

12-2015

New Orleans Auction Galleries: An Internship Academic Report

Grace Elizabeth Connors
University of New Orleans

Follow this and additional works at: https://scholarworks.uno.edu/aa_rpts



Part of the [Arts Management Commons](#)

Recommended Citation

Connors, Grace Elizabeth, "New Orleans Auction Galleries: An Internship Academic Report" (2015). *Arts Administration Master's Reports*. 192.
https://scholarworks.uno.edu/aa_rpts/192

This Master's Report is protected by copyright and/or related rights. It has been brought to you by ScholarWorks@UNO with permission from the rights-holder(s). You are free to use this Master's Report in any way that is permitted by the copyright and related rights legislation that applies to your use. For other uses you need to obtain permission from the rights-holder(s) directly, unless additional rights are indicated by a Creative Commons license in the record and/or on the work itself.

This Master's Report has been accepted for inclusion in Arts Administration Master's Reports by an authorized administrator of ScholarWorks@UNO. For more information, please contact scholarworks@uno.edu.

New Orleans Auction Galleries

An Internship Academic Report

Submitted to the Graduate Faculty of the
University of New Orleans
in partial fulfillment of the
requirements for the degree of

Master of Arts
in
Arts Administration

by

Grace Elizabeth Connors

B.A. Art History, College of Charleston, 2010

December, 2015

Acknowledgement

I would like to thank New Orleans Auction Galleries for hosting my internship for the completion of my Master's program in Arts Administration at the University of New Orleans. I appreciate all the guidance provided during my internship, as well as interviews and data for this internship academic report. I value the time and energy that Tessa Steinkamp, Jelena Restovic James and the entire staff gave me throughout my internship and I am grateful for the knowledge and experience I gained at New Orleans Auction Galleries.

Table of Contents

Acknowledgement.....	ii
Abstract.....	v
Introduction.....	1
Chapter 1: The History of New Orleans Auction Galleries.....	2
<u>The Arts District.....</u>	2
<u>Julia Street.....</u>	3
<u>The Bankruptcy.....</u>	6
<u>New Ownership.....</u>	6
<u>St. Joseph Street.....</u>	7
Chapter 2: New Orleans Auction Galleries Today.....	9
<u>Organizational Structure.....</u>	9
<u>Auction Cycle.....</u>	10
<u>Profits.....</u>	16
Chapter 3: Internship Description.....	19
<u>Art Department.....</u>	19
<u>Inventory.....</u>	22
<u>Office Administration.....</u>	23
<u>Previews and Auctions.....</u>	25
Chapter 4: SWOT Analysis.....	27
<u>SWOT Analysis Chart.....</u>	27
<u>SWOT Narrative.....</u>	28
<u>Strengths.....</u>	28

<u>Weaknesses</u>	31
<u>Opportunities</u>	34
<u>Threats</u>	36
<u>Conclusion</u>	37
Chapter 5: Best Practices	39
<u>Louisiana Auctioneers Licensing Board</u>	39
<u>Office Administration</u>	40
<u>Warehouse Organization</u>	42
<u>Technology</u>	45
Chapter 6: Recommendations	49
<u>Receptionist</u>	49
<u>Auction Item Organizing System</u>	50
<u>Website Design</u>	51
<u>Business Viability through Online Auctions</u>	53
<u>Social Media Schedule</u>	54
Chapter 7: Final Thoughts	56
Bibliography	57
Appendices	59
Vita	74

Abstract

This internship academic report is the result of a 480-hour internship at New Orleans Auction Galleries completed from February-September 2015. New Orleans Auction Galleries is a for-profit arts organization located in the Arts District of New Orleans, Louisiana. During my internship, I worked closely with the Art Department and Office Administration, as well as preview receptions and auctions. This experience provided me with a valuable education of the inner workings of New Orleans Auction Galleries from its day-to-day operations to its vision as an organization. This report begins with the history and goals of New Orleans Auction Galleries and moves forward with discussing the structure of the organization as it stands today, a SWOT analysis, best practices, recommendations, and concludes with my final thoughts.

Keywords:

Arts District, Auction Gallery, Consignment Agent, Consignments, Auction Estimate, Consignment Agreement, Catalogue Description, Bid, Hammer Price, Buyer's Premium, Bin Location, Preview Reception, Estate Sale, "Cakebread" Auction

Introduction

New Orleans Auction Galleries is a for-profit arts organization located in the Arts District of New Orleans, Louisiana. The goal of New Orleans Auction Galleries is to provide specialized auction services in Fine Arts, Furniture, Rugs, Art Pottery, Silver, Estate Jewelry, and more while generating high profits from hosting auctions. To achieve this goal, New Orleans Auction Galleries annually hosts seven Estates Sales featuring high-end antiques and three secondary “Cakebread” Decorative Arts & Design auctions featuring antiques and modern design items at a lower price point. Through the work of knowledgeable and talented auction professionals, New Orleans Auction Galleries is recognized as a premiere auction house throughout the American South.

“Being good in business is the most fascinating kind of art.
Making money is art and working is art and good business is the best art.”
- Andy Warhol

Chapter 1: The History of New Orleans Auction Galleries

The Arts District

In the 19th century, the area now called the Arts District was known as the Warehouse District. It was populated with warehouses that were primarily used to store grain, coffee, and produce shipped into the Port of New Orleans.¹

Over time, industry practices evolved and the warehouses were no longer needed to serve the purposes of their past. The area became a quiet place in New Orleans. Then in 1976, the Contemporary Arts Center moved to the neighborhood and started a transformation that led the area to become the arts destination known as the Arts District.²

Today, the Arts District offers locals and tourists a fresh perspective on art. The historic neighborhood is the home to museums, galleries, music venues, and restaurants that celebrate historic preservation and embrace the neighborhood's warehouse aesthetic. The Arts District is able to exclude Louisiana sales tax on original works of art sold, which is a huge perk to buying art in the area. The Arts District hosts well-known art events including Art for Arts' Sake, White Linen Night, and gallery openings on the first Saturday of each month. Many of these attractions can be found on Julia Street, the main hotspot in the district.

New Orleans Auction Galleries has called the Arts District home since the organization's inception and continues to grow in this neighborhood.

¹ New Orleans Official Guide. "Arts District (Warehouse District)." Accessed August 23, 2015. <www.neworleansonline.com/tools/neighborhoodguide/artsdistrict.html>

² Ibid, 1.

Julia Street

In 1991, Jean Vidos founded New Orleans Auction Galleries as an important regional auction house. Vidos located the auction house on Julia Street in an old cotton warehouse. Its placement in the historic Arts District attracted many sophisticated sellers and buyers to its auctions, both local and out-of-town. New Orleans fascinates antique sellers and buyers because of its rich cultural history and the French Quarter's reputation for outstanding antique shops. The newly founded New Orleans Auction Galleries competed with other auction houses in the city, which at the time were Morton M. Goldberg Galleries and Neal Auction Company. The auctions were filled with unique estate antiques including brilliant fine and decorative arts, 18th and 19th century furniture, and regional art such as painter Clementine Hunter and New Orleans' own Newcomb Pottery. The funds cleared from the auctions consistently broke records.³ In 1995, New Orleans Auction Galleries grossed \$8 million, which was comparable to totals seen at auction houses in bigger cities like New York, Dallas, and Chicago.⁴ In 1996, New Orleans Auction Galleries broke the state record with \$1.5 million for its May auction.⁵ At this time, New Orleans was placed on the map as a thriving center for exciting auctions with opportunities for sellers, buyers, and antique dealers, and New Orleans Auction Galleries was at the forefront.

Over the years, the organization grew and Vidos opened a second gallery on St. Charles Avenue. This new space was a branch of New Orleans Auction Galleries

³ Masciere, Christina. "Bid Easy: New Orleans' thriving auction industry." *New Orleans Magazine*. (August 1996): 34-37.

⁴ Ibid, 3.

⁵ Ibid, 3.

and featured auction items estimated at a lower price point. The original gallery on Julia Street stayed open with a continued focus on hosting major estates sales. The estate sales were successful because they featured a variety of items that buyers wanted. John Stinson, the specialist overseeing art, books, and Louisiana collectables at the time, said, "Estate properties are the most desirable: that means it's fresh to the marketplace."⁶

During the early years of New Orleans Auction Galleries, the auctions ran differently than they do today. Due to the lack of technology, the auctions were very physical, demanding hands-on work from employees, and were very time consuming. The auction house's operations staff would showcase each auction item on stage for the crowd of clients. The staff would carry the item on stage while the auctioneer would auction the item. This system of displaying each item during the sale would continue throughout the auction for every lot. Long distance buyers would fax in their absentee bids and/or call to bid over the phone with an employee during the live auction. Vidos said that many out-of-town buyers would try to make it to the auctions in person: "People like to come to New Orleans, and they like to have the excuse to come to New Orleans for an auction."⁷ If clients wanted condition reports of items in the sale, the employees would hand write and mail the condition reports to each client. Vidos insisted in an article printed in 1996 that her "talented staff is the key to her success and expects the local auction market to continue to grow in years to come."⁸

⁶ Ibid, 3.

⁷ Ibid, 3.

⁸ Ibid, 3.

Both the Julia Street and St. Charles Avenue galleries continued to experience great success. After hurricane Katrina, the staff of New Orleans Auction Galleries returned to New Orleans to have their biggest achievements yet. In 2006, New Orleans Auction Galleries consigned the Estate of Martha Ann and Ray Samuels' Private Collection of Southern Art. The couple collected Louisiana art from the time they purchased their first Louisiana painting in 1947.⁹ This purchase led to a life-long pleasure of collecting Southern art together with pieces by artists including William Aiken Walker and Thomas Hart Benton. The Samuels' collection became well known over time as Martha Ann became an authority on the subject of Louisiana art and lectured and exhibited her collection around New Orleans in her later years. New Orleans Museum of Art exhibited the collection before the sale, and also printed a catalogue. That exposure assisted New Orleans Auction Galleries in selling the collection. The sale of the Samuels' private art collection through New Orleans Auction Galleries brought \$7 million, the Galleries' largest profits to date.¹⁰

Though New Orleans Auction Galleries survived the devastation of Hurricane Katrina and continued to host record sales for the organization, in 2008 the country experienced a severe economic crisis. Unfortunately, New Orleans Auction Galleries much like many other organizations felt the harsh realities of this financial crash.

⁹ Internet Antique Gazette. "Martha Ann and Ray Samuel Collection." Accessed August 23, 2015. <www.internetantiquegazette.com/paintings/2029_samuel_martha_ann_ray_provenance/>

¹⁰ Cage, C. (2015, August 20). Personal Interview.

The Bankruptcy

In addition to the effects of the national financial recession, New Orleans Auction Galleries experienced debt, expenses, and lost monies. In 2011, New Orleans Auction Galleries filed for Chapter 11 bankruptcy claiming \$4 million in debt and \$500,000 in assets.¹¹ This chapter of bankruptcy allowed New Orleans Auction Galleries to reorganize and continue business, which was the best option for Vidos during that time. *New Orleans City Business* reporting on the situation, stated, “Parties with the largest outstanding invoices are \$2 million to Susan Krohn, an antiques dealer in Houston; \$143,445 to Rare Art Inc. in New York; and \$85,862 to First Bank and Trust Visa in New Orleans, according to court documents. The gallery also owes more than \$61,000 to MPress, a New Orleans printing company.” New Orleans Auction Galleries filed an order to present a reorganized plan in 120 days from filing Chapter 11. It is unclear to me if the organization ever presented a new plan.

New Ownership

On the day the organization was put up for auction, there were three pre-qualified bidders competing for the New Orleans Auction Galleries’ assets. They were M.S Rau Antiques, LLC, Aschaffenburg Assets LLC, and Cakebread Art and Antiques Collectables, Inc. When the hammer fell, Susan Sarofim, CEO of “Cakebread” won full ownership of the organization. The Houston businesswoman

¹¹ Peterson, Jenny. “N.O Auction Galleries Declares Bankruptcy, stays open.” Accessed on August 20, 2015. *New Orleans City Business*. (April 7, 2011).

was already invested in New Orleans Auction Galleries and saw a “defining moment” in her life to purchase the organization.¹² The sale closed on June 8, 2012 and New Orleans Auction Galleries stayed open for business under “Cakebread Art Antiques Collectable, Inc.” d/b/a New Orleans Auction Galleries. The gallery remained open at 510 Julia Street with 15 staff members and the St. Charles Avenue branch closed. Under the new direction of Sirofim, New Orleans Auction Galleries hosted a record-breaking major Estates Sale auction in July 2012. The future of New Orleans Auction Galleries, uncertain just months before, was now looking very bright.

St. Joseph Street

Following the continued growth under the direction of Sarofim, New Orleans Auction Galleries moved to a new location in the Arts District neighborhood. The new gallery is located at 333 St. Joseph Street in the building that formally housed The Foundry event space. Sarofim stated in a *New Orleans City Business* article, “We have been operating out of a cramped space at our current location for a long time... The move will allow us to grow from 20,000 square feet to more than 32,000 square feet in the new building.”¹³ The new space has allowed the auction house to expand its operations and host more auctions annually, including adding a third floor venue to host the “Cakebread” auctions.

¹² Sarofim, Susan. “Forward.” *New Orleans Auction Galleries Catalogue*. (July 27,28,29 2012)

¹³ Shannon, Robin. “Pfeifer sells Foundry; auction house moves in.” *New Orleans City Business*. (March 14, 2014). Accessed on August 23, 2015.

New Orleans Auction Galleries successfully moved into its new space in February 2015 on St. Joseph Street and continues to grow in its number of auctions and staff members.

Chapter 2: New Orleans Auction Galleries Today

Organizational Structure

Under the ownership of Susan Sarofim, New Orleans Auction Galleries is expanding. Sarofim travels between her two homes to attend the preview receptions and auctions. Ashton Thomas, President, and Tessa Steinkamp, Director of Auctions, are on-site and oversee the operations of the office and warehouse.

New Orleans Auction Galleries has a staff with a wide variety of backgrounds and talents. There are eleven consignment agents who specialize in consigning auction items such as Fine Art, Decorative Arts, Furniture, Silver, Asian Arts, Books and Manuscripts & Ephemera, Jewelry, and Fine Carpets and Textiles. Each consignment agent has a specialty area of interest and knowledge that allows the auction house to consign items that will bring the highest auction price. The consignment agents collaborate when the auction house is selling an estate.

In the office there are four administrative employees, two graphic designers, one marketing and public relations employee, and one Director of Human Resources. The office is an open space and all staff is required to assist with answering phones and helping clients at the counter. The auction house also employs two contract photographers. The warehouse functions with eleven operations employees who manage inventory, exhibition set-up, photography assistance, and purchaser's pick ups.

Every Friday morning Steinkamp, Director of Auctions, leads an all staff meeting to discuss departmental updates. At this time Steinkamp shares the

operations staff's truck schedule, which details times the operations staff is leaving town to pick up new consignments from consignors in different states. This meeting allows the consignment agents to ensure the consignments will be picked up during a particular trip. At the same meeting, Thomas, President, informs all staff of the contractor's schedule and building updates. Since New Orleans Auction Galleries moved to the new, beautiful building on St. Joseph Street, there have been many renovations, which led to daily construction projects. Lastly, departments are allowed to voice their opinions and concerns during this time and bring the entire staff up to date on the specifics within their departments.

Auction Cycle

The auction cycle begins with obtaining consignments. The consignment agents are responsible for bringing in and giving valuations to items for auction. In most cases, the consignment agents build close relationships with many consignors who continue to use the services. Consignment agents are also responsible for managing calls from inquiring new clients. The consignment agents conduct research to evaluate the fair market value of the incoming items. They usually conduct this research through valuation appointments in the office and also by viewing photographs sent to the main info@neworleansauction.com office email. Charles Cage, Office Manager, receives these emails and sends them to the appropriate consignment agent.

In the instance of obtaining an estate, all the consignment agents work together to evaluate each item that falls in their specialty area. Since working at

New Orleans Auction Galleries, I have seen this group effort between consignment agents many times because of the number of major Estates Sales offered.

Next, the consignment agents must complete a Consignment Agreement for each consignor. This agreement states all of the consignor's contact information, indicates each item under consignment, and the terms of sale including the auction estimate and reserve, photography fee, commission fee, buyer's premium, and insurance fee. The consignor must sign each agreement, stating that they understand the estimates of their consigned items and the conditions of sale.

New Orleans Auction Galleries then receives the item. The operations staff often makes trips to pick up large estates across the Southern region, as well as traveling across the country. Additionally, the operations staff travels back-and-forth to Houston, TX, to pick up consignments and to drop off purchased items to consignors within the city's limits free of charge due to a relationship with the owner.

After the items are received and agreements are signed, the consignment agents identify auction items with a sticker that marks the consignor number and item number. Consignor's information is confidential. During this time the consignment agents also catalogue and slate the items for the major Estates Sales and/or the "Cakebread" sales.

As a first step in the cataloging process, each consignment agent catalogues the auction item with a title and time period. This step is followed by writing a description with measurements, and estimates. When the consignment agent has

completed this step, the office administrators enter this information into New Orleans Auction Galleries' database, *Droege*.

Each item must be photographed for the catalogue, which is published online and in print. The photographs are taken based on urgency of the next sale and overall warehouse schedules and availability of photographers and staff.

Before the sale, the auction items are pulled from a general inventory query, photos are printed and placed with the catalogue cards, and then placed in order. Lots are strategically ordered based on categories and estimates.

When the auction lots are placed in order, Charles Cage, Office Manager, prints lot numbers. Then a staff member locates the auction items and tags them with the lot numbers for the preview, a process that requires some skill and finesse. When tagging furniture, for example, it's important to place the sticker at eye-level. When tagging art, the sticker should be placed on the glass or on an index card to place the lot sticker, then taped on the back of the canvas to ensure that the painting does not get damaged. This process goes on until each item is found and tagged for the auction.

Marketing the auctions is crucial to gaining exposure for consignors and creating excitement with buyers. Taylor Eichenwald, Marketing & Public Relations employee, creates e-blasts, magazine advertisements both locally and out-of-state, and auction brochures. The e-blasts reach 24,733 people. Eichenwald along with Christa Ougel, Graphic Designer, designs the catalogue layout and oversees production including choosing the front and back covers of the print catalogue. The brochures and catalogues are printed in color and sent to the mailing list. The

brochures are sent to 15,605 people and the catalogue is sent to 3,111 people each auction. The catalogue is also available online at the New Orleans Auction Galleries website and two online bidding platforms, *LiveAuctioneers* and *Invaluable*. The auction house also provides copies on site for clients to use while previewing the sale. The addendum is also printed during this time. The addendum is a document that states corrections after the catalogue is printed.

The preview opens two weeks before a major Estates Sale and one week before a “Cakebread” sale. The preview is open 9 A.M to 5 P.M Monday through Friday and each Saturday before each auction. The designer, Burke, works with Josh Broussard, Auction Coordinator, and the operations staff to arrange and display the entire sale with an emphasis on aesthetics. The preview offers clients an opportunity to come in and examine the items they wish to purchase. This is also a time when clients send in requests for condition reports. Condition reports allow out-of-state clients and clients who can’t make it to the preview to ask consignment agents questions and request more photos about auction items. The condition reports are both emailed to requesting clients and also uploaded onto the New Orleans Auction Galleries website, as well as two online bidding platforms, *LiveAuctionneers* and *Invaluable*. The preview also allows clients to leave absentee bids and register for phone bids. The Thursday before the auction, New Orleans Auction Galleries hosts a preview reception and stays open from 5 P.M. to 8 P.M. for the major Estates Sales and 5 P.M. to 7 P.M. for the secondary “Cakebread” Sales. The preview reception is open to the public and offers clients extra viewing time, as well as an enjoyable social event including an open bar and appetizers.

The auctions are hosted on weekends and are usually composed of a two-day sale. On occasion, if the sale is bigger than two days, the auction house will extend the sale for three days. The first half of the lots are sold on Saturday and on Sunday the second half of the lots are sold. The order of the lots is strategically designed to create a flow to the auction, with certain categories sold at certain times during the auction day.

The entire staff at New Orleans Auction Galleries is required to staff the auctions. Steinkamp, Thomas, and Eichenwald are New Orleans Auction Galleries' auctioneers. They begin the auction with reading the conditions of sale and then proceed directly into selling the auction items. The operations staff greets auction attendees and assigns paddle numbers. The administration staff runs the office, which includes updating hammer prices and client information, answering the phones, and handling all customer service and online platform questions. All other staff members assist clients who bid live through telephone bidding and online bidding. Telephone bids are paired to staff based on lot order and client requests. Online bids are done through two online platforms, *LiveAuctioneers* and *Invaluable*. The auction also attracts attendees for the auctions who bid live in the auction room.

Lots are sold "As Is, Where Is." In the Conditions of Sale "As Is, Where Is" is stated as the following, "ALL SALES ARE "AS IS, WHERE IS" WITH NO EXPRESS OR IMPLIED WARRANTIES WHATSOEVER."¹⁴ The auctioneer sells lots to clients through a paddle number. Every client's identity is confidential whether the lots sell

¹⁴ "Condition of Sale." *New Orleans Auction Galleries*. Print. 20 September 2015.

on the Internet, over the phone, or in the room through selling an auction item to a paddle number. If the lot does not sell, which means the bids were below the reserve or the item did not receive any bids, the auctioneer “sells” the item with a “House Number” as the winning bid. The reserve is an auction estimate that consignment agents and consignors agreed on prior to the auction. The auctioneer cannot sell the item below the reserve estimate. Every item in a sale does not sell. Therefore the use of a “House Number” is very important to keep the momentum of the auction going. Clients can pay for and pick up items during the sale and office staff and operations staff assists clients while the auction is moving forward. At the end of the sale, Kim Lemon, Customer Service Manager, emails all of the online purchasers’ invoices through *LiveAuctioneers* and *Invaluable*.

After the sale, clients inquire about lots that did not sell. New Orleans Auction Galleries sells items to clients post-auction that meet consignor’s reserves. Office administrators and consignment agents call the consignors and ask if they would like to sell their lot for the new inquired amount. Consignors usually require the item to be sold for the reserve price or higher. If a client buys an item after the auction, the conditions of sale are the same as if the purchase was made during the auction. These conditions require the client to pay the buyer’s premium, and if the client is a resident of Louisiana then also the Louisiana State Tax. Denise Haik, Office Administration, manages all of the invoice and consignor statement mailings. Within one week after the sale, invoices are printed and mailed to out-of-state buyers. Also, preliminarily consignor statements are sent to consignors. This

statement shows the consignor the funds they will receive and also states to them that upon receiving funds from purchasers, their check will be sent to them.

The Saturday after the sale, two office administration staff members and roughly three operations staff are in the building from 10 A.M. to 4 P.M. for pick ups. Clients are welcome to come during these hours to pay their invoices and pick up their purchases. When a client picks up an item, they pay at the office and the operations staff locates the lot and packs the item with bubble wrap for secured travel. New Orleans Auction Galleries does not ship purchased items, but will lightly pack/prepare items. Clients who can't fulfill their own pick up must release their items through the New Orleans Auction Galleries website. They submit a release form to the office, so that the item can be released to shippers. The New Orleans Auction Galleries website provides a list of recommended shippers.

The auction cycle never truly stops as consignments and auctions come and go.

Profits

New Orleans Auction Galleries' goal is to generate profits and continue hosting successful auctions. The auction house earns profits through various fees while hosting an auction. New Orleans Auction Galleries receives a commission from its consignors after the sale, as well as transportation, photography, and insurance fees. The auction house also retains the buyer's premium, which is the additional cost added to the hammer price. After the sale, the buyer must pay New Orleans

Auction Galleries the hammer price plus the buyer's premium, so the auction house can forward funds to its consignors.

Each consignor must sign a Consignment Agreement that states his or her specific terms of sale. With the Consignment Agreement, the consignor receives a packet outlining the Conditions of Sale. Although, every consignment differs, the standard commission fees are laid out in the Conditions of Sale packet. In section 2 it clearly states the "Commission / Buyer's Premium"¹⁵ as the following:

a) For its services, NOAG will receive and retain from the proceeds of the Sale of the Property a commission ("Commission") from Consignor as follows:

- 10% of the Sale Price of \$2,500 and above;
- 15% of the Sale Price of \$1,501 to \$2,500.00;
- 20% of the Sale Price \$501 to \$1,500.00;
- 25% of the Sale Price less than \$500.00; but at no time will the minimum

Commission per Lot be less than \$25.00

b) In addition to the Commission, NOAG shall also receive a premium ("Buyer's Premium") to be paid by, and collected from, the Buyer at the Auction. The amount and terms of the Buyer's Premium is set forth in the Conditions of Sale.

Other fees include the Buyer's Premium, photography fees, and transportation fees. The Buyer's Premium is 23% of the Hammer Price. There is an offered 3% discount if the buyer chooses to pay by cash, check, or wire transfer the day of or within fifteen calendar days of the conclusion of the auction. Every auction item is photographed, and these photos are uploaded on the website for a fee of \$25.

¹⁵ Ibid, 14.

If the item is featured in the auction catalogue the fee is \$75 per photo.

Transportation fees vary on location and terms agreed on between the consignor and the consignment agents.

New Orleans Auction Galleries also offers catalogue subscriptions. An annual subscription for 6 issues in the United States is \$150, and an international subscription is \$300. A client can also purchase a single catalogue for \$25, and if a client would like a catalogue mailed internationally it is \$50.

The auctions hosted during my internship, from February to September 2015, were very lucrative. The following are the auctions I worked with the generated totals:

- Major Estates Sale, March 20-22, 2015 = \$2.4 million
- “Cakebread” Decorative Arts & Designs, April 25-26, 2015 = \$600,000
- Major Estates Sale, May 30-31, 2015 = \$2.1 million
- Major Estates Sale, July 25-26, 2015 = \$1.6 million
- “Cakebread” Decorative Arts & Designs, August 22-23, 2015 = \$500,000

Chapter 3: Internship Description

Throughout my internship at New Orleans Auction Galleries, I worked directly with the Art Department and office administration. Jelena Restovic James, Director of the Fine Art Consignments, was my supervisor and delegated daily tasks for me to complete. She also directed me to Denise Haik, Office Administrator, for the completion of general office work. From February to September 2015, I worked three major Estates Sales' preview receptions and auctions in March, May, and July. I also worked two "Cakebread" Decorative Arts and Design's preview receptions and auctions in April and August.

Art Department

The Art Department at New Orleans Auction Galleries is comprised of two consignment agents. James along with Michele Carolla consigned, gave auction estimates, and catalogued all of the Fine Art. While working under James, I assisted the department in cataloging the "Cakebread" art and with organizing inventory.

When I cataloged the "Cakebread" art, I pulled the art from the bins and examined each piece to write a catalogue description. First, I determined if a specific artist created the piece. Sometimes consignors bring a provenance to the auction house with the artwork, but this does not happen in every case. I would determine this by reading a signature, usually located in the bottom right and/or left corners of the art. If a signature was not on the piece, then I determined in what time period the piece was created based on style and genre. For instance, an image painted of the Madonna and Child was cataloged as "Continental School, 19th

Century” because the subject matter was recognized as being from Europe during that time period. Next, I determined the medium of the piece. The medium of the pieces included oil on canvas, oil on panel, sepia crayon on paper, charcoal on paper, watercolor on paper, silver gelatin on print, and etching with aquatint, among others. If the piece was a signed print, it was very important for me to write down the edition and/or artist proof number. After examining the front of the piece, I would flip the piece over and observe the back of the canvas for signatures, titles, and labels. Valuable information can often be found on the back of a piece of art and it was imperative for me to examine this information while I cataloged. After that step, I measured the height and width of the piece. Measurements were often taken “in-site”, which meant measuring the image within the mat and frame. Lastly, I described the frame. If frames were beautiful and/or significant, I would describe the frame in detail or write, “presented in...” and describe the frame. If there was not a frame, I stated the piece was unframed.

When I cataloged artwork, I would come across pieces that needed to be researched. In many cases, I saw a signature but was not able to read it completely and/or saw a signature and did not know the artist and title of the piece. Online resources such as *AskArt* and *Artnet*, two websites that provide past auction results and information on artists, and completing Google searches led me in the right direction. During this stage of cataloging I also asked James if she knew of any further information to add to the cataloging process and to check my work.

After I cataloged the art, I learned how to use the auction software, *Droege*. *Droege* is the auction software created for New Orleans Auction Galleries that allows

the auction house to record data. James taught me how to enter the catalogue descriptions into the database and how to pull categories for the index of the catalogue. During this time, I also checked inventory in the database. Through the use of *Droege*, I assisted in pulling queries and locating artworks that needed to be photographed for the website and catalogue.

I also assisted the Art Department in art handling and storage organization. I would properly take care of the artworks within the bins, guaranteeing the pieces were stored carefully. When needed, I would assist with art handling during photo shoots. I made sure that the art was hung with care and caution, and placed back on the second floor in the Art Department when the shoot was over. During the photo shoots, I would assist the department in recording when the artwork was photographed.

As the artwork was cataloged and photographed, the catalogue cards were matched with their printed photos. This step ensured that the correct photo matched the correct catalogue description. Once the catalogue descriptions were matched with the photos, the sale was pulled and assigned lots or “lotted” by using these cards. These cards were matched up as an organizational tool for Tessa Steinkamp, Director of Auctions.

Inventory

I started my internship at New Orleans Auction Galleries immediately following the organization’s move into the new location on St. Joseph Street. The move created the need for major re-organization of auction items. There was also a

great deal of construction that needed to be done to keep the art and antiques safe in the new building. One project with which I assisted was recording and researching past auction items in the “Brick-a-Brac” room. The Brick-a-Brac room is a designated area for diverse small auction items. This inventory project was shortsighted as I spent time recording every item in the room, which took me roughly 7-8 days, and then upon completion of my project, the operations staff moved the inventory out of the room for a construction assignment. My data was based on location of the items in the room. Since there was not a system implemented, my data was no longer useful when the items were moved. Although this project did not serve as a positive gain for the organization, I gained plenty of practice using the auction house software, *Droege*.

After noticing that there was not an auction item organizing system implemented in the warehouse, I suggested that I should create bin locations to record and enter into *Droege*. The Office Administrators that I spoke with said it would be too difficult to do this, mainly because the items are constantly being moved from place to place and also because the operations staff does not have access to *Droege*. Since moving into the new building and during my internship, a system of organizing auction items is being implemented throughout the warehouse.

Office Administration

When the Art Department was caught up on cataloging and organizing, I assisted with the overflow of work to be done in the office. At this point, James directed me to ask Haik if she needed assistance in the office.

One of my most consistent duties in the office was to answer the telephone. The office received many calls and although Alexis Kopituk, Administrative Assistant, attempted to answer all calls, but the sheer volume of calls dictated the involvement of all staff. The highest frequency of calls came in the weeks before and after an auction. Answering the phones forced me to learn the intricacies of the business by asking questions. I would often ask Haik questions about to whom and where to direct callers.

Haik always had filing projects to complete, which included putting away contracts and pay stubs. I organized paperwork by consignment numbers and then made folders for the consignors. I filed these items based on the auction schedule. Current auction paperwork was filed downstairs in the office, and past auction paperwork filed on the second floor in the filing cabinets.

Leading up to the auctions, I updated all the condition reports. I did this by transferring information from the New Orleans Auction Galleries' website to *LiveAuctioneers and Invaluable*. The office sent a condition report when a potential purchaser requested more information on the lot after seeing the catalogue description. Condition reports were general and/or asked very specific questions. When the consignment agents completed the condition reports they submitted them to Charles Cage, Office Manager. Cage then uploaded the condition reports on the

New Orleans Auction Galleries' website. From there, I uploaded the condition reports to *LiveAuctioneers* and *Invaluable*. This was done with a basic copy and paste method from the website to the online platforms. This responsibility was important because this was a method to update clients on the auction's condition reports, so they could view them on three separate websites.

During the two weeks leading up to the auctions, I created the live auction *Powerpoint*. The *Powerpoint* was a slide show that displayed each lot with its number and image. The auction audience could follow along easily with this slideshow and it was also streamed live for viewing on *LiveAuctioneers*. After completing the *Powerpoint*, I checked it against the website and submitted it to Thomas, who would upload the *Powerpoint* onto the iPad for the auctioneers. The iPad was on the podium with the auctioneers so when they were done selling a lot they could swipe the slideshow and show the next lot for sale.

Prior to the auction, clients could request a phone bid and then be contacted during the auction to bid through an employee. The employee would call the clients during the auctions to talk through the bidding process with the clients and bid on their behalf. On the morning of the auctions, along with co-workers, I wrote the phone bidding assignments on the auctioneer sheets. The auctioneer would bring the sheets to the stage with them, and they would know which employee was on the phone bidding with a client during the various lots.

Post auction, many mailings had to be sent. The consignors received statements about their auction items and profits generated from sales. The purchaser received an invoice so they knew how much they needed to pay New

Orleans Auction Galleries. Haik printed all the letters and got the invoices ready and I stuffed and put postage on the mailings. When the purchaser sent in their funds, the consignor was paid and another mailing was sent.

Clients often paid their invoices over the phone or in person during office hours. I helped clients pay their invoices by taking their payment information and charging their accounts.

Previews and Auctions

The operations staff collected all the items in the warehouse for the auction's exhibition. After the operations staff set up the exhibition, there was prepping that had to be done before the preview.

I placed the catalogues around the exhibition for the preview. Catalogues were stickered with "House" labels to indicate that clients could use these catalogues, but had to return them. I also placed the brochures around the exhibition. I hid or pulled off photography stickers, which were indicators to the staff that an item was photographed, but sometimes they were placed on furniture or artworks in distracting views.

One week before the auction there was a Saturday preview. The auction house was open from 10 A.M to 5 P.M for clients to have extra viewing time for the exhibition. During this time, I aided clients in finding their desired lots, and also showed clients items that were in the cases.

During the auction, I rotated on the *Invaluable* platform with two other staff members to bid for clients over the Internet. The platform was very intuitive and a

fun way to view and participate in the auction. At the end of the auction, I assisted clients at the counter and assisted Office Administration staff with paperwork.

Chapter 4: SWOT Analysis

Strengths <ul style="list-style-type: none">• Location• Estates and “Cakebread” Auctions• Marketing Efforts• The Director of Auctions involvement with the Louisiana Auctioneers Licensing Board• Supporting Not-for-Profits• Preview Receptions	Weaknesses <ul style="list-style-type: none">• Lack of Receptionist• Lack of Warehouse Organization• Lack of Modern Website Design• Lack of Social Media Updates
Opportunities <ul style="list-style-type: none">• Organizational Growth• Reaching New Markets• E-commerce Sales• Outreach Gallery Walks	Threats <ul style="list-style-type: none">• Competition from other Auction Houses• Generational Gaps• Economic Uncertainty

SWOT Narrative

Strengths

Location

New Orleans Auction Galleries is located on an active street in the Arts District. Staff and clients benefit from the organization's location on St. Joseph Street because New Orleans Auction Galleries' building is close to the Interstate and easily accessible from all the neighborhoods in New Orleans. Every day, people driving and walking by on St. Joseph Street see the gallery and come into the building to inquire about the auction house's services. If the auction exhibition is not on display for preview, people are not able to view the auction items, but the office administrators will obtain their contact information. The visitors are added to the email and mailing listings. The location is also very convenient during Saturday previews, pick ups, and auction weekends because of available parking in the neighborhood.

Estates and "Cakebread" Auctions

New Orleans Auction Galleries broadens its reach of clientele and maximizes profits by hosting two levels of auctions. The major Estates Sales feature high-end antiques and the "Cakebread" sales feature refurbished antiques and modern designed items at a lower price point. The mix of auction levels creates an atmosphere of affordability and accessibility that allows the organization to extend an invitation to consign and buy to the general public.

Marketing Efforts

The marketing efforts at New Orleans Auction Galleries are strategic. Whether sending e-blasts or placing advertisements in magazines, New Orleans Auction Galleries carefully chooses the best works of fine art and eye catching auction items to market to the general public. The advertisements promote the auctions and/or publicize the invitation to consign. The auction house gains new consignors with top estate auction items through well-placed advertisements.

New Orleans Auction Galleries understands the importance of exposure. I interviewed Christa Ougel, Graphic Designer at New Orleans Auction Galleries, to learn about specific publications that the organization advertises in. The organization has ads in New Orleans' publications including the *Advocate*, *Times Picayune*, *Art + Design New Orleans*, and *Cultural Vistas*. The marketing efforts also reach other parts of the country with ads in *Maine Antiques Digest* and *Antiques and Fine Art Magazine*, as well as Sunday newsprint ads for consignments in Memphis, TN, Houston, TX, Lafayette, LA, Natchez, MS, and Hattiesburg, MS. Lastly, I learned that New Orleans Auction Galleries has an ad in the *Antique Trade Gazette* that is published and circulated in the city of London, England.¹⁶

The Director of Auctions involvement with Louisiana Auctioneers Licensing Board

The Louisiana Auctioneers Licensing Board is a committee that oversees the auction business in Louisiana. Tessa Steinkamp, Director of Auctions, at New Orleans Auction Galleries, is the board chair of the committee. Steinkamp ensures

¹⁶ Ougel, C. (2015, September 8). Personal Interview.

that the standards, as well as the rules and regulations of the auction business are conducted at New Orleans Auction Galleries. Through her involvement with the committee, Steinkamp is continually learning about the best practices of the auction business.

Supporting Not-for-Profits

New Orleans Auction Galleries supports local not-for-profits through auctioning off donated items and giving raised funds to the organizations. Under the direction of James, the auction house has sold auction items and raised money for the Ogden Museum of Southern Art, WLAE, and WWNO New Orleans Public Radio Station. During the auction, James stands at the podium when the benefitting organization's lots come up for sale and says a few words about the organization. After she is done speaking about the organization, the auction moves forward. The hammer price is donated to the not-for-profit and New Orleans Auction Galleries retains the buyer's premium of 23%. The buyer's premium is an added 23% to the hammer price that the buyer must pay the auction house. The business strategy behind supporting not-for-profits is positive because the auction house gives back to the community while keeping some earnings.

New Orleans Auction Galleries also donates money to support and sponsor other organizations' fundraising events. New Orleans Auction Galleries has supported and sponsored fundraising events at New Orleans Museum of Art, the Ogden Museum of Southern Art, and The National World War II Museum. Taylor

Eichenwald, registered auctioneer, also donated his time guest auctioneering for a Make-A-Wish fundraiser.

New Orleans Auction Galleries supports not-for-profits by auctioning off items, sponsoring fundraisers, and donating time auctioneering. Reciprocally, New Orleans Auction Galleries gains a great deal of positive exposure through its support. The auction house is often listed on the benefitting organization's website and in print on the invitation that is seen by all attendees.

Preview Receptions

New Orleans Auction Galleries invites clients to preview receptions to enjoy cocktails and light appetizers while viewing the auction exhibition each Thursday before an auction. The preview reception attracts clients of all ages. The receptions expose the auction house to a greater audience and cultivate a potential future buyers pool. Hosting preview receptions is a profitable strategy made by the auction house because it provides clients an opportunity to view the auction items during an enjoyable evening and most importantly, leave bids on auction items and/or register to be contacted to bid through an employee during the auction at no additional charge.

Weaknesses

Lack of Receptionist

The New Orleans Auction Galleries office operates in an open space on the first floor of its building. The office lacks the role of a receptionist.

As previously mentioned, staff members are required to answer telephones. Although the New Orleans Auction Galleries telephone system is intuitive and easy to use, the staff relies on “parking” telephone calls and finding the employee that needs to answer the call. Each employee has a personal number for call transfers, but the use of this function is rarely utilized.

Due to the lack of a receptionist role, there is also confusion about daily staff members’ schedules. This would be especially important to have when consignment agents and operations employees are traveling.

Lack of Warehouse Organization

The auction business is lively and moves quickly. Every day there are consignments and purchased auction items coming and going from the building. The transition of auction items is happening while the items are constantly being moved from storage bins to be catalogued, photographed in the studio, and displayed for auction exhibition.

The second floor of the auction house is designed with different rooms for organizing and storing auction items. There rooms include a Rug room, Fine Art room, and a Brick-a-Brac room. There is also an open floor space for furniture.

Unfortunately, the second floor is disorganized, which leads to unnecessary time spent finding auction items. Because auction items are often mixed by sale and unsold and sold items, it’s difficult to find auction items for client pick ups and auction exhibitions. The operations staff often asks Haik, Office Administrator, to print catalogue photos so the auction items can be found by sight. It is tricky for the

operations staff to pull items from storage because most items do not have bin locations recorded in *Droege*.

Lack of Modern Website Design

New Orleans Auction Galleries operates as a business with two websites. The main website highlights and informs the public about the major Estates Sales and the second website is created to highlight and inform the public about the “Cakebread” Decorative Arts & Design auctions.

The main website functions with an outdated design. The home page is unattractively laid out and outlines information including upcoming sales, a slideshow of highlighted lots in the upcoming sale, a link to obtain a valuation, and links to two auction platforms, *LiveAuctionners* and *Invaluable*. The website generally lacks attention to detail and would benefit from an update. The website also looks very similar to the auction house’s local competitor, Neal Auction Company.

The “Cakebread” auctions are offered under the business of New Orleans Auction Galleries, but have a separate website. The “Cakebread” auctions are simply the auction house’s secondary sales and information regarding these sales should be included into one website for entire business of New Orleans Auction Galleries.

Operating with two different websites for the business is very confusing for potential clients who use the website to inquire about the auction house’s services. It’s also confusing when clients call the office to ask about past auction results and in

actuality may be viewing the New Orleans Auction Galleries' homepage, but want to know about the "Cakebread" auction results.

Social Media

Although, New Orleans Auction Galleries has strong marketing efforts, its presence on social media is not as lively as it could be. The auction house has *Facebook, Instagram, Twitter, and Pinterest* accounts but does not update its posts on a regular basis. Its apparent that although social media is an easy way to keep the public informed about the auction house's services, the marketing team does not have a schedule for updating posts. Since the auction house offers beautiful consignments for clients, more focused energy should be directed towards updating the social media accounts.

Opportunities

Organizational Growth

New Orleans Auction Galleries is growing by continuing to offer more auctions annually. The staff must expand to complete the added work of hosting more auctions. This is a great opportunity for the auction house to employ new auction professionals with a fresh perspective on the auction business. Through hiring more staff members, New Orleans Auction Galleries can successfully host more auctions that will directly affect its revenue streams. The organization will also receive more exposure through word of mouth from new hires.

Reaching New Markets

New Orleans Auction Galleries continues to grow and also continues to obtain more clients. Due to the marketing efforts and the preview receptions, the connections made by the organization are reaching new markets. More people are signing up to be contacted at the preview receptions through e-blasts and mailings. With further growth, the auction house will continue to gain exposure and extend its reputation. By staying connected with clients, the auction house is engaging while keeping clients updated with information including auction schedules, significant auction items, and ways to consign.

Also, as consignors and collectors become more comfortable with buying online, New Orleans Auction Galleries sees the value of going digital. The auction house uploads its catalogue to two online auction platforms *Liveauctioneers* and *Invaluable*. New Orleans Auction Galleries recognizes that clients like to use *LiveAuctioneers* and *Invaluable*, so they utilize both platforms. Through the use of these online platforms, the auction house is gaining a broader clientele by reaching a greater audience outside of New Orleans.

E-Commerce Sales

More and more auction houses are hosting E-Commerce sales. This is a method of selling auction items directly through the Internet in an online only sale. These sales last for a specific time period and during this time, clients have the chance to bid on desired lots. This is a potential way for New Orleans Auction Galleries to follow the trends of the auction business. The organization could

cultivate a larger online market, more clientele, and revenue streams through E-Commerce sales. Hosting this style of auction would still require a great deal of work, but the organization would be able to host fewer live auctions. Additionally, eliminating the man-hours associated with the physical set up of sales, as well as associated expenses.

Outreach Gallery Walks

New Orleans Auction Galleries sells historically beautiful items. Hosting complimentary outreach gallery walks during the preview week would be an opportunity to attract more clients and continue a positive reputation. The organization is not currently hosting gallery walks.

During a gallery walk, a knowledgeable auction professional leads a group of clients through the exhibition and speaks about the significant pieces in the sale. This type of client development would require willingness by the staff members to stay late another night during the preview week. It would also require additional marketing efforts. The gallery walk would be different than the organization's preview reception in the fact that it would allow some serious buyers to learn more about the historical, regional, and beautiful auction items being offered.

Threats

Competition

New Orleans is a small city and there are three auction houses in town. Neal Auction Company is a competitor to New Orleans Auction Galleries. Crescent City

Auction Gallery is growing and offers antiques at a lower price point, so it's not a huge threat to New Orleans Auction Galleries' business. Neal Auction Company has made a long lasting impression on the city of New Orleans and offers high-end antiques while showcasing well-known regional artists. Neal Auction Company consistently hosts successful sales with valuable antiques that threaten the organization's local business.

New Orleans Auction Galleries also competes with auction houses on a global scale because of the shift in the auction business model. As auctions move forward with hosting E-Commerce sales and utilizing online bidding platforms, anyone in the world can view New Orleans Auction Galleries' catalogues. This means it's very important that the auction house maintain the quality of auction items in its sales to keep its clientele and continue to host successful auctions.

Generational Gaps

The auction business is threatened by generational gaps and a decrease in clientele in the future. Due to the fact that older generations settled down and started building a home earlier, they are attending and buying at auction. Younger generations are investing their money in other things like traveling and education. Because younger generations are investing in other activities, they are buying home furnishings from companies that mass-produce modern furniture and art for affordable prices. The attraction of buying at auction is not present with younger generations today.

Economic Uncertainty

Economic uncertainty threatens the auction business. The auction business deals in buying and selling antique items and swings in the economy can disrupt business. If the economy is down and clients are not able to buy at auction, then business could lose profits. An auction house must also have the resources to generate profits by hosting auctions, upgrading databases and online auction platforms, and hiring new employees. If the economy is experiencing a downturn, then auction house may not be able to utilize resources it needs to continue hosting successful auctions.

Chapter 5: Best Practices

Louisiana Auctioneers Licensing Board

The Louisiana Auctioneers Licensing Board is a committee made up of a well-rounded group of individuals including auction professionals and lawyers. The mission statement of the board is:

“The Legislature of Louisiana declares that requiring the licensure of qualified auctioneers and auction houses is in the best interest of the citizens of this state. The purpose of this Chapter is to require qualifying criteria in a presently unregulated occupational field in which unqualified, irresponsible, or unscrupulous individuals may injure the public. The requirements of this Chapter shall contribute to the safety, health, and property of the people of Louisiana in the transfer of property by auction.”¹⁷

Director of Auctions at New Orleans Auction Galleries, Tessa Steinkamp, is Chair of the Louisiana Auctioneers Licensing Board. While speaking with Steinkamp about the committee’s board meetings, she stated, “The governor appointed me in 1996. The chair is appointed and all other board members must be voted in by the committee.”¹⁸ I then asked her how the meetings ran and she said, “The meetings are open to the public and held in Baton Rouge six times a year. As a committee, we address the issues brought up by the public.”¹⁹ Agendas of the meetings are created by Steinkamp and posted to the public via the Louisiana Auctioneers Licensing Board website 24 hours prior to the meeting.

¹⁷ “Homepage”, Louisiana Auctioneers Licensing Board. Web. 23 September 2015.

¹⁸ Steinkamp, T. (2015, September 30). Personal Interview.

¹⁹ Ibid, 18.

While watching a Youtube video of an example committee meeting, I saw the board discuss the matters presented to them at that time.²⁰ First, the committee listens to the people who come to the meetings to express their concerns, thoughts, and issues regarding the auction business.²¹ If people would like to address the committee, they need to fill out a request on the website. After the public speaks, Steinkamp leads the committee's discussion in specific cases and hearings. Also, the committee goes through rules and regulations of the auction business within the state of Louisiana. This discussion includes auctioneer applicants and their paperwork, review of reciprocal auctioneer applicants, review of auction business applicants, and approval of financials for the fiscal year budget.²²

New Orleans Auction Galleries is fortunate to have its Director of Auctions so involved in administrating the state's rules and regulations of the auction business. Through her role as chair, Steinkamp guides the meetings in Baton Rouge and continuously learns about the best practices of the auction business. Through her role as Director of Auctions, she oversees that the standards and rules and regulations of the auction business are met at New Orleans Auction Galleries.

Office Administration

The New Orleans Auction Galleries office creates a team atmosphere that unites employees together in a common goal, but lacks the role of a receptionist. As

²⁰ Louisiana Auctioneers Licensing Board. "July 7, 2015 Board Meeting Video". Online video clip. *Youtube*. Youtube, 5 Aug. 2015. Web. 23 Sept. 2015.

²¹ Ibid, 20.

²² Ibid, 20.

the organization grows, it is important to fill this position to provide great customer service and complete daily organizational tasks in the office.

Skinner, Inc., is an auction house located in Massachusetts. Before moving to New Orleans, I gained field experience at this organization and insight on the auction business and best practices.

At Skinner, Inc. the receptionist greeted all staff members and clients in the lobby, managed on site appraisal appointments, created a daily staff schedule, answered and transferred all telephone calls, and assisted with overflow of departmental work that needed to be completed. In a *BizJournal* article, author McFadden writes, "Putting people at ease, whether in person or on the telephone, is a big part of a receptionist's job."²³ The receptionist was the face of the company and created consistency for clients.

New Orleans Auction Galleries is well staffed, but specific receptionist responsibilities are not clearly laid out. Since the office is an open space, the staff member available greets incoming clients. McFadden also states, "Phil Pellegrino, president of SuperPower Inc., says that Shannon Hughes, the company's receptionist, is just as important as the engineers, scientists and technicians that work on the company's high-tech products... Hughes is the first person people see when they walk through SuperPower's doors in Schenectady. That makes her a crucial part of creating a first impression."²⁴ It is clear that the role of a receptionist is very important and in an office management article, author Quinely states, "In

²³ McFadden, Joanne. "Receptionists play important role as public face of companies." *bizjournals.com/albany/stories/2005/04/11/focus1.html?page=all* (2005) Web.

²⁴ Ibid, 23.

terms of visibility to outsiders, though, the receptionist has one of the most prominent roles in projecting the image of both the company and office. The receptionist is the first person to meet and greet office visitors. Often, the receptionist is also the first person that callers encounter.”²⁵ Due to the volume of clients New Orleans Auction Galleries extends its services to, it’s important for the office to implement a position for a receptionist.

Warehouse Organization

As New Orleans Auction Galleries grows in number of staff members and auctions, it’s imperative that the warehouse implements a system to organize auction items.

Skinner, Inc. is larger in scale due to the fact the organization hosts auctions in specialty areas and also a “Discovery” auction once a month, but they provide the same services and the auction operations within the warehouse are comparable.

Skinner’s staff executed organizing and storing auction items, as well as setting up and breaking down auction exhibitions with effective systems. I believe if New Orleans Auction Galleries started operating the warehouse with a system similar to Skinner’s the daily flow of the warehouse would greatly improve.

Although the current disorganization at New Orleans Auction Galleries could be caused by the move to the new location, the warehouse needs to apply an organization system. The operations staff places auction items on the second floor in the designated rooms that I spoke of earlier. Within the designated rooms there are

²⁵ Quinley, Kevin. “The Art of First Impressions” *Claims*. Vol. 56 Issue. (2008): 6, p16-18. 3p. Article.

bins. In attempts to organize the new building on St. Joseph Street, the rooms were arranged with sale numbers on the bins. Before and after each sale the auction items are placed on the bin that corresponds with the sale it is offered in.

At Skinner, before and after an auction, the auction items were placed in specific departments comparable to New Orleans Auction Galleries' rooms. At Skinner, each bin in the department had a number. This way of organizing auction items worked well because items vary in sizes and so does the storage spaces. The auction assistants were responsible for recording the bin locations. If any member of the staff moved the auction items they would update the bin location. The bin locations were recorded in the database, "RFC", and in writing after the sale in a catalogue. The second method of recording the bin locations in catalogues was great because there's always room for human error and it also placed the bin location next to the auction item's photo. This recording also assisted the warehouse staff in achieving faster client pick ups.

New Orleans Auction Galleries' warehouse would benefit from organizing each specialty room with specific bin locations by using a simple number system. Each operations staff and employee should have access to *Droege*, the database used at New Orleans Auction Galleries. If access was granted, each staff member could easily record the locations within *Droege*. As of now, the operations staff does not have full access to the database.

Moving forward with this type of meticulous organizational system would positively impact the daily flow in the warehouse and get the warehouse off to a great start in their new building.

Additionally, New Orleans Auction Galleries could also benefit from having a set up and break down schedule for the auctions. As of now, the auctions are set up one week before the preview starts. This time frame works well with the operations staff for exhibition set up, although, the lack of specific bin locations often comes into play during this time. It takes many employees to find items that are in the sale because they are located throughout the warehouse in different locations without documentation. Employees often remember locations, but there is no system for recording that information. On a positive note, although there is lack of bin locations, the auction exhibition always comes together and is beautifully exhibited for the public.

After the exhibition, the public can come to the gallery for post sales. Therefore, the exhibition stays up for at least two weeks. Consequently, there is no proper breakdown of the exhibition. This means that incoming auction items are mixed with sold and unsold items from the previous sale. Auction items can be on the exhibition floor until the next auction exhibition is being set up.

At Skinner Inc., the auction assistants and warehouse employees would break down the auction items immediately after the sale. The items were placed in proper bins at this time. This systematic method ensures that items do not get lost and are in the correct location for when buyers come to the warehouse to pick up their items.

I believe that New Orleans Auction Galleries would benefit by having an improved system of setting up and breaking down the auction's exhibitions. A system would eliminate confusion by eliminating mixed auction items on the floor

during exhibition. Having a system would also get rid of wasted time spent by employees in the warehouse. Routine tasks need routine schedules and methods to stay organized.

Technology

The auction business is steadily moving away from brick-and-mortar stores to having a significant online presence through attractively designed websites, engaging social media outlets, and utilizing Internet auction house platforms. In this digital age, an auction house's success is dependent upon its value in having an online presence. The world-renowned auction houses, such as Sotheby's and Christie's, are setting the standards for the smaller auction houses.

An auction house can increase its business and presence online through many ways. The easiest ways are engaging its audiences through its website and social media outlets. Targeting online audiences include: operating E-Commerce timed auctions, using online bidding platforms that allow clients viewing and bidding opportunities, and engaging through new applications that allow clients to buy at auction through their cell phones. Technology is changing the way the auction business is operating as a whole.

John Auerbach, International Managing Director of E-Commerce at Christie's, says, "The world has changed. There's reduced resistance to buying online: technology now makes it possible to send clients high-resolution images and videos, and collectors have become more comfortable buying something [they've only

seen] from a digital file... Auction houses and galleries that do well will offer both a physical and an online presence.”²⁶

As consignors and collectors become more comfortable with buying online, New Orleans Auction Galleries understands the importance of going digital to expand its revenue streams. On the Dakil Auctioneers Inc. website, it states, “Live auction webcasting is becoming enormously important for auctioneers who want to expand their reach. This process dramatically expands the number of bidders and potential buyers participating in auctions. Not only does webcasting increase the number of potential bidders – it also encourages some healthy competition, which generally leads to higher bids and higher profits for the auction house.”²⁷

As an organization, the staff acknowledges the impact that online bidding has on its profits. The organization makes use of online bidding by hosting its auctions on the two online bidding platforms, *LiveAuctioneers* and *Invaluable*. Through the use of these platforms, New Orleans Auction Galleries reaches a greater, more diverse audience and generates revenue.

Marketing & Public Relations employee, Taylor Eichenwald, gathered some statistical graphs and charts from two online platforms used by New Orleans Auction Galleries to present a clear picture of the positive impact gained through the use of the platforms.

²⁶ Galton, Bridget. “The Auction Goes Digital” <http://luxurydefined.christiesrealestate.com/blog/luxury-lifestyle/online-art-auctions-christies-live>. 7 July 2015. Web. 22 August 2015.

²⁷ Dakil Auctioneering Inc. “How internet bidding has changed the auction process.” (1 October 2015.) Accessed September 25, 2015. Web. 1 October 2015.

I worked New Orleans Auction Galleries' major Estates Sale in July. I will use this auction as an example of how the organization obtains exposure and bids through posting its catalogue and condition reports, as well as providing live auction bidding through *LiveAuctioneers* and *Invaluable*.

As you can see in blue, day one of the July sale had roughly 72,000 total page views. On day two, the auction had about 47,000 total page views. These statistics show that New Orleans Auction Galleries is reaching a wider range of people than if it did not use *LiveAuctioneers*' services. These numbers are also compiled from all over the world.

LiveAuctioneers shows the total viewers from different countries in the geographical chart. As you can see on the two geographical maps, the data pulled shows that after the United States, buyers from Canada, the United Kingdom, China, Germany, and Australia had a bidding presence in the New Orleans Auction Galleries' July Estates Sale. This feature on the platform is very neat and useful for New Orleans Auction Galleries. With this statistical data, the organization can see whom its auctions connect with and how many people register to bid through these platforms.

Eichenwald also pulled the July Estates Sale statistical data from *Invaluable* for me to examine. This graph displays a variety of information for New Orleans Auction Galleries. You can see that on this platform there were 52,152 total lot views on day one, and 41,817 views on day two. I like how this platform shows the organization the number of total approved bidders, total watched lots, and total online winning bids, as well as approved and actual bids by country.

During the July Estates Sale, the organization earned \$115,400 from total online winning bidders. Interestingly, the graph also shows that the under bidders increased profits with a max of \$239,450. This data proves that the statement made on Dakil Auctioneering Inc.'s website presented earlier in this chapter is true. This data shows the auction house that having many under bidders online increases its profits.

Through viewing these charts and examining the information pulled from the two platforms, I can see that New Orleans Auction Galleries is following the trend in the auction business and gaining an online presence. Through this presence, the organization is successfully achieving exposure, bidders, and profits from hosting its auctions via *LiveAuctioneers* and *Invaluable*.

Chapter 6: Recommendations

Receptionist

I recommend that New Orleans Auction Galleries employ a full-time Receptionist in its office.

The responsibilities of the Receptionist are as follows:

- Manage all telephone calls; including fielding questions and/or transferring telephone calls directly to employees
- Greet and assist all clients entering New Orleans Auction Galleries with premiere customer service
- Manage all incoming and outgoing info@NewOrleansAuction.com e-mails from potential consignors
- Create daily consignment agent schedule and send to all staff
- Generate daily operations staff travel schedule and send to all staff
- Create ongoing auction schedule and send to all staff
- Assist with overflow of office administration

The responsibilities appointed to the receptionist are crucial to the office running smoothly on a daily basis. Clients calling New Orleans Auction Galleries will remember the wonderful, consistent customer service they are receiving through the role of a receptionist. The same person will greet incoming clients every day. Clients will be directed to the employee they wish to speak of through the use of transferring phone calls. By transferring phone calls, clients will be able to leave

one-on-one messages with the auction professional they wish to speak with. The receptionist will also be able to retrieve any information from the database, *Droege*, to answer any questions that he/she can over the phone. If this position is implemented correctly the entire staff will be on the same page by knowing when consignment agents and staff members will be out of the office and when the operations staff will be traveling.

The long-term impact of hiring a full-time receptionist will provide professional customer service to clients and uphold a positive reputation at New Orleans Auction Galleries.

Auction Item Organizing System

New Orleans Auction Galleries recently moved into a beautiful, new space and continues to grow in number of auctions and staff members. Therefore, I recommend that the warehouse execute a system for organizing and storing auction items.

The steps to creating a new auction item organizing system include:

- Training all staff members in the auction software, *Droege*
- Creating number bin locations specific for each storage room/area:
 - Art = A1, A2, A3, A4, A5 ... and so on
 - Brick-a-Brac = B1, B2, B3, B4, B5... and so on
 - Rugs = R1, R2, R3, R4, R5... and so on
 - Furniture = F1, F2, F3, F4, F5... and so on
 - “Cakebread” auction items = C1, C2, C3, C4, C5... and so on

- Placing incoming auction items in proper rooms/areas
- Recording auction item locations in *Droege*
- Breaking down auction exhibitions two weeks after the sale and placing the auction items in the correct room/area
- Recording auction item locations in Catalogue after the auction

New Orleans Auction Galleries' staff members need to implement an organizational system for auction items in the warehouse. A system will eliminate unnecessary time searching for auction items and will allow the warehouse to run more smoothly. If executed properly, every auction item will be accounted for at all times. The system will make daily warehouse operations such as photography shoots run effortlessly, setting up and breaking down auction exhibitions easier, and client pick ups faster. In the short term, the warehouse will undergo training and change, but the long-term impact of the auction item organizing system will be a significant improvement for the entire staff.

Website Design

I also recommend that New Orleans Auction Galleries merge its two websites to create a newly, updated website for the whole business.

Steps to creating an updated website include:

- Incorporating "CakeBread" Auctions on the website, introducing the sale as the auction house's secondary auction

- Revising overall color scheme and design for the brand – keeping the information and lay out consistent
- Creating an “About” page on the header
 - Location and times of operation, contact information
 - Stating the goal(s) of the auction house
 - Displaying head shots and backgrounds on consignment agents
 - Ways to stay connected – Mailing lists, social media accounts
- Clearly having the “Auctions”, “Selling”, “Buying”, and “Services”, “News and Events” tabs in the header. Each section will be divided into detailed areas with information:
 - **Current Auction-** Auction schedule, Catalogue inquires, Condition Report inquires, Addendum
 - **Selling-** How to consign: Single items, Estates
 - **Buying-** In person, Absentee, Over the phone, Online, Conditions of Sale and Methods of payments
 - **Services-** Auction valuations, Marketing efforts, Transportation, Bidding platforms, Shipping referrals and Release forms
 - **News and Events-** Press releases, Past auctions, Preview and Auction photos

Merging the two existing websites, New Orleans Auction Galleries and “Cakebread” Decorative Arts & Designs, will engage the auction house’s clientele and inform and attract prospective consignors, buyers, and bidders. An updated website

will also set New Orleans Auction Galleries apart from its local competitor's website, Neal Auction Company. The newly designed website will assist clients in making decisions with easily accessible information regarding both levels of auctions. The overall impact of revising the website will have a positive affect on the New Orleans Auction Galleries' brand and aid in continuing to obtain a favorable reputation moving forward with business.

Business Viability through Online Auctions

Additionally to New Orleans Auction Galleries successfully hosting auctions through two online auction platforms, *LiveAuctioneers* and *Invaluable*, I also recommend that New Orleans Auction Galleries host E-Commerce sales. This recommendation may not be possible with the current staff members, but with future growth and opportunity, hosting E-Commerce sales is an idea to start brainstorming about as an organization to form new revenue streams.

More and more auction houses are hosting E-Commerce sales. These sales are fixed-timed, online auctions. This type of sale will make it easy for the New Orleans Auction Galleries to continue to bring high quality antiques to its clients through an Internet connection. The E-commerce sales will be offered through the newly updated New Orleans Auction Galleries' website.

Clients will have to follow these easy steps to create an account to purchase through the website:

- Go to "Buying"
- Click on "E-Commerce Auctions"

- Create an account to participate
 - Contact information
 - Valid credit card information
 - Client will be sent a confirmation and approval of participation
- Visit the auction schedule to view the sale and your desired lots
- During the allotted sale time, log in to participate
- Watch and bid

Since the E-Commerce, timed auction will be hosted online, New Orleans Auction Galleries will not take absentee bids, phone bids, or live Internet bids. The long-term impact of this service will add diversity to the auction house and create new revenue streams for sustainability. Through the new, exciting method of bidding, clients will be sure to return to New Orleans Auction Galleries to buy and consign their items. This development will also enhance the auction house's online presence. Lastly, this method of selling and buying will not downgrade the unique auction items, but rather make the items more accessible to a greater audience and increase profits at the auction house.

Social Media Schedule

New Orleans Auction Galleries should take advantage of the opportunity of connecting with clients and viewers through its social media outlets. The auction business is interesting and every day the warehouse is filled with beautiful,

significant, and promotional auction items. Lastly, I recommend that the marketing team arrange a social media schedule for updating posts.

The schedule is as follows:

- Monday: “Monday Muse” A portrait in the Fine Art department
- Tuesday: Invitation to consign – taken from an e-blast
- Wednesday: Warehouse operations including photos of operations staff moving auction items, consignment agents cataloging auction items, photography shoots, auction exhibition, etc.
- Thursday: “Throwback” auction item and how much it sold for
- Friday: Featured auction item – can be any category / auction item

The social media schedule is arranged to show all facets of the organization. Showing different auction items, extending the invitation to consign, displaying employees hard at work, and revisiting past auction items will connect the organization to its clients and grow exposure of the services available. Through updating social media outlets, the marketing team can promote the auctions and increase clientele.

Chapter 7: Final Thoughts

Throughout my internship, I built upon my previous auction house experience and gained knowledge of the antiques market in the Southern region. I'm proud of the work I completed during this time and believe I made positive contributions in the Art Department, as well as in the organization's office. I'm looking forward to staying on staff as Assistant Manager of "Cakebread" Decorative Arts & Designs beginning at the end of my internship in September 2015.

New Orleans Auction Galleries is staffed with knowledgeable auction professionals that understand the business and contribute to the growth of the organization through consignments, customer service, marketing efforts, and hosting preview receptions and auctions. The staff members directly affect revenue generated at New Orleans Auction Galleries and play a positive role in the organization's strengths and opportunities. Although the auction house has many strengths and opportunities, it is necessary that the staff understands and acknowledges the organization's weaknesses and threats. The staff members can use the SWOT analysis as a technique to move forward with utilizing best practices in the auction business.

Bibliography

Cage, C. (2015, August 20). Personal Interview.

"Condition of Sale." *New Orleans Auction Galleries*. Print. 20 September 2015.

Dakil Auctioneering Inc. "How internet bidding has changed the auction process."
Accessed October 1, 2015. <<http://www.dakil.com/auction-news/how-internet-bidding-has-changed-the-auction-process>>

Galton, Bridget. "The Auction Goes Digital" Accessed on August 22, 2015.
<<http://luxurydefined.christiesrealestate.com/blog/luxury-lifestyle/online-art-auctions-christies-live>.>

Internet Antique Gazette. "Martha Ann and Ray Samuel Collection."
Accessed August 23, 2015.
<www.internetantiquegazette.com/paintings/2029_samuel_martha_ann_ray_provenance/>

Louisiana Auctioneers Licensing Board. "Homepage." Accessed September 23, 2015.
<<http://www.lalb.org/>>

Louisiana Auctioneers Licensing Board. "July 7, 2015 Board Meeting Video".
Online video clip. *Youtube*. Youtube, 5 Aug. 2015. Web. 23 Sept. 2015.

Masciere, Christina. "Bid Easy: New Orleans' thriving auction industry."
New Orleans Magazine. (August 1996): 34-37.

McFadden, Joanne. "Receptionists play important role as public face of companies."
Accessed on November 3, 2015.
<bizjournals.com/albany/stories/2005/04/11/focus1.html?page=al> (2005)
Web.

Neal Auction Company. Entire Website. Accessed September 5, 2015.

New Orleans Official Guide. "Arts District (Warehouse District)."
Accessed August 23, 2015.
<www.neworleansonline.com/tools/neighborhoodguide/artsdistrict.html>

Ougel, C. (2015, September 8). Personal Interview.

Peterson, Jenny. "N.O Auction Galleries Declares Bankruptcy, stays open."
Accessed on August 20, 2015. *New Orleans City Business*. (April 7, 2011).

Sarofim, Susan. "Forward." *New Orleans Auction Galleries Catalogue*. (July 27,28,29, 2012)

Shannon, Robin. "Pfeifer sells Foundry; auction house moves in."
Accessed on August 23, 2015. *New Orleans City Business*. (March 14, 2014).
<http://neworleanscitybusiness.com/blog/2014/03/14/pfeiffer-sells-foundry-auction-house-moving-in/>

Skinner, Inc. Entire Website. Accessed September 5, 2015.

Steinkamp, T. (2015, September 30). Personal Interview.

Quinley, Kevin. "The Art of First Impressions" *Claims*. Vol. 56 Issue. (2008): 6, p16-18. 3p. Article.

Appendix A

Staff

CAKEBREAD

DECORATIVE ARTS & DESIGN

Susan D. Sarofim
CEO

Tessa Steinkamp
Director of Auctions

Ashton Thomas
President

CONSIGNMENTS

FINE ARTS:

Jelena Restovic James
Continental and American; Prints and Maps

Michele M. Carolla
British and American; Sculpture

Amy Bissell
Fine Art Consignments

DECORATIVE ARTS:

Ireys Bowman
Continental and English

Nicole Casi, PhD
American, Continental and English

FURNITURE:

Ireys Bowman
Continental and English

Greg S. Kowles
American, Continental and English

Thomas Halverson
American

Josh Broussard
General Consignments

SILVER:

Charles C. Cage

ASIAN FINE & DECORATIVE ARTS:

Felicia Sailey Yao

BOOKS, MANUSCRIPTS & EPHEMERA:

Charles C. Cage

JEWELRY:

Kim Lemon

FINE CARPETS & TEXTILES:

Sean Ranson

ADMINISTRATION

Kim Lemon
Customer Service Manager

Charles C. Cage
Office Manager

Denise Haik
Office Administration

Alexis Kopituk
Administrative Assistant

Gary Michael Gittelson
Photographer

Cord McPhail
Photographer

Greg S. Kowles
Manager of Cakebread Auction

Nicole Casi, PhD
Research

Burke
Designer

Christa Ougel
Graphic Designer

Taylor Eichenwald
Marketing & Public Relations

Colleen Ryan
Director of Human Resources

AUCTIONEERS CONSULTANTS OPERATIONS

Tessa Steinkamp #1265
Ashton Thomas #1833
Robin Ruiz #1114
Michael DeGeorge #1774
Taylor Eichenwald #1922

Ellen McKenzie
English and Continental Furniture

Ira Savoie
Independent Certified Gemologist Appraiser

James Callahan
Asian Arts

Cedric Roberts | Sean Ranson
Bennie Amos | Eddie Daigrepont
Emmitt Kendrick, Jr.
Gerald Hampton | Juanita Bazile
Sol Carter | Thomas Johnson
David Abney | James Collins

Appendix B

Consignment Agreement



333 Saint Joseph Street
New Orleans, LA 70130
Main: (504) 566-1849
Fax: (504) 566-1851
NewOrleansAuction.com

Consignment No. _____ **Consignment Agreement** Page _____ of _____

Name: _____

Street Address: _____

City/State/Zip: _____

Email: _____

Work: _____ Home: _____ Cell: _____ Fax: _____

Agent(s): _____ Commission: _____ Insurance: 1.5%

Transportation Cost: _____ Misc. Costs: _____

Photography (The Company Shall Determine Which Items Shall Be Photographed)

- ☐ \$25 for color website and others (no catalogue photo included)
- ☐ \$75 per color catalogue photo (Includes the saleroom photo)
- ☐ \$250 per color brochure photo

Item	Description	Reserve	Estimate
001			
002			
003			
004			
005			
006			
007			
008			
009			
010			
011			
012			
013			
014			
015			
016			
017			
018			
019			
020			

Appendix C

Example Catalogue Card

Description: School or Artist [^] = Bold.													
"Title", medium, Signature lower right, Est. \$ _____													
16-1/2" x 23 3/4". Frame.													
<u>Dragle</u> Ant = 3001, 3000. . . .													
cut = School Index = cut = 4, Keyword = School / Artist. → Multiple "Add Item"													
Consignor # Total Pcs: _____	<table style="width: 100%; border: none;"> <tr> <td style="border: none;">Height: _____</td> <td style="border: none;">Width: _____</td> <td style="border: none;">Depth: _____</td> </tr> <tr> <td style="border: none;">Dia.: _____</td> <td style="border: none;">Length: _____</td> <td style="border: none;">Ext. Length: _____</td> </tr> <tr> <td style="border: none;">BED- Inside w. _____ I. _____</td> <td colspan="2" style="border: none;">Outside w. _____ I. _____</td> </tr> <tr> <td style="border: none;">SILVER- T. Ozs. _____</td> <td colspan="2" style="border: none;">Total T. Ozs. _____</td> </tr> </table> <div style="border: 1px solid black; padding: 5px; text-align: center; margin-top: 10px;"> Mark with "X" when PHOTOGRAPHED </div>	Height: _____	Width: _____	Depth: _____	Dia.: _____	Length: _____	Ext. Length: _____	BED- Inside w. _____ I. _____	Outside w. _____ I. _____		SILVER- T. Ozs. _____	Total T. Ozs. _____	
Height: _____	Width: _____	Depth: _____											
Dia.: _____	Length: _____	Ext. Length: _____											
BED- Inside w. _____ I. _____	Outside w. _____ I. _____												
SILVER- T. Ozs. _____	Total T. Ozs. _____												

Appendix D

Example Addendum

NEW ORLEANS AUCTION GALLERIES

333 ST. JOSEPH STREET, NEW ORLEANS, LA 70130
(504) 566-1849 | FAX: (504) 566-1851

Addendum

Sale B153
August 22, 2015
Cakebread Auction
Page 1

Lot #	Lot Description
1	Continental Neoclassical-Style Giltwood Looking Glass. Note the correct dimensions: h. 41", w. 20" (NOT h. 79", w. 40" as stated in the print and earlier online catalogues).
143	Provincial Polychrome Cabinet in the Tuscan Style, BEARING A LABEL "Karges Furniture, Evansville, Indiana". (Label omitted from the print and earlier online catalogues.)
164	WITHDRAWN
208	Unusual Metal Strapwork and Wire Basket. Note correct estimate: 500/800 (NOT 800/900 as stated in the print and earlier online catalogues).
213	Pair of Regence-Style Polychrome Fauteuils a la Reine, CIRCA 1900 (NOT early 19th century as stated in the print and earlier online catalogues).
268	Chinese Porcelain Bowl. Provenance: Susquehanna Antique Company, Inc., Old Town Alexandria, Virginia. (Provenance omitted from the print and earlier online catalogues.)
298	Assortment of Crystal and Glass Champagne Flutes,^ including SEVEN molded glass flutes (NOT eight as stated in the print and earlier online catalogues; FOURTEEN pieces total; NOT fifteen).
339	Collection of Brass and Steel Fire Tools in Various Styles. Note the addition of a brass fire screen (omitted from the print and earlier online catalogues). See illustration online.
429	WITHDRAWN
438	FIVE Crimson Brocade Drapery Panels. Note that this lot comprises five panels, NOT eight panels (four pairs) as stated in the print and earlier online catalogues. Note also revised dimensions: panels, h. 103-1/2", w. 35", valances, h. 6", w. 60", d. 12".
445	WITHDRAWN
534	Continental SILVERED- AND GILT-BRONZE AND BRASS Centerpiece (NOT Gilt-Silver as stated in the print and earlier online catalogues).
620	Chinese SHANXI Hardwood and Lacquer Cabinet, 19TH CENTURY (The style and date omitted from the print and earlier online catalogues. Note also omitted provenance: Sloans & Kenyon, Bethesda, Maryland, 2002).
642	Turkish Angora Oushak Carpet. Note correct estimate: 700/1000 (NOT 700/100 as stated in the print and earlier online catalogues).
756	Group of Four SIMILAR Giltwood Frames (NOT Matching as stated in the print and earlier online catalogues).
778	Gilt-Metal Floor Lamp. Note correct estimate: 200/400 (omitted from the print and earlier online catalogues).
867	WITHDRAWN
956	WITHDRAWN
980	Pair of Art Deco Polychromed and Mirrored Glass Nightstands, second quarter 20TH century (NOT 19th century as stated in the print and earlier online catalogues).
1050	Two Pairs of LALIQUE "ROXANNE" Crystal Toasting Flutes (NOT Baccarat as stated in the print and earlier online catalogues).

errataak.fr

Appendix F

Absentee/Telephone Bid Form

NEW ORLEANS AUCTION GALLERIES

333 St. Joseph Street • New Orleans, LA 70130 • 800-501-0277 • 504-566-1849
Fax: 504-566-1851 • Email: Info@NewOrleansAuction.com

ABSENTEE / TELEPHONE BID FORM

Name (Please Print): _____ Date: _____

Business Name: _____

Dealer Resale # (Dealers must also sign official State of Louisiana document): _____

Address: _____

City: _____ State: _____ ZIP: _____

Telephones: Work (____) _____ Home (____) _____ Fax (____) _____

E-mail Address: _____

Conditions of Sale: Conditions of sale are as set forth in the applicable New Orleans Auction Galleries catalogue. Placing a telephone bid and/or absentee bid in the auction constitutes acceptance of all Conditions of Sale posted by NOAG as amended by any posted notices or oral announcements during the sale.

Lot #	Bid Amount (not including buyer's premium) <u>OR</u> Telephone Number to Call:
	\$ _____
	\$ _____
	\$ _____
	\$ _____
	\$ _____
	\$ _____
	\$ _____
	\$ _____
	\$ _____
	\$ _____

VISA / MasterCard #: _____ Expiration Date: _____

CVV #: _____

I have read and agree to the Conditions of Sale. I agree that a buyer's premium will be charged on each lot purchased at 23% up to and including \$200,000 plus 10% of the hammer price greater than \$200,000. For purchases made by cash, check or wire transfer, the buyer's premium shall be discounted 3% of this 23%. Your signature on this form constitutes permission to charge successful bids to your credit card, including the 23% buyer's premium, if payment is not received within five days of the auction.

Signature (Required): _____

**Please fax this form by 5:00 p.m. the day before the auction to
504-566-1851 or scan and email to info@neworleansauction.com**

Appendix G

Example Auction Paddle

New Orleans Auction Galleries

117

Conditions of sale: Conditions of sale are as set forth in the applicable New Orleans Auction Galleries' catalog. Placing a bid in the auction constitutes acceptance of all Conditions of Sale posted by New Orleans Auction Galleries as amended by any posted notices or oral announcements during the sale. All bidders are required to sign the conditions of sale contract before placing a bid in the auction.

**A 23% buyer's premium will be charged
on all purchases as a part of the purchase price
(3% discount if paying by cash, check or wire transfer).**

PLEASE PRINT
(If you have a **tax number**, please request form.)

117

Name: _____

Company: _____

Billing Address: _____

City/State/ZIP: _____

Phones: Work # _____ Home # _____

Fax # _____

E-mail: _____

☐ VISA ☐ MasterCard ☐ American Express

Card # _____

Expiration Date: _____ V-Code: _____

Signature: _____

I have read and agree to the Conditions of Sale.

Appendix H

Example Preliminary Consignor Statement Letter

NEW ORLEANS AUCTION GALLERIES

August 3, 2015

Dear Consignor,

Enclosed please find your consignor statement from our July 25-26, 2015 auction; please note that this is a preliminary, unaudited statement. Collected funds will be forwarded to you promptly upon receipt of payment by the purchaser.

Please contact your consignment agent if you have any questions regarding this statement.

Thank you again for your consignment.

Sincerely,

New Orleans Auction Galleries

Appendix I

New Orleans Auction Galleries' Website Homepage

NEW ORLEANS AUCTION GALLERIES

[Home](#) [Current Auction](#) [Past Auctions](#) [News and Events](#) [Buying](#) [Selling](#) [Our Gallery](#) [Ordering](#)

FALL ESTATES AUCTION
OCTOBER 16-18, 2015
ACCEPTING CONSIGNMENTS

UPLOAD PHOTOS [HERE](#) FOR A
COMPLIMENTARY EXPERT VALUATION



Important American Gothic Revival
Rosewood Marble-Top Center Table,
ca. 1840-1850.

invaluable

 **liveauctioneers**

Appendix J

Cakebread Decorative Arts & Design's Website Homepage

Cakebread Decorative Arts & Design

Presented by New Orleans Auction Galleries

[CURRENT AUCTION](#) [BUYING](#) [CONSIGNING](#) [ABOUT](#)

[August 22-23 Sales Results](#)



Cakebread Decorative Arts & Design is an auction series presented by New Orleans Auction Galleries that offers an eclectic and unique selection of antique to contemporary furniture, lighting, jewelry, silver, paintings, prints, decorative objects and more.

SCHEDULE

To Be Determined -
Check back for the latest information!

BID LIVE ONLINE

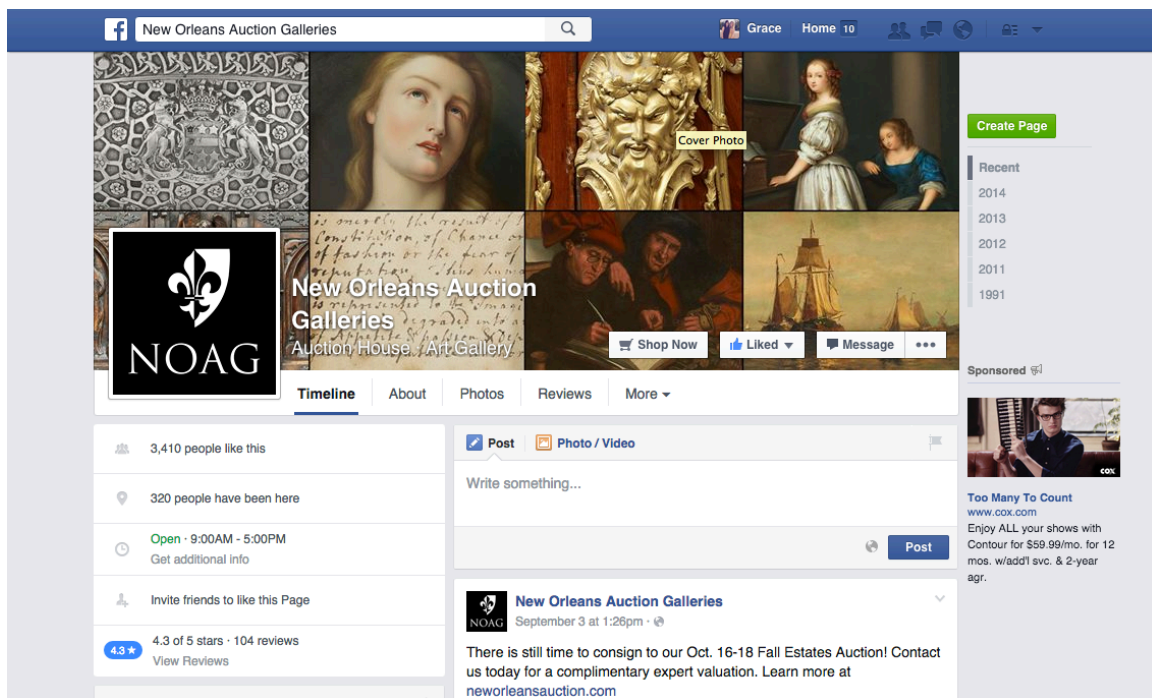
 **live**auctioneers

 invaluable

LA Auction License AB-363, Steinkamp
#1265, Thomas #1833/23% Buyer's
Premium (3% Discount for Prompt
Payments Made by Cash, Check, or Wire)

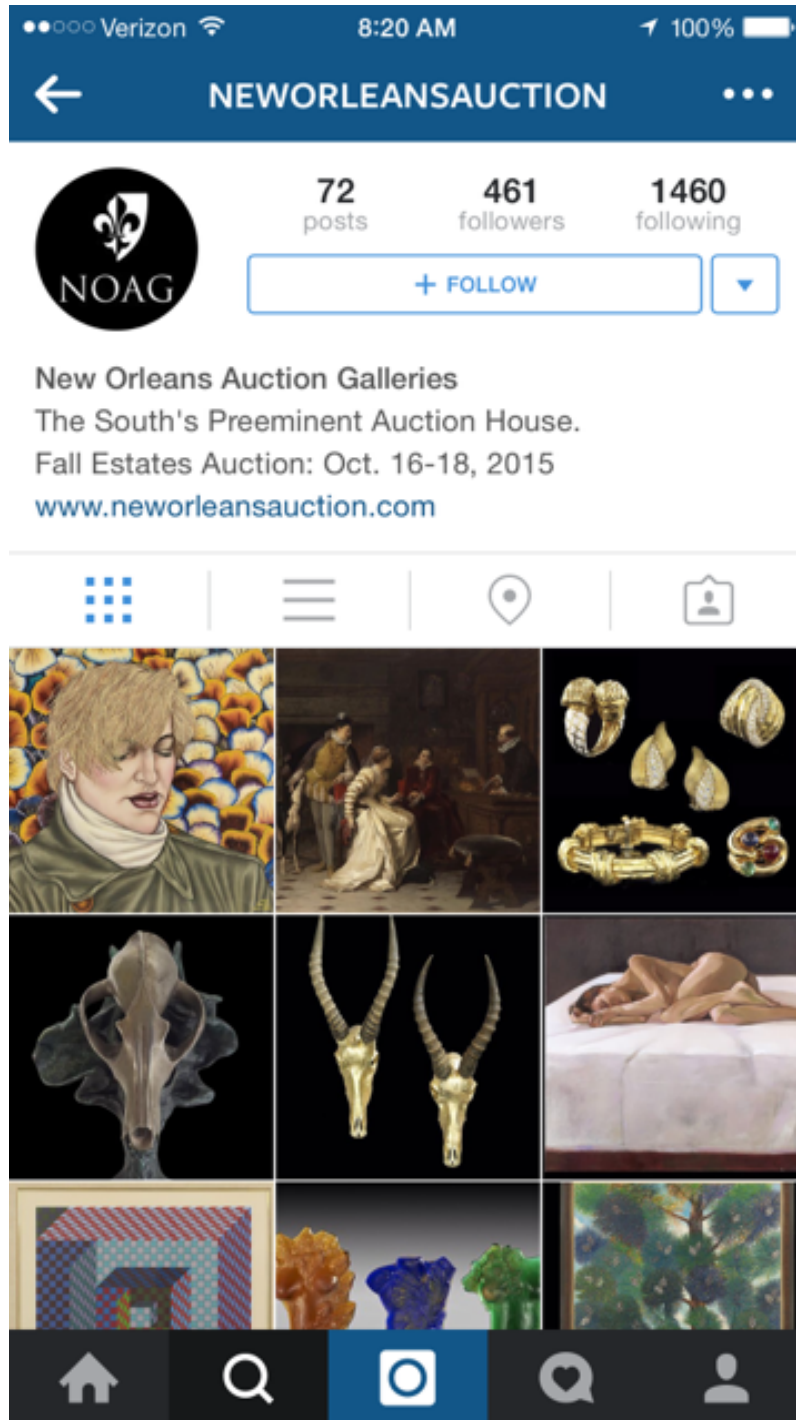
Appendix K

Facebook Page



Appendix L

Instagram Account

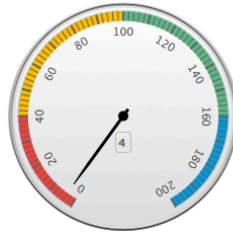


Appendix M

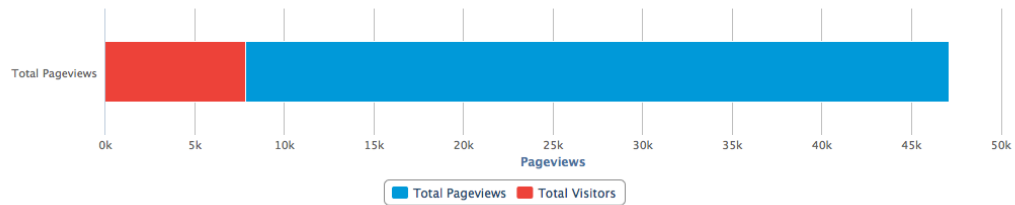
LiveAuctioneers Statistics

New Orleans Auction July Sale: Day 2 of 2

Current Visitors

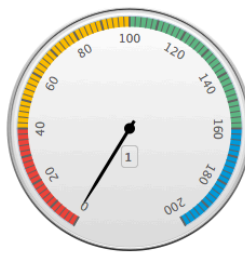


Visitors and Pageviews

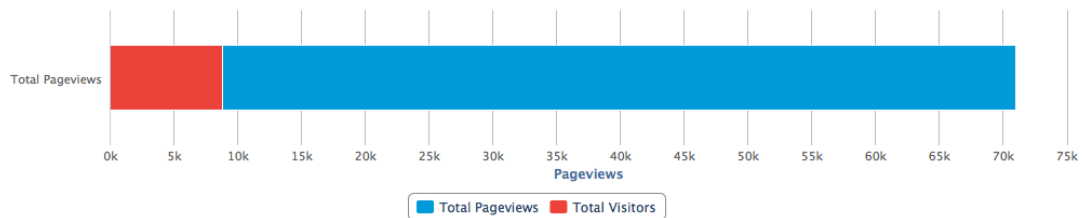


New Orleans Auction July Sale: Day 1 of 2

Current Visitors

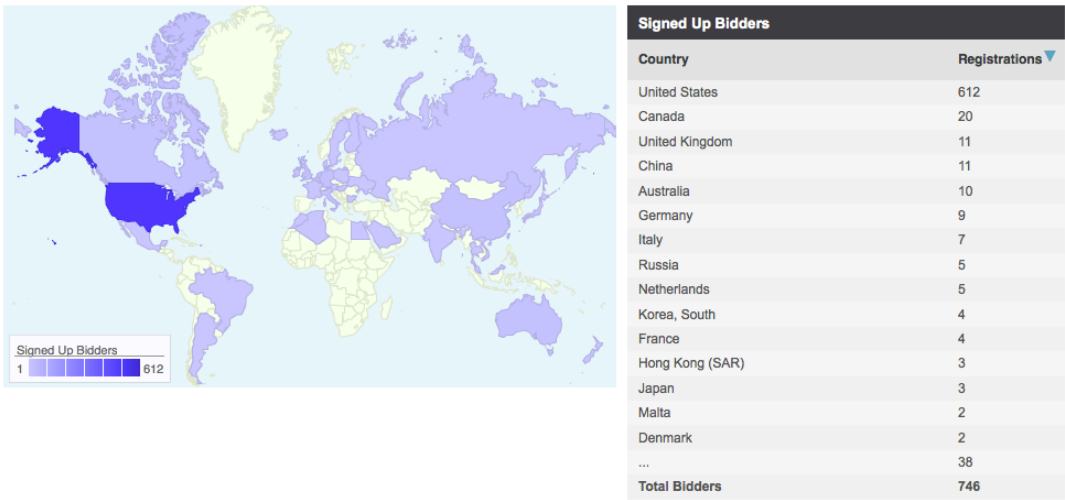


Visitors and Pageviews

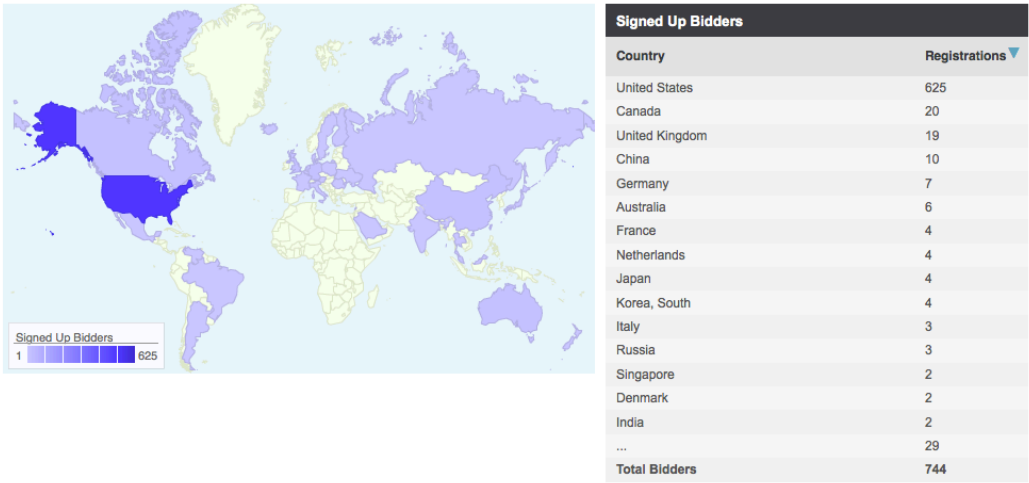


continued

Bidders Map



Bidders Map



Appendix N

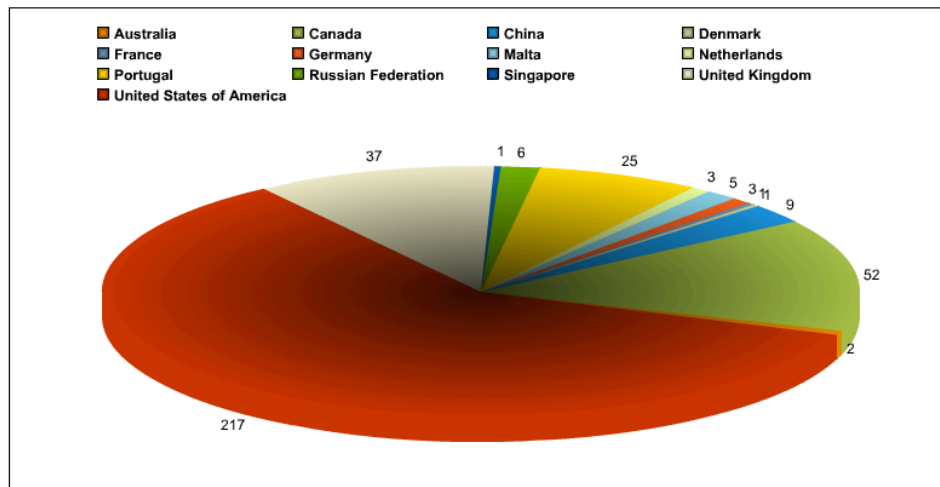
Invaluable Statistics

Catalog Summary Statistics

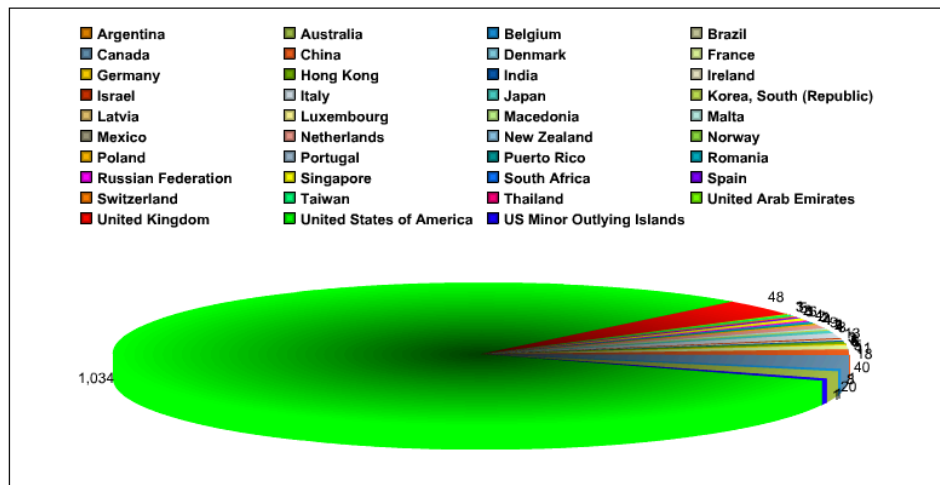
View Lot Summary

Title	Date/Time	Upload Date	Days Posted	No. Lots	Lot Views	Alerts Sent
New Orleans Auction July Sale: Day 1 of 2	7/25/2015, 10:00 AM CST	7/9/2015	16	593	52,152	103,767
New Orleans Auction July Sale: Day 2 of 2	7/26/2015, 10:00 AM CST	7/9/2015	17	423	41,817	61,362
Total Approved Bidders:	1,281	Total Watched Lots:	1,291	Total Online Winning Bids:	69	
Total Console Bidders:	37	Total Console Bids:	402	Total Online Winning Bidders:	33	
Total Absentee Bidders:	54	Total Absentee Bids:	108	Total Online Winning Bid Value:	\$115,400	
Total Bidders Presented:	77	Total Bids Presented:	713	Total Online Demand:	\$346,750	
				Total Max. Underbid Amt.:	\$239,450	

Actual Bids by Country



Approved Bidders by Country



Vita

Grace Elizabeth Connors was raised in East Walpole, Massachusetts. In 2010, she earned her Bachelor of Arts degree in Art History from the College of Charleston in South Carolina. After graduation, she moved back to Massachusetts and started working at an auction house. Grace moved to New Orleans in 2013 to pursue her Master of the Arts in Arts Administration at the University of New Orleans. Prior to the beginning of her first semester, she was hired as a Graduate Assistant in the Development Department at the Ogden Museum of Southern Art. Grace stayed in “the cave” part-time until she accepted a full-time position at New Orleans Auction Galleries. Today, she calls New Orleans her home.