."

"Art invites discovery..."

"Learn from your failures, they are great teachers..."

"The artist must be driven to succeed..."

"How do you know when a painting is finished? When it's done..."

"Resist artist paralysis..."

"Always be competitive against yourself and always try to be a better artist..."

"Believe in yourself..."

"Love your creativity..."

"Have a great attitude and it will reflect in your life and art..."

"Always think big, and believe in yourself..."

"Art is a successful life..."

"If you're lucky enough to be an artist you're lucky enough..."

"Be always the innovator..."

"Don't just learn about art history make art history..."

"Not only can you make it as an artist, you can have the best job on the planet..."

"Collaborate with other artists; create something different, unique and rare..."

"Ideas are currency..."

"Nothing an artist can do replaces hard work..."

"Art feeds the soul..."

“Don’t be a hater artist...”

“Art can change the world...”

“Art is life...”

“The passion of art inspires...”

“Share the wisdom of art...”

“Life lessons and art lessons are connected...”

“We must all champion art education in our schools...”

“Just being an artist is a success...”

“You don’t need permission to be an artist...”

“Artists always lead with the art...”

“Live the artist life you imagine...”

“There is no rest when you’re on artist duty...”

“The process of art is worth the journey...”

“Artists paint what they love...”

“Art is about creating yourself...”

“Art like music is a feeling...”

“Art is in us...”

“The dreams the artist dream are shared in their vision...”

“If you’re an artist you never work a day in your life...”

“It’s a privilege to be an artist...”

“It’s a success just to be an artist...”

“Art must be seen with eyes and felt with the heart...”

“Blessed are the artists, a life doing what they love...”

“Art can change the world...”

“Don’t be an artist hater...”

“Leave your ego at the studio door...”

“The one thing that every artist has in common is they were all once unknown...”

“The art life is the best life...”

“Art is its own language...”

“Art speaks truth, but sometimes lies...”

Note: Many of my artist quotes have been inspired by others. To all of them I give thanks.

Artist Biography

Renowned marine life artist Wyland changed the way people think about our environment when he started painting life-size whales on the sides of buildings in the 1980s. Wyland always thought big. And he never stopped.

Today, the Wyland name has become synonymous with the new generation of awareness about environmental conservation. Through his unique marine life paintings, sculptures, and photography, Wyland has inspired a generation about the importance of marine life conservation. His life – like his art – can find him anywhere around the world, at any time, from the Antarctic ice shelf on a photo expedition to document climate change to a grassroots journey down the Mississippi River on a mission of conservation.

The multi-faceted artist, SCUBA diver, educator, and explorer has hosted several television programs, including, “Wyland’s Ocean World” series on the Discovery Channel’s Animal Planet Network, “Wyland: A Brush With Giants” and “Wyland’s Art Studio,” a series for national public television. His mission of engaging people through nature-themed art and a more environmentally friendly lifestyle has led to strategic alliances with such notable organizations as the United States Olympic Team, United Nation Environment Program, and Walt Disney Studios, to name a few.

Wyland’s 100th and final monumental marine life mural, Hands Across the Oceans, a 24,000-square-foot, half-mile-long series of canvas murals with student artists from 110 countries, was displayed in October 2008 at the National Mall in Washington, D.C., and honored by the National Park Service, Smithsonian Institution, White House Council on Environmental Quality, and the U.S. Department of the Interior. In May 2010, the United Nations released six Wyland images for an international stamp issue

celebrating the 50th Anniversary of the Intergovernmental Oceanographic Commission.

Since 1993, the non-profit Wyland Foundation has set the standard for environmental outreach. In partnership with the United States Forest Service and National Oceanographic and Atmospheric Administration (NOAA), Wyland is actively engaged in teaching millions of students around the world to become caring, informed stewards of our ocean, rivers, lakes, estuaries, and wetlands.

The enormous extent of Wyland public artworks (it is estimated that his murals are viewed by more than a billion people every year), his award-winning art galleries, and community service projects have made him one of the most recognized and beloved artists in the nation. He is considered one of the most influential artists of the 21st Century, with artwork in museums, corporate collections, and private homes in more than one hundred countries.

For more information, visit wyland.com or contact 800-WYLAND-0
Wyland Worldwide, 6 Mason, Irvine, CA 92618

What People Are Saying

“Wyland is a Marine Michelangelo.”

USA TODAY

“Wyland is considered by many to be the finest environmental artist in the world.”

The Congressional Record,
Vol 139, No. 112 - Part II

“Your larger than life murals across the country have heightened the awareness of our precious ocean resources. I share your enthusiasm with respect to the powerful educational tool an ocean mural challenge can be to our students.”

Daniel K. Inouye, United States Senator

“On behalf of the United Nations Environment Program I would like to congratulate you on your very timely efforts towards preserving the oceans of the planet. I would also like to extend my sincere compliments to you on your extremely beautiful and ambitious work.”

Joanne Fox-Przeworski, Director,
Regional Office for North America, United Nations Environment Programme

“You are a globally recognized artist with the extraordinary gift for bringing the marine environment into the daily lives of children and adults, helping them appreciate its majestic beauty. Your talent and passion allow you to serve as a respected ambassador to the undersea world. With our common goal of ensuring the health of our seas, your inspirational creativity and NOAA’s rich heritage, our monumental partnership would be the perfect bridge connecting the worlds of art and science to preserve our precious resource.”

Conrad C. Lautenbacher, Jr., Vice Admiral Navy (Ret.),
Under Secretary of Commerce for Oceans and Atmosphere

“Cousteau made films and wrote books. Others take photographs. Some write, or sing or conduct research. Wyland paints, but he also conveys to an ever-widening audience his concern and passion for taking care of the natural systems that take care of us by involving us in spectacular, engaging, moving ways.”

Dr. Sylvia A. Earle, Founder,
DOER; Researcher in Residence, National Geographic Society

“Empowering young people through artistic expression is both effective and noble. I hope we’ ll have a chance to work together on these issues of common concern.”

C. Richard Allen, President and CEO,
National Geographic Ventures

“Your creative talents and your ongoing endeavors to inspire and educate young people about marine life and the beauty and fragility of the ocean are deeply appreciated. Through your paintings and murals, your public art, your research and teaching programmes you have encourage thousands to join in respecting and preserving this precious resource. I also share and commend you on your theme: “One person can make a difference” — a phrase I often use in my own public remarks.”

Kofi A. ==, Former Secretary-General, United Nations

“I’m honored... to be a part of your project, and I think the Wyland Challenge is a wonderful way of engaging millions of children in the ocean and conservation.”

Dr. Robert Ballard, Ocean Explorer

“You have given multitudes a glimpse of “the most beautiful things” and inspired a passion for nature in many.”

Carl Levin, United States Senator

“Wyland brings the voices of the great and intelligent mammals of the sea from the depths of the oceans into the hearts and lives of hundreds of thousands of people around the world.”

Jane Goodall, Scientist and Author

“Wyland’s impressive murals of our ocean planet have helped many people understand and enjoy the beauty and wonder of our incredible marine life.”

Barbara Boxer, United States Senator

"I wish to express my appreciation to the Wyland Foundation for partnering with the U.S. Forest Service to bridge the worlds of art and science to demonstrate connections between healthy forests, clean water and thriving communities especially through our collaborative FOCUS 'Forest, Ocean, Climate and Us' program. Thank you for your on-going efforts in conservation and your tireless support in connecting a new generation to the natural world around us."

Thomas L. Tidwell,
Chief of the United States Forest Service

"Whales and Wyland, Wyland and Whales. They fit together in a wonderful relationship. Wyland has dedicated his life and his art to the whales, and the whales in turn have received great benefit from Wyland's life and talent."

Robert Bateman, Wild Life Artist

"When I saw the beauty and shared the emotion of Wyland's art, my appreciation of the whale increased."

Lloyd Bridges, Actor

"A Whale of a Task — The Inc. 500: The Fastest-Growing Private Companies"
Wyland Studios

Inc. Magazine

"Planet Ocean, by the artist Wyland, is the largest mural in the world, measuring 105 ft high and 1,220 ft long (128,000 ft square). It is painted on the Long Beach Convention Center, CALIFORNIA and was completed on May 4, 1992."

The Guinness Book of Records 1995

"I was impressed with you and your work before but I am even more impressed now. Even though you show how it's done, I still can't imagine working that large and doing it so fast AND doing it very well."

Robert Bateman, Wild Life Artist

"Imagine the excitement when I discovered immense life size whales swirling and zipping about. What a tremendous imaginative undertaking, so in keeping with the environment, what great subject matter and how capably and beautifully this talented daring young artist has so boldly tied into this awesome task."

LeRoy Neiman, Artist

“Although it is impossible for any artist to depict the complete diversity of ocean ecosystems, Wyland comes close by creating a feeling of the mystery of the sea with a few sprays of color and movement.”

Jim Fowler, Scientific Animal Researcher

“Wyland is a phenomenon, a Johnny Appleseed covering the land with his oceans and whales. He reminds me of the days of barnstorming and circuses coming to town. He’s the daredevil going over Niagara Falls in a barrel or walking a tightrope between skyscrapers. He brings back a spirit that’s been somehow missing, a uniquely American entrepreneurial celebration of freedom and possibilities and endless afternoons of realizing dreams.”

Ken Twitchell, Muralist

“I was thinking of the many people in the city of Angels that have done great things for the world and environment and Wyland stands right at the top.”

John McConnell, Founder of Earth Day and the Earth Society

“Your art never fails to inspire, and bring us into contact with the beauty, diversity, and mysticism o our ocean planet and all its inhabitants. Thank you for your work.”

Roger E. McManus, President, Center for Marine Conservation

“Please accept our heartfelt congratulations for the splendid work of the Wyland Foundation on environmental concerns, along with our best wishes for continued success.”

R. E. (Ted) Turner, Vice Chairman, Time Warner

“Wyland, the artist on the grandest scale with a generous heart.”

Eugenie Clark, The Shark Lady

Wyland Accomplishments

1976

- Attended Center for Creative Studies, Detroit, Michigan, Painting and Sculpture Scholarship

1977

- Painted first California murals, “Diver,” “Old Sea Captain” and “Golden Bear Musical Stars”

1978

- Opened first Wyland Studio Gallery, Laguna Beach, California

1981

- Completed first Whaling Wall, Laguna Beach, California 140’ w x 14’ h, Dedicated July 9, 1981, artist’s 25th birthday

1987

- Completed Whaling Wall 13, “Orca’s A-5 Pod” Dedicated by Robert Bateman, Victoria, Canada
- Original painting “Orca’s A-5 Pod” Provincial Museum, British Columbia, Canada
- Completed Whaling Wall 14, Funabashi, Japan

1991

- Wyland — “The Power of One” — on PBS narrated by Leonard Nimoy

1992

- Completed Whaling Wall 33, Guinness Book of World Records, Largest Mural, Long Beach, California
- First coffee table book release “The Art of Wyland,” introduction by Robert Bateman

1993

- Founder— Wyland Foundation, a 501c3 non-profit organization
- Completed East Coast Mural Tour — 17 murals in 17 cities in 17 weeks from Portland, Maine, to Key West, Florida

1994

- Completed West Coast Mural Tour — 13 murals in 8 cities in 8 weeks from Alaska to Mexico

1995

- Who’s Who in American Art

1996

- Creator, “Whale Tail” license plates for the State of California, raising over 60.2 million dollars for California Coastal Commission education programs and outreach

1998

- Wyland Ocean Challenge of America Tour, “50 States in 50 Days,” celebrating the United Nations “International Year of the Ocean.” Painting ocean murals with students in fifty states at art schools, science centers, and museums
- Inducted into Diving Hall of Fame, Academy of Underwater Arts & Sciences
- Earth Day Peace Bell Award, United Nations, New York City
- United Nations Official Artist “International Year of the Ocean,” featuring UN stamp release, “Embraced by the Sea”
- NOGI Award, Underwater Arts & Sciences

1999

- NEA Magazine “Innovator” Spotlight, Wyland Ocean Challenge
- Completed Whaling Wall 84 with Sir Peter Blake, National Maritime Museum, Auckland, New Zealand
- Wyland Foundation Earth Day Awards. Celebrates state and national Wyland Ocean Challenge student achievements

2001

- Honorary Doctorate / Humanities, American Intercontinental University, Atlanta, Georgia

- Completed Whaling Wall 88, Destin, Florida, New World Record: 5.25 acres

2002

- John M. Olguin Marine Environment Award, Cabrillo Marine Aquarium, San Pedro, California
- Honorary Chairman, Orange County March of Dimes, Walk America
- Artist in Residence, Academy of Underwater Arts & Sciences
- Completed ceiling mural, Whaling Wall 89, Pearl Harbor, Hawaii

2003

- Founder Wyland ICON Award - winners include Jacques Cousteau, Lloyd Bridges, Paul Tzimoulis, John J. Cronin, Dr. Sylvia Earle, Dr. Robert Ballard, Ted Danson, Bob Talbot, Lottie and Hans Hass, Dr. Eugenie Clark, Stan Waterman, Rachel Carson, Ernie Brooks, David Doubilet, Zale Parry, and Rodney Fox

2004

- Wyland Ocean Challenge 17-City East Coast Clean-up Tour, from Portland, Maine, to Key West, Florida

2005

- Wyland Ocean Challenge West Coast Tour from Alaska to La Paz, Mexico. Program invited communities in three countries along the entire West Coast to participate in a series of coastal clean-ups and education events
- “Water’s Extreme Journey,” a traveling exhibition of life-size “clean water” mazes that families can venture through to learn more about their impact on marine based wildlife and water systems
- Climate change panel with Al Gore at the United Nations World Environment Day in San Francisco, California, panel of seven focusing on climate change

- Completed Whaling Wall 93, New Bedford, Massachusetts

2006

- Wyland Clean Water Challenge “Barging Down the Mississippi” — A 10-State Community Art and Conservation Tour
- Wyland Ocean Challenge Newspapers-in-Education program broke all NIE participation records when it was requested by over 1,000 classrooms and reached over 26,000 children
- Authored three new books published by Andrews McMeel Universal. The first, a large coffee table book, “Wyland: 25 Years at Sea,” as well as “Hold Your Water: 68 Things You Need to Know to Keep Our Planet Blue” and “Swimming Lessons: Nature’s Mothers”
- One-hour special on the Discovery Channel’s Animal Planet Network, “Wyland: A Brush With Giants,” explored the variety of large marine life - whale sharks to blue whales - in the Sea of Cortez
- Opened first boutique hotel, the 406-room Wyland Waikiki in downtown Waikiki, Oahu, featuring all aspects of Wyland art

2007

- Named an official artist by the USOC for the 2008 Olympic Games in Beijing, China
- Launched the Wyland Clean Water Mobile Learning Center to increase student knowledge of the function of watersheds and understanding of the impact that the children, their families, and communities have on these systems
- Wyland “Every Drop Counts” Nationwide Tour traveled across the United States from the Rocky Mountains to the Chesapeake Bay, stops included the National Aquarium and the Georgia Aquarium, to promote a message of a healthy environment, healthy lifestyle, and saving more than 10 million gallons of water. Fourth year of the five year tour

- Wyland Records released Rhythms of the Sea, a jazz CD featuring some of the greatest jazz artists in the world, with music and melodies written by Wyland
 - Founded by Wyland, Guy Harvey and Bob Talbot with a membership of the “Who’s Who” of ocean artists, the Ocean Artists Society hosted its second annual meeting and group show at DEMA in Orlando to discuss the distinguished group’s objectives to support conservation efforts
 - Honorary Doctorate, Art, Laguna Beach College of Art and Design
 - Official artist for NOAA’s 200th Celebration of Science And Service to the Nation. Official painting, “Ocean Planet,” unveiled in Washington, D.C., by Admiral Conrad C. Lautenbacher and Bill Nye, the “Science Guy”
 - Launched a complete line of non-toxic water-based oil paints, brushes, and art supplies with Martin / F. Weber Company in an effort to protect kids and parents with environmentally sensitive art supplies
 - Published a comprehensive clean water educational curriculum nationwide in partnership with Scripps Institute of Oceanography (UCSD), Dr. Sylvia Earle, and the Wyland Foundation with Teacher Created Resources, with endorsements from the National Rural Educators Association
- 2008
- Named the official artist for the 2008 “International Year of the Reef.” Created an original oil painting depicting Florida’s coral reefs to commemorate the event titled, “Year of Reef,” unveiled at the IYOR Conference at the Smithsonian in Washington, DC
 - The United Nations Environmental Programme appointed Wyland as an official artist for its International Children’s Painting Competition on the Environment
 - Keynote speaker at UNEP International Children’s Environment Conference, Stavanger, Norway. Hosted painting event for children from 110 countries
 - Unveiled official sculpture and painting for the 2008 US Olympic Team at Art Expo New York
 - Completed HD filming of 39 half-hour episodes for television series for PBS, “Wyland’s Art Studio”
 - Wyland Galleries 30-Year Anniversary Celebration
 - Completed Whaling Wall 96, Pago Pago, American Samoa celebrating the International Year of the Reef
 - Completed Whaling Wall 97, Plymouth, England
 - Completed Whaling Wall 98 at the National Aquarium in Santos, Brazil
 - Completed Whaling Wall 99, North Lauderdale, Florida — the last Whaling Wall in America
 - Wyland Waikiki nominated “Best New Hotel in Hawaii”
 - Completed Whaling Wall 100, July 7 – July 21, 2008, in Beijing, China, for the Green Olympics. Paints half-mile of canvas with kids from Olympic and United Nations member countries. The project titled “Hands Across the Ocean” is an official event for the 2008 Beijing Olympic Cultural Festival
 - Dedicated his first monumental sculpture, “Faster, Higher, Stronger,” to commemorate the Beijing Green Olympics at the International Sculpture Park in Beijing, China. This is the first of the 100 sculpture project to be completed in the next 25 years
 - Published 20th book, “Wyland — One Hundred Whaling Walls”
 - Winner in the OCEAN VIEWS 2008 PHOTOGRAPHY COMPETITION. Photograph displayed in an exhibition at the Smithsonian National Museum of Natural History, in Washington, D.C.
 - Wyland’s final Whaling Wall, “Hands Across the Ocean,” a collaboration with more than 3,000 children from 110 countries, was welcomed to the United States National Mall, Sept. 26 - Oct. 3, 2008, to inaugurate the Sant Ocean Hall at the

Smithsonian National Museum of Natural History

2009

- Created the “Green Artist Challenge” for the New York and Las Vegas International Art Expo
- Speaker, Blue Vision Summit in Washington, D.C., for national ocean policy
- Painted the largest painting of Earth on top of the Long Beach Sports Arena in celebration of Earth Day 2009
- Restored the Guinness Book of World Record’s Largest Mural, Whaling Wall 33, Ocean Planet, in Long Beach, California
- Unveiled 4,000-square foot super-graphic based on Wyland original artwork, “Earth: The Blue Planet,” for the world premier of DisneyNature’s first feature film, EARTH
- Official judge for the United Nation Environment Programme Art Contest
- Launched FOCUS (Forests, Ocean, Climate – and Us) in partnership with the US Forest Service and the National Oceanographic and Atmospheric Administration (NOAA) to educate children about the interconnectedness of our natural resources and habitats
- Engage Today presenter with the Dalai Lama, Sir Richard Branson, and other global inspiration leaders
- Co-creator, South Florida Mayor’s Challenge, an initiative to challenge mayors in 80 cities in South Florida to reduce water waste and consumption. Resulted in a savings of 31,557,845 gallons of water and a reduction of 1,452,522 pounds of landfill waste. Held in conjunction with the South Florida Living Green Fair, Dania Beach, Florida
- Wyland: Earth Day named Best San Diego Film at the 2009 San Diego Film Festival

2010

- Named a USOC official artist for 2010 Olympic Games in Vancouver, Canada

- Inducted into the International SCUBA Diving Hall of Fame

- Restored Whaling Wall 56 in Vancouver, Canada, in conjunction with wildlife artist Robert Bateman and the 2010 Winter Olympic Games
- Explorer, Elysium Expedition to the Antarctica Peninsula and South Georgia Island
- Inducted into the Explorer’s Club
- Brings the FOCUS (Forests, Ocean, Climate – and Us) program to communities in Anchorage, Alaska and Galveston, Texas
- 30,000 students across the country participate in the Wyland Foundation’s OCEANS mural contest in partnership with DisneyNature and Volvo
- United Nations issues a series of commemorative stamps of Wyland artwork to celebrate the 50th Anniversary of the Intergovernmental Oceanographic Commission
- Wyland Living Green Fair bring together 10,000 people in Long Beach, California, and Boca Raton, Florida, for environmental sustainability
- Wyland named official artist for the 28th Annual Hampton Bay Days in Hampton, Virginia
- Boca Raton Museum of Art hosts an exhibit of Wyland’s work entitled “Wyland: Art and Conservation”
- Wyland paints with thousands of scouts at the 2010 Centennial Boy Scout Jamboree celebrating 100 years of scouting

2011

- Wyland Records records “Blues Planet” in New Orleans, a blues album written and produced by Wyland who was inspired by the Gulf Oil Spill. Premieres at the Doheny Blues Festival in Dana Point, California
- Honored by Reef Check Foundation with the Reef Stewardship Award for promoting the urgency of protecting and preserving the

world's oceans, waterways and marine life through his artwork and the work of the Wyland Foundation

- Wyland presents a super-session at the National Art Educators Association Conference in Seattle on importance of inspiring students through art
- Featured in the American Association for the Advancement of Science's Our Changing Seas Exhibition
- Invited to join Artists for Conservation, the world's leading artist group supporting the environment

2012

- Wyland joins with National Geographic Explorer In Residence and Time Magazine's first Hero for the Planet, Dr. Sylvia Earle for a diving expedition and upcoming documentary featuring the Northwest Hawaiian Islands and Midway
- The Wyland Foundation launches the First Annual Wyland National Mayor's Challenge for Clean Water Conservation, reaching residents in all 50 states who pledged to save over 4.5 billion gallons of water over the next year
- Wyland Records releases "Blues Planet II," the second album in the Blues Planet series.
- "Blues Planet: Sounds," a documentary film by Wyland, premiered at the Newport Beach Film Festival and was named a winner at the Blue Ocean Film Festival
- Hosted super session presentation at National Art Educators Assoc. Convention about the importance of protecting art education in schools
- Completes restorations of Florida Keys Whaling Wall murals
- Expands Wyland Worldwide, LLC and Wyland Foundation with purchase of new headquarters located in Irvine, CA

2013

- 2nd National Mayor's Challenge for Water Conservation Comics for Conservation National

Public Service Campaign Earth Month Heroes Awards - Partnership with KCBS Television

- Royal Princess - New Mural Installation
- Hollywood Improv - 50th Anniversary Celebration Mural, Hollywood, California
- Georgia Aquarium - New Mural Installation
- National "Water Is Life" Mural and Art Contest 2014
- Wyland National Mayor's Challenge for Water Conservation Celebrates third year with 120 participating U.S. mayors pledging to promote greater water conservation in their communities. 1.4 billion water pledges
- ASIA Dive Expo 2014 - Wyland Guest of Honor
- Bolsa Chica Conservator of the Year
- Dive Aquarius - Mission 31
- First Art Work painted underwater - Portrait of Jacques Cousteau - Commemorating Aquarius Mission 31
- National "Ocean" Art Challenge
- Joins Mick Fleetwood, Henry Kapon and other stars to raise funding for the Hawaii Chapter of the American Red Cross to benefit Philippine victims of Typhoon Haiyan.

2015

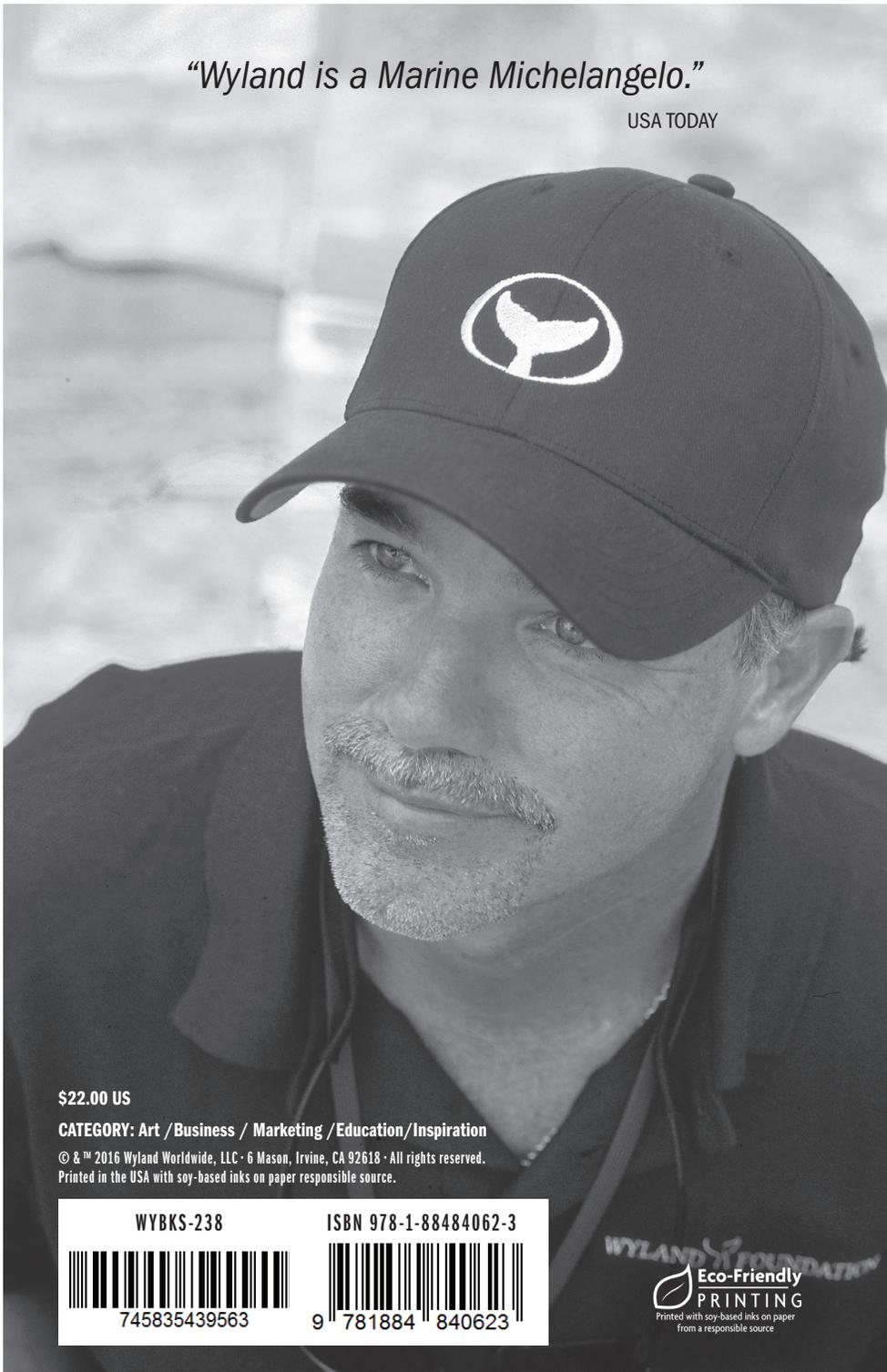
- Grand Marshall – Festival of whale, Dana Point
- Wyland art retrospective – Ritz Carlton – Laguna Niguel
- Wyland National Mayor's Challenge for Water increases U.S. participation by 15%. Residents pledge to reduce water waste by 1.6 billion gallons.
- Joins Elysium Artists For the Arctic expedition to document changing climate on the Arctic
- Hokulea honorary crew member -- American Samoa
- Launches Wyland World Water Pledge – a ten-year global campaign for water conservation, 2015-2025, to carry on the efforts of the United Nations International Decade for Water
- Travels to the Phoenix Islands with Dr. Greg Stone of Conservation International to assess effects of rising sea levels on island nations

2016

- Hokulea honorary crew member –
Havana Cuba to US
- Celebrates 60th birthday
- Creates world's largest painting of an American flag on roof of mid bay marina in Destin, Florida
- Publishes "Don't Be a Starving Artist" – a personal guide for success in the art industry.
- 2016 Tribeca Film Festival Entry - Short film: "Wyland Ocean Stories."
- Awarded The Guinness Book of Records for the world's largest painted American flag, Destin, Fl.

"Wyland is a Marine Michelangelo."

USA TODAY



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CATEGORY: Art / Business / Marketing / Education / Inspiration

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