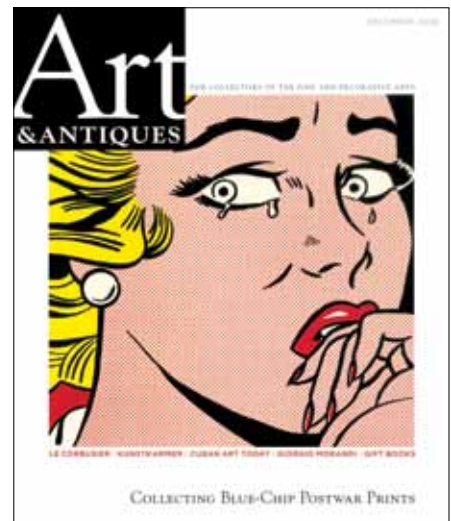
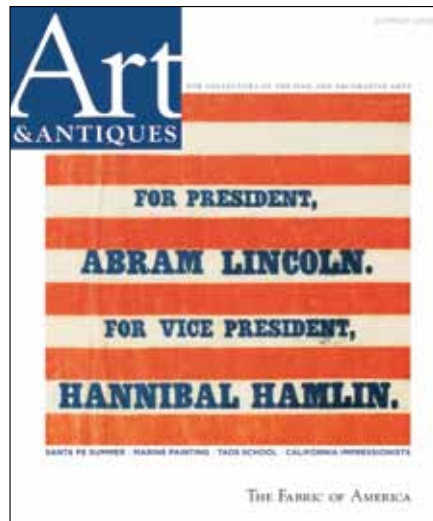




MEDIA KIT 2010



The Art of Excellence

In October 2007, *Art & Antiques* underwent a dramatic redesign and relaunch. This was done with the intention of re-establishing our preeminence in the crowded art-magazine field. At this point, we believe our product is second to none in terms of editorial content, graphic design and physical beauty of the object itself. The enthusiastic response from readers and advertisers over the past three years indicates that we are correct in our belief.

Art & Antiques is tailored to readers who are actively involved in the international art market. Our editorial policy places special emphasis on the interests of the serious art aficionado—a collector whose passion is acquiring and living with art, antiques and high-end collectibles. Our internationally recognized writers, many of whom are experts in their fields, speak with the voice of authority as they explore the significance and nuances of masterpieces that span the history of art and design—from ancient to contemporary. As we enter our fourth decade, we will continue to provide our readers with insight into connoisseurship, sophisticated analysis of the global art business and lively, jargon-free critical essays. In addition, *Art & Antiques* will publish exciting news stories about the art world, including the business of art, the museum world and recent discoveries in art history.



Our Subscribers

Our circulation strategy is not about how many people subscribe, it's about who we have as subscribers. To achieve this goal we have significantly raised both subscription and newsstand prices since our redesign, and have developed propriety mailing lists that match our desired subscriber.

Over the past three years, *Art & Antiques* has been refining our circulation with the goal of reaching 28,000 subscribers by the end of 2010, and has been aggressively expanding its national and international newsstand distribution

Subscriber Income and Assets

Average Collection Value: \$203,000

46% will add to their collections at least four times throughout the year

Average Household Income: \$628,000

Average Household Assets: \$2.1 million

Average Value Primary Residence: \$810,000

Own Other Real Estate: 37%

Subscriber Demographics

61% Male / 39% female

Professional/Managerial: 62%

College Degree +: 94%

Postgraduate Study: 45%

Dedicated and Involved Readers

Average subscription length: 4.7 years

Average issue reading time: 1.5 hours

88% read four out of four issues

71% save the last three of four issues

Source: Ardisson & Associates, 2004.

“Our readers represent the core of the affluent, active collector market.”

Purchased in the Past Year

- 67% Paintings & Drawings
- 63% Antique Furniture & Furnishings
- 47% Carpets & Rugs
- 44% Prints: Etchings, Lithographs, etc.
- 37% Sculpture

Collector Activities in the Past Year

- 81% Visited art galleries and/or antiques dealers
- 64% Attended an art show or auction
- 33% Retained an interior designer or decorator

Collector Areas of Interest

- 86% Decorative Arts**
- 54% Porcelain & Ceramics
- 46% Glass
- 36% Carpets & Rugs
- 34% Silver & Metalwork
- 20% Asian Art
- 18% Native American Art

75% Paintings

- 36% Contemporary
- 30% Impressionist
- 25% 19th-century
- 17% Modern
- 13% Old Masters
- 13% Asian
- 13% Western U.S.

74% Antiques and Antique Furniture

- 35% American 18th- and 19th-century
- 28% English 18th- and 19th-century
- 22% French and Continental
- 19% Art Nouveau & Art Deco
- 15% Contemporary
- 14% Asian

35% Sculpture

34% Silver & Metalwork

29% Antique Jewelry

27% Rare Books

26% Works on Paper: Autographs, Maps, etc.

18% Photographs

17% Modern Jewelry



Bonus Distribution at Shows and Events

From tribal and folk art to Old Masters and contemporary art, the world art market has never been more dynamic. Attendance at art fairs around the globe has dramatically increased, and prices in almost all sectors of the art market are on the rise.

Art & Antiques delivers a motivated and untapped audience by virtue of its broader focus on collecting across different genres and periods. With the new *Art & Antiques*, we wish to attract nothing less than the most committed and knowledgeable collectors of fine and decorative arts from around the world—individuals who possess the means to acquire the very best.

Bonus Distribution: Shows and Events

Art & Antiques is distributed at leading art and antiques shows across the country, delivering an annual bonus circulation of more than 10,000 issues—a major benefit to advertisers. Our 2010 schedule includes:

January

American Antiques Show
Los Angeles Art Show
New York Ceramics Fair
Original Miami Beach Antique Show
Outsider Art Fair (New York)
Palmbeach3

February

American International Fine Art Fair (Palm Beach)
San Francisco Arts of Pacific Asia Show
San Francisco Tribal & Textile Arts Show
Works on Paper (New York)

March

AIPAD Photography Show (New York)
International Asian Art Fair (New York)
New York Arts of Pacific Asia Show

April

Philadelphia Antiques Show
SOFA New York
Spring International Art & Antiques Show (New York)

May

Art Chicago
International Fine Art Fair (New York)
Merchandise Mart International Antiques Fair (Chicago)
New York International Tribal & Textile Arts Show

June

Art Basel
ShowBoats International Monaco Rendezvous

July

ArtHamptons
New York Antique Jewelry & Watch Show
Art Santa Fe

October

International Art + Design Fair (New York)
International Fine Art and Antique Dealers Show (New York)
Merchandise Mart International Antiques Fair (Chicago)
Miami Beach Antique Jewelry & Watch Show
Wings Wheels Water (Ft. Lauderdale, Fla.)
US Artists (Philadelphia)

November

Art 20 (New York)
Boston International Fine Art Show
IFPDA Print Fair (New York)
Los Angeles Asian & Tribal Art Show
Modernism (New York)
SOFA Chicago

December

Antiques & Art at the Armory (New York)
Art Basel Miami Beach
Art Miami

Please note that show distribution is subject to change.



2010 Editorial Departments

OBJECTS OF DESIRE

Treasures to covet, some to acquire, spanning antiquities to contemporary art.

MARKET

Previews, reviews and analyses of what's hot—and cold—in the art market to inform collectors whether it's time to buy or sell.

TALKING PICTURES

Columnist Jonathan Lopez, in conversation with major figures in the art world, weighs in on newsworthy events.

COLLECTING

An in-depth look at a specific art or collectibles category and the fine distinctions that affect price and value.



DESIGN

A spotlight on the most creative designers—past and present—working in a particular genre.

COLLECTOR HOME TOUR

An in-depth look at a specific art or collectibles category and the fine distinctions that affect price and value.

TODAY'S MASTERS

The most compelling, provocative artists of our time discuss their philosophy and technique.

ADVISOR

All of the need-to-know advice on managing and maintaining your collection.

DISCOVERIES

From new museums to sculpture gardens, *Art & Antiques* provides insider knowledge about the best places to experience art.

TRAVELING COLLECTOR

Must-visit destinations, both domestic and International, for the *au courant* collector.

ESSAY

Critics explore key trends and pressing issues in the art world.

Editorial Contributors

EDWARD M. GOMEZ, Art Critic/Correspondent

Mr. Gomez grew up in the U.S., Morocco and Switzerland. He earned a B.A. in philosophy and design from Duke University and a master-of-science degree in communication design from the Pratt Institute. Mr. Gomez serves as the Americas editor of *Raw Vision*, the leading international publication in the outsider-art field. The founding author of *New Design*, a series of books about contemporary graphic design, he has also written for *Time*, *The New York Times*, *The San Francisco Chronicle*, *ARTnews* and *Art + Auction*, among other publications. He divides his time between New York and Mexico City.

JONATHON KEATS is a writer and conceptual artist. He is the art critic for *San Francisco* magazine, a columnist for *Wired Magazine* and *Artweek*, and a writer on topics including science, culture, art, architecture and literature for publications including the *Washington Post*, *Art + Auction*, *Popular Science*, *Forbes Life* and Salon.com. His journalistic writing has been included in *The Best American Science Writing 2007* (HarperCollins). Mr. Keats is the author of the novels *The Pathology of Lies* (Warner, 1999) and *Lighter Than Vanity* (Eksmo, 2006); and his collection of short fiction, *The Book of the Unknown*, was published by Random House in 2010.

DANA MICUCCI writes about art, antiques and collecting for national and international publications. She is the author of *Artists in Residence*, *Best Bids: The Insider's Guide to Buying at Auction* and *Collector's Journal*. Ms. Micucci has also lectured widely on collecting art and antiques. She formerly worked as a senior publicist at Christie's.

JAMES PANERO is the Managing Editor of *The New Criterion*, for which he writes about art and culture and serves as gallery critic. Mr. Panero, who is based in New York, is a contributor to a number of publications, including *New York Magazine*, *The New York Times Book Review*, *The Wall Street Journal*, *The International Herald Tribune* and *Humanities Magazine*. Mr. Panero lectures widely on art, politics and education.

MATTHEW ROSE is a writer and artist based in Paris. He has written for many publications including *The New York Times*, *Premiere*, *New York*, *The Christian Science Monitor* and *Newsday*. He also writes the Paris art column for art-themagazine.com.



2010 Material Requirements and Specifications

Display Advertising Size Requirements

Space Unit	Trim Size (W x H)	Bleed (W x H)	Non-Bleed (W x H)
1/2 page vert*	3.78" x 9.687"	N/A	
1/2 page horiz*	7.87" x 4.687"	N/A	
Full page	9" x 10.8125"	9.25" x 11.06"	7.87" x 9.687"
2-pg spread**	18" x 10.8125"	18.25" x 11.06"	16.875" x 9.687"

* If a half-page ad does not have a solid background color, it must then include a border. A hairline border (.25 point rule) is recommended. If an ad requiring a border does not include a rule line, the publisher will add the rule as necessary.

**Spreads that have cross over type should allow at least 1/2" safety from gutter on both pages of the spread. Any images that cross over should be double burned 1/32" on each side to ensure correct alignment.

Oversized live matter and/or text is accepted with the understanding that the Publisher cannot be responsible should same be trimmed off the page.

Address

Please mail all correspondence and advertising material to:

Art & Antiques, Production Coordinator
Attn: Mark Snyder
5723 Auckland Ave.
North Hollywood, CA 91601
p. 310.403.3147

Upload ad materials at:

<http://www.carolinalexury.com/upload.html>

Advertising Materials

Art & Antiques prefers to receive native files. Please send all digital materials with a calibrated contact proof. Please review the submissions guidelines or call the *Art & Antiques* production coordinator at 310.589.7766. We can also offer professional assistance to develop and produce your ad.

Advertising materials will be held for one year. Should you require that files be returned, please submit a written request within 9 months of submitting materials.

Contract Proof Requirements

Art & Antiques strives for the highest print reproduction quality for both advertising and editorial content. For us to achieve that high quality, *Art & Antiques* requires that a contract proof be submitted with each advertising submission. All contact proofs should be made according to the manufacturer's SWOP.

Application Data Sheet. For a current list of SWOP Application Data Sheets and output requirements, please visit www.swop.org.

Acceptable color proofs for new advertising materials are limited to:

- Kodak Approval
- Fuji FinalProof
- Kodak Matchprint Digital Halftone
- Fuji PictroProof
- Kodak Veris (Formerly Creo Veris)
- DuPont Waterproof Thermal
- Kodak Matchprint Inkjet/ProofPro (Canon, Epson, HP)
- DuPont Cromalin
- Latran Prediction (Formerly Polaroid PolaProof)
- Agfa Sherpa
- EFI/Best ColorProof (Canon, Epson, HP)
- CGS ORIS (Canon, Epson)
- GMG colorProof (Canon, Epson, HP)
- ColorBurst (Epson)

All proofs must be made from the original digital file, include trim/bleed marks, a color control bar, ID of proofing system used, calibration date/time, and target output profile.

Art & Antiques will not accept film-based halftone proofs, color lasers, acetate color keys, tear sheets, blue lines or any proof other than those mentioned above.



(Continued)

All contract proofs are required to be supplied with a 6 mm calibrated color bar showing 5%, 25%, 50%, 75%, 95%, and 100% tone values for each process color. Additionally, three-color gray balance values should be included as described by SWOP.

Digital File Submission

- Submit Macintosh formatted media and files. PC media and files will not be accepted.
- Send all materials on a CD, DVD, or via FTP.
- All other media: Please call the Production Coordinator ahead of time to ensure media is acceptable.
- All disks should be labeled with advertiser name, publication and insertion month.

General Guidelines

- Trap all artwork when required to 0.003".
- Ensure that all images are a minimum of 300 ppi at 100% of final placement size.
- Convert all spot/special colors to four-color process.
- Please provide CMYK files and images only. Do not submit files in RGB, or files containing additional channels.
- Use 12-point offsets for registration marks.
- All ads should be built with either Macintosh PostScript Type 1 fonts or OpenType fonts with PostScript outlines (.otf). TrueType fonts will not be accepted.

Plate-Ready Files

TIFF/IT-P1

- TIFF/IT-P1 files should be created with a line-work resolution of 2400 dpi and a continuous-tone resolution of 300 dpi.
- PDF/X-1a (ISO 15930-1:2001)

Native Application Files

Page Layout Files

InDesign CS3 or higher

- Flatten any transparency.
- Do not menu-style fonts (i.e. by selecting italic in the style menu). Use the font variation instead.
- Use the InDesign "Preflight" feature to ensure all page elements (images and fonts) are captured and included.

Adobe Photoshop Files

Photoshop 6.0 or higher

- Flatten all images. Layered files will not be accepted.
- Save all images in either TIFF or EPS format.
- Ensure that all Photoshop files are a minimum of 300 ppi at 100% of final placement size (600 ppi if text elements are embedded.)

Adobe Illustrator Files

Illustrator 9.0 or higher

- Save all Illustrator files in EPS format.
- Keep path complexity to a minimum when possible.
- Outline fonts when possible. Submit acceptable fonts according to the General Guidelines above when fonts are not outlined.

Contract and Copy Regulations

Publisher will not be responsible for errors in key numbers and incorrect advertising material or omission from advertisers' index unless received in advance of publication closing date.

Miscellaneous

The Publisher reserves the right to decline any advertising for any reason. Advertising which, in the opinion of the Publisher, imitates or could be confused with editorial matter will require modification and/or have the word "Advertisement" inserted on the center top of the ad. This is a condition to which the advertiser agrees. Advertiser agrees to indemnify, defend and save harmless the Publisher from any actions or claims based on or arising out of anything contained in such advertising, or of the unauthorized use of any person's name or photograph, or any sketch, map, words, labels, trademarks or copyrighted matters of libelous statements, in connection with advertising purchased according to terms of current card.



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