William Beadleston says that he has encouraged his daughter Natasha to cultivate her own relationship with clients and to bring in new customers. One collector, a client for 30 years, now deals exclusively with her, says Beadleston. "He just says hi to me on the way in." To help establish her own identity as a dealer, Natasha teamed up with photographer Dede Reed in December 2000 to launch a department for photography, an area the gallery had never dealt in. "I don't want to be an extension of my father," she says.

Sterenn Denys, the daughter of Brussels dealer Philippe Denys, has taken a similar approach at his gallery for modern European works of art. In addition to overseeing day-to-day operations, Sterenn, 26, also runs the photography program she founded. "Even before I joined the gallery," she says, "I knew I wanted to explore my own interest in photography. The fact that the department is my own creation and distinct from my father is an added benefit." At the Maastricht fair in March, Sterenn's selection of classic, modern photographs, hung above objects such as a 1925 set of flatware by Jean Puiforcat and a circa 1950 chrome lamp by Poul Kjaerholm, gave the gallery's stand a sense of period and historical depth.