

# 4walls

#18

## PETER SELLERS: BEHIND THE CAMERA

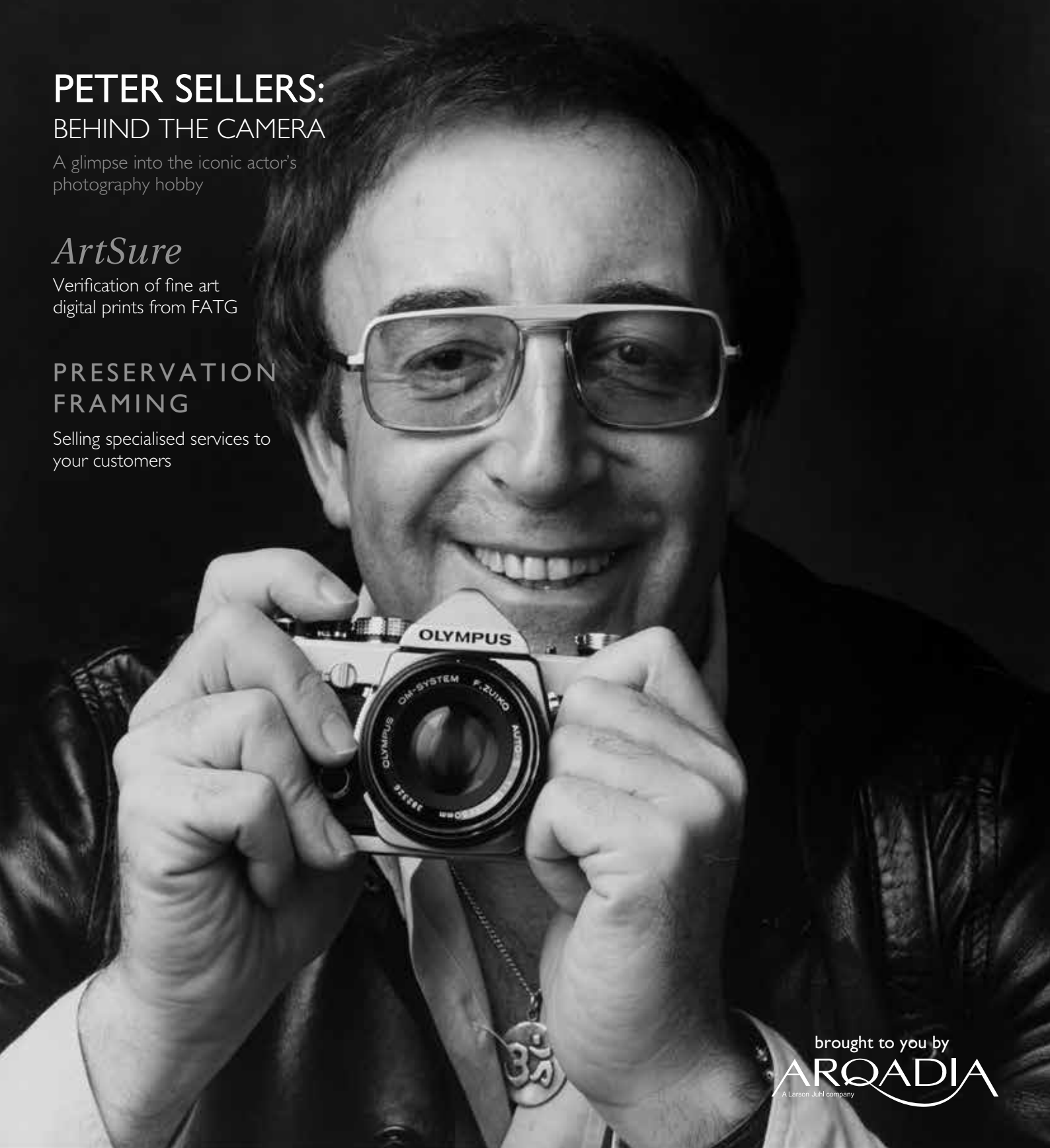
A glimpse into the iconic actor's  
photography hobby

### *ArtSure*

Verification of fine art  
digital prints from FATG

### PRESERVATION FRAMING

Selling specialised services to  
your customers



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# 4Walls

## AUTUMN

Welcome to Issue 18 of 4Walls magazine – your guide to the best news, views and expert advice to help enhance your framing business.

In this issue, we speak to Sarah Sellers who tells us about the exhibition she has curated to commemorate what would have been her father's 90th birthday, as featured on the front cover. Peter Sellers: Behind the Camera is an exciting opportunity to see some of the rare photographs from the iconic actor's collection. Our Ask the Experts panel is here to help you solve your real-life framing conundrums. This time it's a valuable old film poster that is in need of some Hollywood treatment in order to ensure it is preserved and displayed in all its glory. If you have a framing query, do let us know and we might feature it in the magazine.

Pal's Masterclass focusses on a fine antique watercolour and looks at mount proportions, ruled lines and wash panels, and a new technique of hypoxic sealing.

Jared Davis shares his expert advice on the special knowledge, materials and techniques that are required for preservation framing and selling it to your customers.

We're also pleased to say that 4Walls magazine was recently awarded silver in the best publication category at the Chartered Institute of Public Relations Pride Awards! We hope you enjoy your read. As ever, we love to hear your feedback so if you have any comments or a story for 4Walls, do let us know.

*Palvine*

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[COVER image]  
Peter Sellers by Adrian Flowers  
@AdrianFlowers

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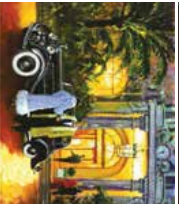


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[NEWS]

## NEW RANGES

Arqadia's product development programme strives to provide customers with exceptional design and an unparalleled choice of moulding products. As part of this commitment Arqadia has added a number of exciting new ranges to its portfolio.

### ELEGANT UNDERTONES WITH CEZANNE

Inspired by the French artist Paul Cezanne, our new Cezanne range is representative of the classic profiles that frame the artist's famous works in the Musée Granet in Aix-en-Provence. Four classic profiles and one moulding are now available as part of the Original Collection range.

These mouldings boast traditional water-gilding carried out by craftsmen at Larson-Juhl's Senobar factory in France, where the practice of fine water-gilding has been passed down from generation to generation for over a hundred years. Choose between either a gold or real silver overlapping leaf that is burnished to create a luxurious, luminous sheen. The elegant gold finish is full of warm undertones, and is slightly antiqued to give depth and a touch of age to this historic collection. In contrast, the cool colouring of the hand-applied real silver leaf provides a more modern, traditional look, and the antiqued effect reveals sophisticated deep black undertones.

*Cezanne prices start from £722 per metre and is available on drop.*

### CONTEMPORARY DESIGNS WITH KOMODO II

Asian home interiors are the inspiration for the new Komodo II range, which gives a contemporary and modern feel to framed work. The profiles possess an authentic finishing technique featuring a hand-brushed textural lacquer. The attention to detail is furthered by hand-rubbed edges that reveal accents of black and brown, which perfectly complement the colours of the frames. Adding to the original Komodo range, Komodo II features two new colours - celadon (green) and ivory – both of which boast historical connotations yet remain popular in current-day, Asian-inspired interiors, ceramics and artwork. With a chunky float, celadon is ideal for interiors that feature blues, teals and greens, whilst the ivory shade offers a soft, yet complex, complement to cream and white interiors. The frames are the epitome of the Asian home décor trend.

*Prices for the Komodo II range start from £323 per metre.*



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### COASTAL COLOURS WITH ANZIO

In the Lazio region of Italy lies the coastal town of Anzio, and it is this seaside harbour setting that has influenced the new Anzio Collection. Many Roman ruins can be found along the town's picturesque coast, and the colouring has heavily inspired this range. The flat profile is available in seven natural colours, which all lead down to a sophisticated silver foil site edge. The variety of colours – black, white, brown, burgundy, light grey, mid grey and pink - ensures there is a shade suitable for everything.

*Prices for the Anzio range start from £3.79 per metre.*

### NATURAL SHADES WITH ALORA

Taking into consideration the popularity of the Andover Collection, Arqadia has created a similar range of four profiles for the new Alora Collection, inspired by the coastal town of the same name, which is situated in Southern Spain, the colours in this collection are simplistic, yet play homage to the quaint location.

The white with natural rubbed edges and white nitro paint with silver foil echoes the whitewashed villages and its winding cobbled streets. The burgundy paint with silver foil and the gold pay homage to the three rocky spurs topped by the ruins of the castle that the village is nestled in between. The edges of the profile are brushed to expose the basecoat.

*Alora includes four profile sizes, all FSC certified, with prices starting from £2.64 per metre.*

### BOLD AND BRIGHT WITH HARLEQUIN

The Harlequin Collection features a variety of coloured, high-gloss mouldings that will suit any style of artwork. Available in a variety of bold and bright colours, there is something in this collection for everyone. Colours include black, white, green, pink, blue, red, grey, yellow, mid-blue and burgundy. Featuring one small square profile, the range offers a high-gloss, painted finish that allows the grain of the wood to show through, adding an authentic and traditional touch to this contemporary, fun style.

*Prices for the Harlequin range start from £2.42 per metre.*

### BRILLIANT DESIGNS WITH BARRANDA

The Barranda Collection is subtle yet sophisticated and offers four, new, impressive profiles. The range features a retexturing paint that simulates an oxidised finish, which mirrors the weathered landscape of the small Spanish town Barranda. Available in light grey/silver, dark grey/silver and copper/silver, the colours emulate the dusty streets of the town, whilst offering a traditional style that will suit a variety of artwork.

*The Barranda range, which is FSC certified, starts from £2.64 per metre.*

*For further information about any of the new collections visit [www.arqadia.co.uk](http://www.arqadia.co.uk)*

# NEW LAUNCHES

### CANVAS FRAMING

#### New Arrow-Head Device

The latest example of Arqadia's commitment to innovation for the framing industry is a new Arrow-Head device that launched in September. This product has been introduced to meet the increasing demand for canvas artwork and involves a stretcher bar moulding made in pine, with a specially created groove, together with plastic Arrow-Head fixings. Framers simply cut appropriate lengths of moulding to size then, using an Arrow-Head in each corner, create the basic structure of the frame; they then wrap the canvas around and finally secure it in place with staples. The Arrow-Heads are then tapped into the four corner joints with a hammer - an integral steel tensioner incorporated into the hard plastic Arrow-Head tightens the canvas. This stretches the canvas artwork to the desired tension.

*The moulding comes packed in four lengths costing £1.77 a metre and the Arrow-Heads are available in sets of 20 priced at £20 per pack.*



### FLOAT MOUNTING WITH ANDOVER

The new Andover Float is a welcome addition to the existing Andover Collection to also help fulfil the trend for producing artwork and photography on a canvas. The range consists of two profiles in three colours – black/orange, silver and gold. So, whether it's showcasing a canvas or achieving a floating look for artwork, the Andover Float range provides the perfect solution.

*The Andover Float range starts from £5.99 per metre.*

*For further information about these products visit [www.arqadia.co.uk](http://www.arqadia.co.uk)*

*"More and more of our customers are being asked for canvas framing and so we are very pleased to be launching a really simple, cost-effective solution that also delivers a professional finish. Our new Arrow-Heads not only save time, they are also simple to use, with the need to only stick one moulding to offer any size of stretcher bar. While the Andover float mounting range is perfect for showcasing canvas prints."*

*Pauline Hutchison, Arqadia Marketing Manager*







# PETER SELLERS:

## Behind The Camera

*An intriguing glimpse into another side of one of the world's greatest comedy actors.*

Peter Sellers might be best remembered for his much-loved role as Inspector Clouseau in the Pink Panther films, but some of his lesser-known talents were his skills as a photographer. Now, to commemorate what would have been Sellers' 90th birthday, his daughter, Sarah, and granddaughter, Emily, have created an exciting opportunity to view some of his photographs.

In an exhibition, Peter Sellers: Behind the Camera is to take place in a pop up space at 19 Beaufort Place, Knightsbridge from Monday 26th October until Sunday 1st November 2015 and then at The Towne Gallery, Eastbourne from 11th February to 6th March 2016.

The exhibition features 50 rare images either taken by Peter Sellers himself or relating to his photography throughout the 60s and 70s. Some photographs will also be up for sale and all proceeds from this and the exhibition will be donated to the British Heart Foundation.

Sellers' love of photography was mainly a hobby but, eventually, led to him being commissioned by The Times and The Telegraph and, most famously, Vogue. Sarah suspects to begin with, that it was due to his famous name but, as time went on, they used around 40 of his images, and it became clear that he had an impressive talent. His subjects ranged from family, friends and a penchant for photographing famous actresses!

Some of the images make for a veritable who's who of some of the era's most famous faces including Ringo Starr, Charles Aznavour, Tessa Dahl, Sophia Loren, and the famous photo of Liza Minnelli, which graced the cover of Vogue in 1973. Other captivating photographs were discovered by Sarah and Emily, in the Camera Press agency archive. These include a series of photos of the Pink Panther director, Blake Edwards, and his wife Julie Andrews, together with their adopted children. Sellers was also friends with various members of the Royal Family, including Prince Charles and Princess Margaret. He was privileged to be invited to take a photograph of Prince Charles and the Queen Mother, to celebrate her 75th birthday, which then featured prominently on the front page of the Daily Mirror, chosen over numerous other commissions

to commemorate the occasion.

Photography was something that Sarah and her father had in common, she explains, and this interest began with an Olympus OM-1 camera gifted to her by Sellers in 1973 after he appeared in a pivotal Olympus advertising campaign. This is one of the key images featured in the exhibition, taken by Adrian Flowers and using the line 'No prizes for guessing the name!'

It is clear a love of photography runs in the family as, years later, Peter's granddaughter, Emily, used the camera for her photography degree. Now a producer, she says, having never met her grandfather: "Gathering together his work has been quite moving at times. Looking at his negatives and putting myself in his place has been a bit like retracing his steps."

Family photographs are cherished by the Sellers family, among which a young Sarah is photographed with her mother, Australian actress Anne Howe. His second wife, Britt Ekland, features on their horse at their family home in 1966 and in Hyde Park with her daughter Victoria, and Sarah's late brother Michael. Sarah has fond memories of her father's interest in photography: "He was mad about photography and it was an ambition to have them exhibited. He often talked about producing a book of his photographic work. It has been so interesting to put the exhibition together and discover things we haven't seen before!"



Above: Michael & Sarah Sellers - Paris c.1964  
@Sellers family Collection

Photography was part of Peter's lifeblood and, ultimately, was part of his death. Peter Sellers died in 1980 from heart failure but, before his death, he was asked to photograph his good friend and pioneering heart transplant surgeon, Christian Barnard, in Cape Town. Being beset with health problems following a number of near fatal heart attacks, Sellers himself was booked to have the life-saving surgery. However, he became so traumatised by the photos that he point blank refused to undergo the operation. Tragically, 26 years later, Peter's son, Michael, died of the same cause. Therefore, the British Heart Foundation is a cause dear to the Sellers' family hearts and they hope through the exhibition to raise awareness along with vital donations. Many of the framed images will be offered for sale and a limited edition, fully illustrated catalogue, also featuring photographs not in the exhibition, will be available.

It is clear that the exhibition will be an excellent and fascinating opportunity to learn about the actor's skills behind the lens. Sarah says: "I wanted to find a way to celebrate my father's life, his family and his love of photography. Peter Sellers: Behind the Camera, organised in support of the British Heart Foundation, is the result. We really hope the public enjoy it. We think it is something he would have been incredibly proud of!"

Along with Argada, the exhibition is being sponsored by Olympus, 19 Beaufort Place and Lawes-based foundation The Chaik Cliff Trust. Argada will be carefully selecting appropriate frames to ensure all the exhibits are shown to their full potential.

For further information about the exhibition contact <https://www.bhf.org.uk/news-from-the-bhf/news-archival/2015/sepember/peter-sellers-exhibition>



Top left: Unpublished Vogue shoot. Date unknown. @Sellers family Top right: Britt Ekland and Sellers family in Hyde Park c.1967 @Sellers family Bottom image: Denis Selinger. Peter Sellers agent for many years @Sellers family

# Preservation Framing

Doing the right thing usually comes at a price. Whether it's eating healthy, saving the environment or framing artwork, doing things "the right way" potentially means more effort and inevitably more cost. Preservation framing is among these things. It requires special materials and techniques, which can be more expensive than regular decorative framing practices and materials. As a result, it can be harder to sell.

## Why Sell Preservation Framing?

Past PPTA consumer surveys have regularly shown that the biggest reason consumers buy custom framing is to "preserve the artwork," which proves there is strong demand for this service. Preservation framing is also the ethical thing to do. And shop owners who care about their business' reputations should also be concerned about doing the right thing. It is hard to ignore the fact that you have an obligation to offer your customers the best possible options to achieve the "right" outcome.

When it comes to offering preservation framing, whose choice should it be - yours or your customers? A good rule is to give your customers the choice, but always offer them the best first. Beyond ethical reasons, preservation framing is also potentially higher-value framing because it uses higher quality materials and takes extra labour which is potentially more profitable. Depending on your local market, preservation framing can also help set your business apart from your competition.

## Selling Preservation Framing

Preservation framing requires a more specialised knowledge, materials and techniques that are largely unseen by most consumers. This makes it a harder sell than a typical "what you see is what you get" custom frame. There are many different ways to sell preservation framing to overcome the potential price objections. Before you can sell any product or concept, however, you need to first be able to sell one important product - yourself!

Assuming you've learned everything you need to create and sell preservation framing, you still must convince your customers that you're an expert, they can trust someone with the knowledge and experience it takes to provide the quality they want. The easiest way to do this is to promote your industry credentials and qualifications, such as CFF and GCF qualifications along with any awards you have earned. You don't absolutely need these credentials to sell preservation framing, but there's no doubt that having them adds to your credibility.

Your knowledge and experience for specialising in preservation framing needs to be promoted in your print ads, store signage, business cards, press releases and newsletters, and website. And rather than just using basic tag lines ("We specialise in Preservation Framing"), try triggering an emotional response with taglines like "We Specialise in Preserving Your Memories." This strikes a more emotional chord. And the more emotion you can include in the process, the less important price becomes.

## Educating Customers

Education is an essential part of selling, and a majority of customers don't mind paying more - so long as they understand what they're paying for. Most aspects of preservation framing require explanation because customers are usually unaware of the concept. As a result, you need to provide useful information that explains the benefits of preservation framing. Be prepared to spend time with customers to explain the difference that preservation framing can make and take them on a small "tour" showing them examples of good framing.

## Using the Verbal Approach

When it comes to selling the concept of preservation framing, verbal sales pitches are largely confusing and unconvincing to typical first-time customers. Instead, try to describe outcomes rather than the process, especially explaining what can happen if they choose non-preservation framing. While educating customers is important, using industry terminology to do it can be intimidating. Always use simple words and ideas that people can understand. For example, it's not effective to explain pH factors and buffering and why alkaline/acidic mists are preferable.

Instead, tell them about the benefits of those processes and materials. For example, say something like, "These materials are museum quality, so they won't stain over time and eventually damage your artwork, and the bevel cuts on these will always stay white and never discolor." When you explain why you are recommending a particular product and how it will benefit the artwork, a customer will be more likely to appreciate your knowledge and trust your expertise.

## Show It and Sell It

By far the quietest and easiest way to sell preservation framing is to use the basic rule of retailing, "show it and sell it." One framer with over 20 years of industry experience, David Schurny, does this effectively with in-store displays and merchandising tools. Here are some of his successful selling methods and tools:

### In-store Feature Display

David has created an in-store display promoting his "EnduraArt" process, which is a brand he created to describe his use of preservation framing techniques and materials. By creating his own brand to describe the process, he provides a natural point of difference between his business and his competitors. It also adds credibility to the concept of preservation framing in the eyes of typical consumers, who psychologically prefer to trust a brand rather than a process.

### Visual Timeline Display

A visual timeline display demonstrates how a piece of art or a photo can be affected by age and non-preservation framing. Schurny used a photograph over 30 years old to create a display, digitally restoring the original photograph and capturing images of the restoration process in reverse to show the ageing process when preservation framing isn't ageing.

## Before and After

Showing before and after comparative imagery is a very convincing visual tool that instantly shows the difference between preservation framing versus non-preservation.

### Diagrams

Drawings and diagrams help show the difference between products. Having real, physical examples for salespeople to use and refer to is even more convincing.

### Cur-Away Display

Another useful display is a cut-away frame display combined with a legend of clearly labelled reference points. This physically reveals what's inside a picture frame to customers, showing and explaining the proper components of a typical frame job. This type of display can be used effectively for other types of artwork, such as needlework or canvas.

### Brochures

Free brochures are helpful in explaining the technical aspects and benefits of preservation products and techniques. They help customers understand that there is more to custom framing than just four pieces of wood and a pane of glass. Many preservation product manufacturers have their own brochures you can give your customers, or you can create and print your own with your own branding to add credibility to your business. Photos, illustrations and diagrams sometimes work better than words. Schurny offers brochures, not only at his front counter but also on the outside of his front door, for people passing by.

### Website Information

Add a preservation framing FAQ page to your website or an "Important Things You Should Know About Custom Framing" page to provide information and diagrams for customers to read. You can also provide links to preservation product manufacturer sites and offer informational brochures to download.

### Use Examples

Keep a display of real examples at hand to demonstrate damage caused by non-preservation framing methods and materials. An old mat with yellow acid burn is great, and so is an old print or artwork that shows signs of acid damage and/or fading. Most customers are not really convinced about what can happen to their artwork unless they see a real example.

### Free Conservation Check-up

Advise customers to bring their artwork in for a conservation check-up once every three to five years. Besides adding this suggestion to your label on the back of a frame, set up a system to automatically send postcards offering a free check-up in the future. This creates two more opportunities for a customer to walk through your door - one to drop off the artwork for the check-up and one for picking it up later. It also creates an opportunity to upsell the matting to new season colours or upgrade the glazing. It also can get a customer to think, "Is there anything else I might need framed while I'm there?"

## Anticipating Objections

Once a customer genuinely understands what they are paying for, rarely does a price objection come up. If it does, it is nice to be prepared with a response that helps justify your commitment to preservation framing. Here are a few responses that can be used in those situations:

"It's up to you if you feel you need to compromise. But, in my opinion, if you are going to have this hanging on your wall for many years, then it really makes sense to do it properly."

"We can certainly look at using non-preservation materials. That will make it cheaper, but I guess it just depends on how long you want your memory to last."

"As a professional framer, I'd rather not do anything that I would be ashamed of I care about my customers and my reputation, which is why I'm still in business in these tough times and, if we keep doing the right thing, we will still be in business in the future as well."

These words are just suggestions, and you can change them to fit your own way of talking. But the ideas behind them are designed to get customers to think about something other than price.

## The Emotional Angle

Whenever there's a strong emotional aspect to the artwork or other items you are framing, preservation should be important. And, when emotions are in play, customers will pay. The bottom line is that preservation framing is about doing the right thing. But just using the right framing methods won't ensure that your customers will go for preservation framing. You have to sell the idea to them as well.

*Jared Davis, MCF, GCF, is an educator at industry trade shows and conventions who specialises in sales and marketing. Jared has had 19 years' experience in the framing industry, and has authored numerous articles for major industry publications. He now works full-time as a product manager for Megwood Larson-Juhl and as an international educator and consultant for Gannar International. He is also the author of Getting the Most Value from Your CMC. He can be reached at [jared@jared-davis.com](mailto:jared@jared-davis.com).*





YOUR QUESTIONS ANSWERED

## ask the expert

A customer recently brought in a valuable film poster, although it's creased and in need of repair. I'm eager to retain the original look and feel of the piece, and said I would be in contact with the client to advise the best way to frame – do you have any top tips you could suggest?



Many of the old film posters are extremely valuable and, as such, deserve special treatment before framing to ensure their longevity and to present them in a way as close to their original condition. As you might be aware many have either been damaged, especially around the edges, or stored folded so, when open, the creases detract from the image. Furthermore, and as a result of them being folded, it is likely that any weaknesses will occur along the folds; this may be evident by splits or cracks along the back of the fold.

My advice is to have the posters linen-backed by a professional conservator. I advise my customers to contact the Linen Backing Company: <https://www.linen-backing.co.uk> From my customers' experience this company provides an excellent service, as mentioned on their website.

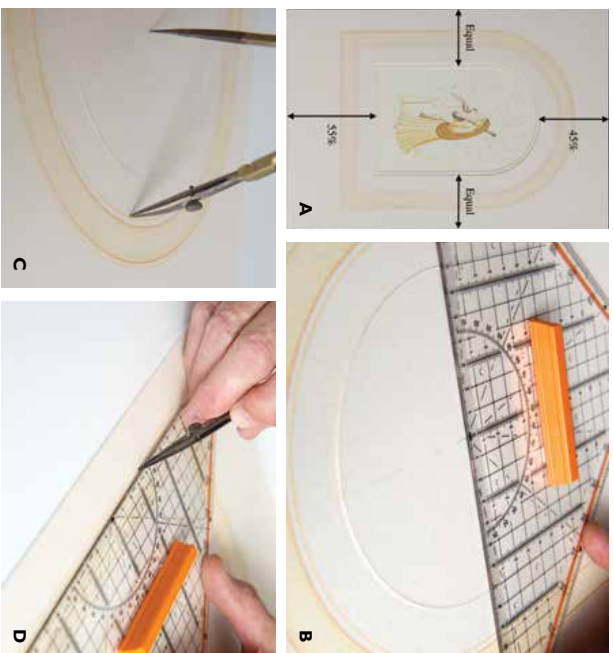
*"Linen-backing (linen-mounting) offers a conservation method for restoring and preserving collectable items on paper. It is ideal for film, travel and advertising posters, closing tears, restoring worn folds and flattening folded posters so that they can be framed and displayed to their full glory."*

Once the poster has been restored to near its original condition, the framing options can be discussed with the customer. As a framer there are a couple of important considerations; the poster must NOT touch the glazing, it is important that the glazing has a UV filter and acrylic glazing should be considered dependent upon the size of the poster and the dimensions of the moulding. Finally, all framing materials and techniques used should be of conservation quality.

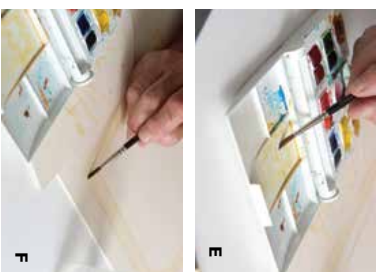


The focus of this masterclass is on mount proportions, ruled lines and wash panels, alongside a new technique of hypoxic sealing. The artwork is a fine antique watercolour of an Indian lady holding a lyre and looking towards a peacock in a tree. I purchased this watercolour in an antique shop in Chiang Mai, Thailand and I thought this artwork would be an excellent way to illustrate these techniques.

MOUNT PROPORTIONS, RULED LINES  
AND WASH PANELS



- MATERIALS USED**
- Mount - Top Mount - 8662(Castle Ivory)
  - Bottom Mount - 8657(Toppz)
  - Cotton Museum Tape - 999000031
  - Linen Gummed Tape - 999000027
  - Double sided finger lift tape - 999000061
  - Backing Board - 555008953
  - Moulding - 480455
  - Framers Points - 999000084
  - Frame Bumpers - 999000160



within the artwork and, in this case, a mix of several shades of brown were used.

- I decided to use an arched double mount employing border proportions that were used in the 19/20th century, rather than the more common border widths of equal sides and top and bottom slightly larger mount proportions of today. This fulfilled two important criteria: first, it amplified the tall thin image, modern proportions made the image look squat and without life and, second, it provided the opportunity to demonstrate how to continue a ruled line around an arched mount.

- The border proportions used are based on the British Museum's imperial mount sizes and, in particular, the 'Half Royal dimensions' (406mm x 280mm). (See **Final Mount A**) The required image size was determined and borders were calculated on the basis of equal sides, top and bottom proportions 45%/55%. The mount was then cut using a Vallani CMC. It is necessary to keep the cut out from the top mount as this will play a crucial role when drawing the ruled lines.

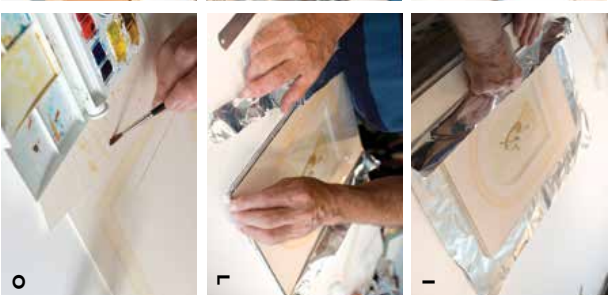
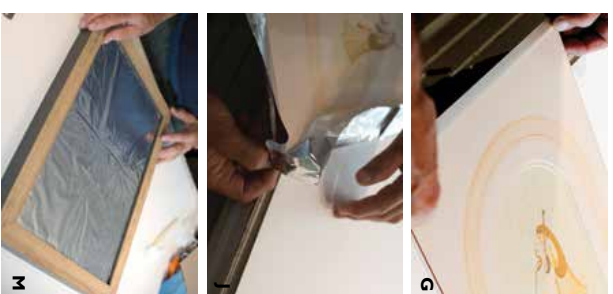
- I decided to enhance the mount by decorating with four ruled lines and a wash panel between the two inner lines. Whilst there is no set rule for the positioning of these lines, I decided that the first of the two-line combination should be approximately 25mm from the top edge of the bevel. The colour chosen is important and should reflect colours

complete those lines before changing colour to ensure a good match.

- First, I replaced the cut out, taping the back with small pieces of tape sufficient to hold it in place, then marked the centre of the arch. (See **Centre Marking B**) I marked the intersection of the lines at the bottom two corners and then very lightly, using a sharp HB pencil, drew the lines along the sides where the intersection of the curved arch and the side lines would meet. Taking my compass, I checked the marked centre was correct and there was a smooth joining of lines at the intersection. It is at this point that any alteration to the marked centre can be made to ensure there is no discrepancy at the two intersections. Using the compass first, I set the split nibs to the desired width.

- Before drawing any line one should check that the nibs have not been closed with paint otherwise they will blub; also have a scrap piece of the same mountboard to test for an even flow of paint, this should be done after every loading of the nibs. Working from the inside outwards, the ruled lines were drawn around the arch first, making perfectly sure the start and finish were at the marked intersections. (See **Semi-Circular Line Cup C**) When using different colours it is best to fully

- To complete the wash panel use a good quality watercolour brush, significantly dilute the paint used and, in this case, I used the colour from the inner ruled lines. (See **Prep Wash E**) Starting in the centre of the panel apply the wash, checking for the required strength of colour. Add more water to the paint and panel if required; if the wash is too weak one can add colour by running the brush close to the ruled line taking some colour into the panel itself. This can be effective ensuring a gradual blending of the colours between the panel and ruled line. (See **Apply Wash F**)



- Once complete the mount package needs to be finished but, before taping the double mount, I hinge the bottom mount to the undermount with linen tape ensuring that they are level so as to achieve a good hinge. The top mount is positioned and the artwork "hinged" using cotton museum tape to the undermount.

- I would normally seal the mount package and glass with tape but I decided to use a method demonstrated at an ICON workshop I attended last year by US conservator Hugh Pibbs and again, demonstrated, in the UK, this year and sponsored by TruVue. This type of sealing is known as 'Hypoxic Sealing', a method of reducing the oxygen within the mount package thereby reducing the ingress of oxidising gases, whilst providing protection against humidity, pollution and pests. The mount package itself is sealed between aluminium foil and the glass; the foil used was extra-thick cooking foil.

The procedure is as follows:

- Cut the glass to the size of the mount package.
- Place double-sided finger-lift tape around the edges of the glass, keeping within the sight edge of the moulding approx 3mm. Fold any excess around the edges of the mount package. (See **ATG Top Edge G**, **Removing Finger-lift Tape H**)
- Cut a piece of aluminium foil to the required size. If the foil is not large enough then fold two pieces together.
- Place the mount package and glass onto the foil and fold the foil around the edges of the glass and mount package. (See **Turning Foil Edges I**, **Pinching Corners J**)
- Trim the foil. (See **Trimming Foil K**, **Removing Waste Foil L**)

- Cut and join the moulding as normal, place the package (See **Foil and Frame M**) in the frame along with the backingboard, secure with Framers Points (See **Backingboard N**) and, finally, add the bumpers and hangers.

## TIPS

- 1 Ensure the cut-out is returned to the top mount and securely taped before ruling the line - especially when drawing circles or arcs.
- 2 Always have a scrap piece of the same mountboard available to check the flow of paint after loading the split nibs. (See **Check Wash O**)
- 3 Do not overload the split nibs; only load sufficient for the line being drawn. Don't be tempted to start a second line without enough paint in the ruling pen.
- 4 By looking through the gap between the nibs one can assess when drawing close to the end of the line by seeing the mark.
- 5 When drawing a line ensure there is a small gap between the edge of the ruled/square and the board. This will prevent the flooding of paint below the ruler.
- 6 When taping around the glass use finger-lift double-sided tape as it is easier and less messy than ATG tape.
- 7 Foil used - extra-thick Aluminium cooking foil.





In the next issue of 4Walls, Mal Reynolds will tackle double-sided framing.

## Argadia makes it on the big screen

# BBC

# DIY

# SOS

their biggest project yet

**DIY SOS: The Big Build is the BBC's flagship DIY show and recently took on its biggest ever project, with Argadia in the frame.**

Tackling the issues of empty accommodation and homeless ex-service personnel, the Help for Heroes edition of the programme initiated the process of re-building a community.

Involving a derelict street in Manchester, this 'big build' aimed to rehomed Military veterans - under the guidance of presenter Nick Knowles.

Over 635,000 properties in the UK are empty, and unfortunately ex-service personnel account for a large proportion of Britain's homeless. With the project representing such an important cause, Argadia is proud to have played a role in the renovation and donated the popular 'Confetti' range in its black and white profile along with an oak banded moulding. These were used to frame all of the artwork on the show and were chosen in conjunction with Russ McCulloch, from Love to Frame of Manchester who did all of the framing. The show made it onto BBC Breakfast, Sky News and The One Show, with Princes William and Harry also taking part.



# Argadia celebrates its 40th Anniversary

ARQADIA  
ANNIVERSARY  
40  
1975-2015

This year Argadia celebrated its 40th Anniversary, a momentous occasion marking the company's evolution as Britain's leading supplier of framing products.

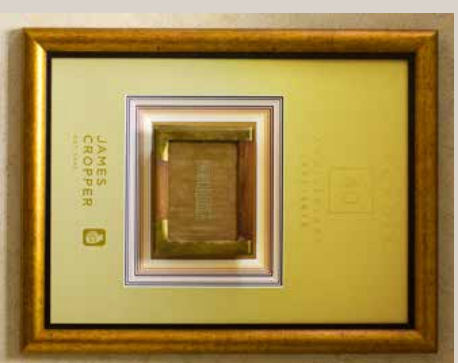
An event to mark Argadia's achievements took place at the company headquarters in Bedford, with customers given an inside view into the workings of the business.

Guests were welcomed with light refreshments and had the chance to network with professionals in the industry. Visitors were given a guided tour, gaining an insight into the company process - from placing an order with the sales team right through to delivery.

After enjoying lunch, attendees heard from managing director, Mike Brown, and sales director, Steve Burke, who both talked through their history with the company. A commemorative video showcasing the last forty years was also shown on the big screen. Paul Stuart, from Allingham Stuart Framers in Cheshire has worked with Argadia for 25 years. He said:

"The industry itself is quite limited and slow in function, although Argadia provides speed and efficiency which you don't get from other suppliers - it's why they've done so well."

Maureen, from Denny Brothers framers in Bury St Edmunds said, "It's been a really interesting day, the extent of Argadia's success is incredible - it's also great to put industry faces to names and see how it all works!"



**CELEBRATION CAKE**  
Separately, a staff party was held to allow employees to celebrate the company's achievements. Managing director Mike Brown and Arquat founder Derek Masters were on hand to cut a specially made commemorative cake.



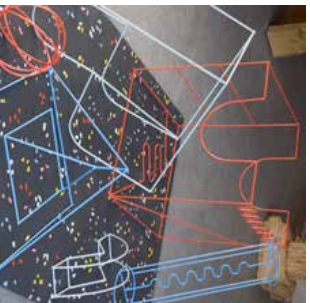
## COMMEMORATING THE EVENT

Also to commemorate the company's milestone, James Cropper, mouldboard supplier to Argadia, created a unique picture featuring the original twelve colours of mouldboard Arquat first introduced in the early 1980s. In the middle of the picture is a specially made watermark tool that was used to hand make paper on the Arquat stand at the Spring Fair in the early 1990s. During the show customers who visited the stand were invited to have a go at making their own piece of paper using the Arquat watermark tool.

The bespoke picture was presented to Argadia by company chairman Mark Cropper, commercial director Chris Brown and Geoff Leech, art framing & inkjet display director. Mike Brown, managing director at Argadia, said: "We were delighted to receive this picture, which really is one of a kind and very personal to us as a company. It's a great way to celebrate our 40 years in the industry."







# 24 HOUR PROJECT

Having previously sponsored the Camberwell College degree show catalogue, Argqada is proud to announce that it is supporting the college's latest endeavour - The 24-Hour Project.

This initiative was founded by artist L-M Jerome, a graduate of Camberwell College, and currently has a total of 20 affiliated artists. All of the artists have graduated within the last three years from some of the most recognised Art Colleges in London, such as City & Guilds, Goldsmiths, Camberwell and Central Saint Martins.

The concept of the project is to encourage the artists to paint together for a 24-hour period in order to allow them to become fully immersed in their work.

Jerome said: "Taking inspiration from the childcare *reverse experienced through play, most of us recall how easily as a child it was to want to play from early morning right through to the next day. The 24-Hour Project recognises how similar this state of mind is to painters immersed in their practice."*

For the first ever event, 14 South London painters came together in the GX gallery for a continuous 24-hour period. Videographer Jasper Vivian was given creative freedom to film and edit the event, making the documentary of the project a piece in itself.

Earlier in the year, some of the founding artists raised over £8,000 for a local artist's kick-starter project called 'Negative Space'. This was done through two live painting events and was one of the driving forces that led to the 24-Hour Project's conception and launch. The aim of the project is to raise money, which can then be used to fund other art programmes. The organisers hope to curate a number of exhibitions throughout the year from the works created during the events.

For more information about the 24-Hour Project visit [www.the24hp.com](http://www.the24hp.com)

## ArtSure

The independence quality assurance scheme for digital prints.

The Fine Art Trade Guild has launched ArtSure - its new registration scheme which offers independent verification of the quality of paper, canvases and inks used in fine art digital prints.

Only Guild members are able to participate in this assurance standard, all of whom pledge to abide by the Guild's code of ethics, so buyer's can be confident of ArtSure's integrity at every stage. Manufacturers of inks, papers and canvases will be required to provide test results from approved laboratories to support their claims of quality.

Guild participants will benefit from being able to use the ArtSure logo, participant number and print edition registration numbers, which will work as powerful marketing tools. Promoting the ArtSure logo in marketing activities, as content for PR activity or as part of a sales strategy, will demonstrate the integrity and quality of any prints on offer.

To find out more visit the ArtSure trade pages at [www.fineart.co.uk](http://www.fineart.co.uk) or contact the Guild on 020 7381 6616 for an information leaflet.

**WHAT THE TRADE ARE SAYING**  
 'It will be reassuring to our customers to know that they can check the details of the print edition of *Driving Out* on the ArtSure section of the Guild website, and know that it was printed with Epson inks on Permagel Museum 350gsm paper. We will put the logo at the bottom of our prints, as well as on our packaging, certificates of authenticity and marketing material. ArtSure membership is very well priced too.'



## A CHIP OFF THE OLD BLOCK



**Steve Brant, of Worcester-based Your Picture Framer, was recently given the chance to frame a particularly unusual and mysterious piece which is believed to be an early work by none other than the elusive Banksy.**

It was a case of 'finder's keepers' for the owner when the piece was discovered on an old school wall close to Bath, when clearing the area. The owner preserved the image by chiselling it off the wall and filled in the gaps with new render to restore the quality.

Banksy, who has recently received critical acclaim for his breathtaking parody of Disneyland, the 'bemusement theme park' 'Dismaland' has become anonymously famous over the years for decorating UK walls with artistic murals. Steve recommended that a Larson-Juhl frame would best suit this one-of-a-kind piece, and that it should be protected by museum glass. The painting was an incredible 4ft by 3ft and was so heavy it needed two people to lift it into the gallery.

Such an impressive and mysterious artwork warranted extra security. Steve had to increase his insurance significantly while the painting was in his possession. It was intended to be in his shop for just three days, but this turned into a week. It's not just Steve who will have the pleasure of seeing Banksy's talents as the picture could soon be in the public eye. The customer is currently in discussions to sell the Banksy original with galleries in London and the United States. But, for the moment, it remains in the privacy of the home of the customer.

## Magna Carta 500<sup>TH</sup> ANNIVERSARY

Advanced Guild Commented Framer, Lyn Hall of Fringe Arts, was recently given the chance to work on a very special and exciting project.

To mark the 500th anniversary of the sealing of the Magna Carta, Runnymede Borough Council commissioned Rhoda Nevins, a member of the Royal College of Needlework, to create an ambitious embroidery project. Rhoda used her needle skills to develop twelve panels, each depicting various events from 1215, which led to the Magna Carta sealing across Charter Towns in the UK.

Lyn, a professional framer for over 30 years who has worked with Rhoda a number of times, said: "I frame a lot of Rhoda's work and they are usually very large pieces, so it was interesting to work on these smaller items."

Keen to find the most suitable moulding to showcase such an extravagant piece of work, Lyn chose a beautiful Larson-Juhl Soho frame from Argada. The panels were produced in batches enabling Lyn to ensure she had a good supply of the 345086 moulding she had chosen.

However, disaster almost struck when Lyn ran out of moulding on the last couple of panels. She searched for other framers who may have the same moulding with no joy, but after speaking with the team at Argada, she managed to track down the final pieces she needed.

Lyn commented: "When I found out that I was missing a moulding for one side of one of the final frames, Argada, as always, was on hand to advise. I feel quite privileged that I chose such an exclusive moulding for these important pieces. It was great to see the last frame complete – and a pleasure to work on such a stunning collection of embroidery."

The unique panels have been travelling around the UK and are now currently being held at Radisson Blu Hotel in Guildford, the location of one of the very few copies of the Magna Carta with its original seal.

### Fringe Arts

Lyn Hall is the proprietor of Fringe Arts. She is an Advanced Guild Commented Framer in all 3 categories of Textiles, Mountcutting Design and Function, and Conservation. Lyn is internationally recognised as one of the leading Mountcutters in the UK.

She has been framing since 1983 and, during that time, has won many awards both for her work and business. Fringe Arts is located between Guildford and Farnham, Surrey, but their customer base stretches all over the UK and internationally. For more information about Fringe Arts visit [www.fringearts.co.uk](http://www.fringearts.co.uk)





## Combining Science with Art



Argadia is pleased to announce that it will be supporting an innovative touring exhibition of digital prints entitled *The Mirrored Tour* during 2016, created by award-winning multimedia artist, Mark Ware. The exhibition is part of his Arts Council England supported wavelength project, an art/science collaboration that is investigating how exposure to the natural environment affects the brain in terms of wellbeing and health.

The collaboration is between Honorary Research Fellow, Mark Ware, and the Sackler Centre for Consciousness Science, supported by Kent Wildlife Trust. Part of the wavelength project is scientifically examining how we respond to natural versus artificial light and sound. Early examination of data suggests that outcomes from this work may eventually have beneficial effects upon people with attention difficulties (for example ADHD).

In addition to these investigations into sound and light, Mark is working alongside Nicola Street, a psychology lecturer at Staffordshire University, to jointly explore, through the creation of his art, natural fractal patterns, symmetrical designs and the Bopilia Effect. The results of this collaboration will result in the sixteen framed fabric prints that will form *The Mirrored Tour*.



On first glance appearing abstract in appearance, closer inspection of the fabric prints will reveal that the imagery all stems from the natural environment. Mark has started working on the prints and aims to have them completed by early December 2015.

*The Mirrored Tour* is scheduled to begin during March 2016 and will be shown at a variety of non-gallery venues across England. As with other aspects of the wavelength project, the aim will be to convey the message that 'nature is good for you', with the exhibition including workshops and interactive events to ensure audience immersion. All 16 prints will be featured, finished on fabric and beautifully framed in Argadia moulding.

Mark Ware said: "This is such an exciting project. Since having a severe stroke during 1996 at the age of 39, my artwork has increasingly focused on how we perceive and respond to the world around us, culminating in the wavelength project. We are truly grateful to Argadia for supporting this project and for generously supplying us with the framing materials for our 2016 tour."

The exhibition will start in March 2016 and venues will include wildlife nature reserve visitor centres, two cathedrals, a theatre, two universities and *The Life After Stroke* Centre in Bromsgrove.

To find out more about the wavelength project, visit [www.thewavelengthproject.com](http://www.thewavelengthproject.com). Details about *The Mirrored Tour* and venues will be published on the website during December 2015.

Bristol-based Sky Blue gallery

owner, Mike Ogden, has been busy volunteering his time and skills to raise money for charity in the name of one particularly woolly famous face.

Over the summer, 120 individually designed giant figures of Shaun from the very popular *Cbeebies* show,

**Shaun the Sheep** and feature film, **Shaun in the City** (released this Easter), were installed around central locations in both Bristol and London.

Every two years, Bristol hosts sculpture trails of famous characters which entertain children throughout the school holidays.

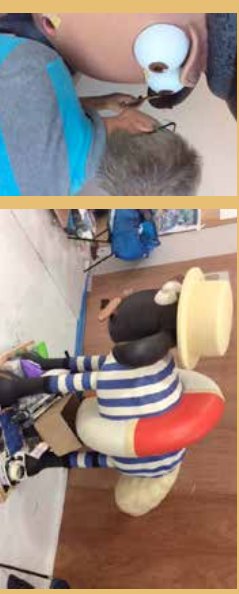
The unique public art trails see them exploring the city trying to track down and tick off as many sculptures as they can find.

In Bristol, 70 giant artist-decorated sculptures of Shaun were allocated to iconic locations and beautiful green spaces across the city to raise funds for 'The Grand Appeal'. As well as designing his sculptures, Mike has also turned them into prints, which he has framed and currently sells to help raise funds for the Bristol Children's Hospital.



Mike Ogden was invited to design and paint three of the sculptures, which were all made by talented sculptors contacted by Aardman Animation. Mike's designs included 'Beach Boy', a swimsuit and lifebelt-dad Shaun, 'The Pirate Captain', inspired by Blackbeard in *Pirates of the Caribbean*, and 'Called to the Bat' depicting Shaun as a High Court Judge.

## the Shaun the Sheep



**Shaun in the City** follows on from the phenomenal success of the **Gromit Unleashed** trail, which attracted a whopping 1.8 million visitors and raised £415 million for Bristol Children's Hospital.

The flocks from both Bristol and London were united in two fundraising exhibitions publicised as "The Great Sheep Round-up" which took place in Cribbs Causeway Shopping Mall and Covent Garden. They then go under the hammer in a special charity auction to raise further funds.

For more information about Mike's designs visit [www.skybluegallery.co.uk/news](http://www.skybluegallery.co.uk/news) or for further information on the **Shaun in the City** project and the **Grand Appeal** visit [www.grandappeal.org.uk](http://www.grandappeal.org.uk)

# A unique find

Steve and Darren Flanagan of Designer Frames, the Nuneaton-based picture framer, recently accepted a very special commission from one of their customers. Recommended to the shop by a friend, the customer was encouraged to take his unique A4-sized artworks, plus one larger piece, into the frames. Much to Steve's surprise and delight the pieces were revealed to be a rare Damien Hirst sketch and five original LS Lowry drawings.

Hirst's unique drawing was created in 1979, when the artist was aged just fourteen. Penned along the back includes a note and signature from the artist's teacher, saying 'Good effort! – clearly a very special piece, both then and now.'

Steve commented: 'I was fascinated to see the Damien Hirst sketch and excited to be working on framing such a unique article. Just as I thought it couldn't get any better my customer showed me the five Lowry studies of various postures and poses. It was remarkable. I knew it was important to frame the various pieces using the best materials and to museum standard. Consequently my first port of call was Arqada to source my quality range of materials and mouldings for these exceptional items.'

Steve chose a dark brown frame, with a pale gold sight edge from the Larson-Juhl range, the double mounts were made from cotton museum board. To ensure a subtle and classic appearance, a subtle V-groove was chosen to surround each window, providing a contemporary finish to each of the pieces.



## STRICTLY BALLROOM

At Arqada, we are always interested to hear about what our talented employees are up to outside of work. As Strictly season is now upon us, naturally, when we heard that Klaudia Zamorska, from one of our partner companies CSD, won a national ballroom dance competition, we were really proud, and keen to find out more.

At the Bournemouth Summer Festival, Klaudia and her partner were crowned National League Latin and Ballroom Champions. This involved the top 12 couples in the UK being invited to dance and compete in several rounds, sometimes as many as four, to reach the elusive final. All dancers compete on the same dancefloor to the same music, so it's clear that she and her partner must have done an excellent job to stand out.

Over the past three years, Klaudia has entered a range of prestigious competitions, such as Champions of Tomorrow in Blackpool, Stars of the Future and Best of Britain, in Wales. However, she says her love of dancing originated as a child in Poland, where she spent five years dancing Polish Folk. After six months, her skills were noticed and she was chosen to lead 12 couples through each practice and various shows.

When she moved to the UK, aged 16, Klaudia found she missed dancing, so she signed up for a ballroom class in Oxfordshire and instantly fell in love with it. Although Klaudia danced socially with people of all ages and abilities for several years, climbing the ranks from beginner to advanced, all along Klaudia's teacher told her she should use her talents to move on, find a partner and conquer the competitive dance world. They watched competitions at Birmingham's Ballroom Tower and realised that watching wasn't enough; they had to be involved in the glamorous world of competitive dance.

Three years later, Klaudia says that they have achieved more than she ever thought possible. She encourages everyone to take up dancing regardless of their age or ability. She has danced with couples in their sixties and seventies who are still competing and enjoying dance. 'The social atmosphere is great for making friends and, alongside all the hard work, they have plenty of time to have fun', explains Klaudia. Congratulations Klaudia for your achievements, and we wish you continued success in future competitions.

## Diary Dates

### Alexander Calder: Performing Sculpture

Tate Modern  
11 November 2015 – 3 April 2016

Tate Modern presents the first major UK exhibition of Alexander Calder (1898-1976). For over fifty years, Calder was one of the truly ground-breaking artists of the 20th century and, as a pioneer of kinetic sculpture, played an essential role in shaping the history of modernism. Alexander Calder: Performing Sculpture brings together over 100 works to reveal how Calder turned sculpture from a static object into a continually changing work to be experienced in real time.  
Entry cost: £16 - £18

### The Amazing World of MC Escher

Dulwich Picture Gallery  
14 October 2015 – 17 January 2016

The Dulwich Picture Gallery is delighted to present the first major UK show of work by the great Dutch master draughtsman, bringing together pieces which made him one of the most famous artists of the 20th Century. The exhibition will include woodcuts, lithographs, drawings, watercolours and mezzotints, as well as exclusive archive material.  
Entry cost: £9

### Arthur Melville

Scottish National Gallery  
10 October 2015 – 17 January 2016

This landmark exhibition is the first for over 35 years devoted to the extraordinary art of Arthur Melville. It will offer a comprehensive survey of Melville's rich and varied career as artist, adventurer, Orientalist, forerunner of the Glasgow Boys, painter of modern life and re-interpret of the landscape of Scotland.  
Entry cost: £7 - £9

### Artist and Empire

Tate Britain  
25 November 2015 – 10 April 2016

This autumn Tate Britain presents a major exhibition of art associated with the British Empire from the 16th century to the present day. Historic works by artists such as Joshua Reynolds and George Stubbs are shown with objects including Indian miniatures and Maori artefacts, as well as contemporary works by Hew Locke and Sonia Boyce. Through this variety of artworks from a complex mix of traditions, locations and cultures, the fragmented history of the Empire can be told.  
Entry cost: £14 - £16

### The Fabric of India

V&A (Victoria and Albert Museum)  
3 October 2015 – 10 January 2016

The highlight of the V&A India Festival, this is the first major exhibition to explore the dynamic and multi-faceted world of handmade textiles from India.  
Entry cost: £14

### Frank Auerbach

Tate Britain  
9 October 2015 – 13 March 2016

Tate Britain's exhibition, featuring paintings and drawings from the 1950s to the present day, offers fascinating new insights into his work. The depth, texture and sense of space in a painting by Auerbach makes standing in front of one a unique and unforgettable experience.  
Entry cost: £14 - £16

### Giacometti: Pure Presence

National Portrait Gallery  
15 October 2015 – 10 January 2016

This major exhibition is the first to focus on Giacometti's portraits and covers the entire span of his career. The show includes important paintings, sculptures and drawings within sections devoted to each of his principal models, and illuminates Giacometti's obsessive evocation of a human presence.  
Entry cost: £15

### Gathered Leaves: Photographs by Alec Soth

Science Museum  
6 October 2015 – 26 March 2016

The Science Museum is delighted to announce that it will present the first major UK exhibition by award-winning American photographer Alec Soth.  
Entry cost: £8





# The AUTUMN COLLECTION

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