

4walls

the magazine for art & framing professionals

River Deep Mountain High

Professional artist, Philip Gibson, gains the inspiration for his work from scaling the highest of heights across the UK and beyond

MAKING THE MOST OF THE The Diamond Jubilee

Don't miss out on a diamond opportunity to boost your business

Social Media IN THE FRAME

How you can use the two major social media channels, Facebook and Twitter, to market your business online

hello again...



Put a Spring in your Step with Issue Six of 4Walls.

March brought sunshine while April gave us snow but, as we creep ever closer to the busiest summer the UK has seen, it doesn't really matter what the weather chooses to do to us, because, for framing professionals nationwide, business prospects are looking positively hot, hot, hot!

In this issue of 4Walls you'll find some help and advice for enjoying a truly jubilant jubilee by tapping into your royal roots, along with a handy guide to the ins and outs of boosting your business through the wonders of social media.

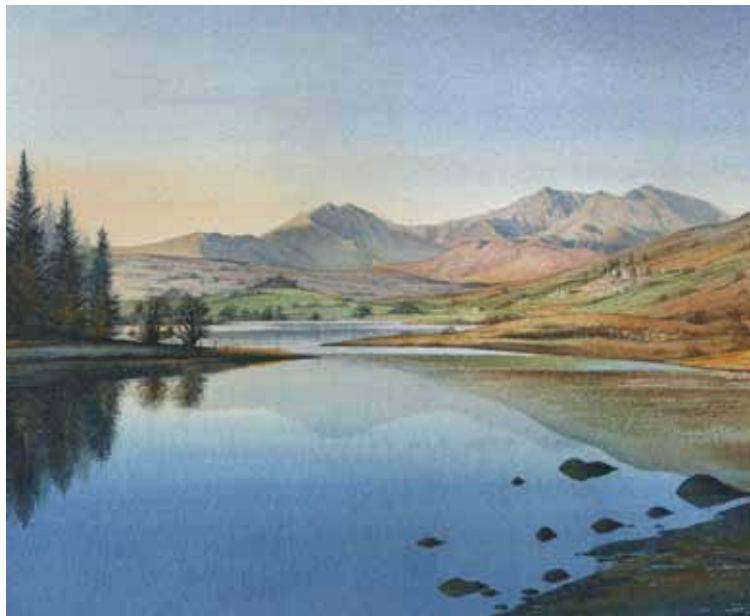
All our regular features return, including the latest industry news and Matt Finish's quirky look at business issues, plus our **Ask the Experts** panel try to ease your framing woes with some insightful commentary on a range of tricky customer conundrums.

Mix all that with some picturesque mountain views, a coffee break teaser and a masterclass from the one and only Mal Reynolds and you have issue six of 4Walls. We'd love to hear your feedback, so let us know what you think. If you do, you never know, you too could end up featuring in one of our future issues...

Pauline

Pauline Hutchinson, Editor at large

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Framing News

Royal Recognition

Congratulations to John Jones, Chairman and founder of framing specialists John Jones London, who was awarded the MBE in the 2012 New Year Honours List.

Following recommendations from prominent artists, such as David Hockney, John was given the MBE as Master Framer for his services to the arts.

He said: "It was completely unexpected, and I feel truly overwhelmed to have been given this incredible recognition. The main thing I can say is how delighted I am that my children have continued my passion and are building upon what I started. We are completely committed to the presentation and preservation of art and have lots of exciting, new plans in place for the future."

In recognition of his continuing dedication, John will now attend

an official investiture organised by the Central Chancery of the Orders of Knighthood in St. James's Palace to receive his award.

John Jones formed the company in the 1960s, and has since grown the business to encompass a staff of over 90 designers and craftsmen, experts in the conservation and presentation of artwork to the finest museum standards.

The company currently offers bespoke framing, artist surfaces, artwork installation, photography and conservation, and has worked with a prestigious list of professional artists, designers, international galleries and museums over recent years.

For more information on John Jones' projects, clients and services, please visit www.johnjones.co.uk or follow us on Twitter @JohnJonesLondon.



A Digital World

Visitors to Arqadia's website will soon notice a dramatic transformation when the specialist framing portal relaunches this summer.

Still offering easy access to the extensive range mouldings, ready-made frames and sundry items, the website will be given a completely new look and will benefit from better search functionality and improved client-specific areas.

In conjunction, Arqadia will also be embracing the digital revolution and launching itself across several social media platforms. Visit '4Walls by Arqadia' on Facebook, or follow @4wallsbyarqadia on Twitter for a closer look.

More details about Arqadia Online will follow in the next issue of 4Walls but, if you think it's time your business felt the benefit of going digital, check out the feature on page 10 for some helpful advice on where to start, and why now's the time to be getting involved in the world wide web.



The Franco Arquati Prize

Framing creations by Mal Reynolds of Harlequin Frames and Lyn Hall from Fringe Arts, have been pitted against those submitted by a host of other framers from across Europe in the hope of being awarded the prestigious Franco Arquati Prize.

The competition, which was held at the Frameart Expo in Rome in March, saw both Mal and Lyn challenged to frame a randomly selected 50x50cm image according to their taste, capacity and imagination.

With each entrant being backed by a producer or manufacturer, Arqadia supplied all products for Mal's and Lyn's entries which, once complete, were displayed on a competition stand at the Rome event whilst expert judging was undertaken.

Pauline Hutchinson from Arqadia, explained:

"The Franco Arquati Prize promotes quality production and craftsmanship throughout the European framing industry, so whether you are a framer or a manufacturer it is an exciting opportunity to prove what you are capable of."

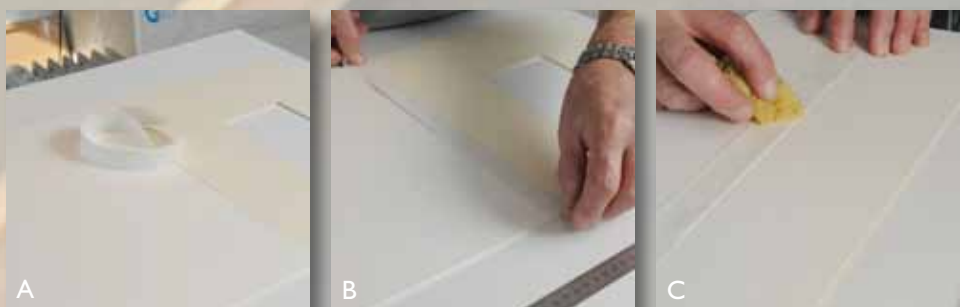
"We have worked with both Mal and Lyn for many years. They are great ambassadors for British framing and really understand how best to make the most out of both artwork and our range of products, and we are very proud to be associated with them."

The winning producers and framers were announced on 31st March, with Provasi Luca announced overall champion.

The prize is held in honour of Franco Arquati, founder of the Arquati Group, who died in 2002 leaving a legacy for encouraging intuition and initiative in the moulding industry.

Master Class

In this first of a number of Master Classes detailing the hinging of artwork on paper, we shall consider; the mount package, preparation of Japanese paper and starch paste, the most common method of hinging i.e. the 'T' Hinge, and how to reduce the possibility of artwork either cockling or buckling.



All materials and techniques used are at the Fine Art Trade Guild's Conservation or Museum levels; a guide to the levels of framing and the level to which the tapes and adhesives are classed may be downloaded, the latter by Guild members, from the Guild's website.

Undoubtedly, the inappropriate use of techniques and tapes WILL damage artwork and so, to start... a number of ground rules:

- Artwork should always be hinged to an undermount.
- The undermount should always be hinged to the window mount along its longest side.
- Artwork must NEVER be taped;
- All along the top edge, artwork may cockle.
- Across all four corners, artwork may buckle.
- Along all four sides, artwork may buckle.

The Mount Package

The mount package comprises a window mount and undermount that have been hinged together along the long side with either linen tape or white cotton gummed paper tape. For portrait format hinge along the left-hand edge and landscape format along the top edge.

Procedure:

1. Cut the window mount, with appropriate aperture, and the undermount to size along with the relevant length of linen tape. See Mount Package Prep. (A)
2. Position both mounts together with a small gap between the edges and centrally apply the linen tape. The small gap helps when folding the mount. See Mount Package Prep Gap. (B)
3. Gently run an artist's bone along the small gap to ensure it is uniform. See Mount Package Prep Joint Score. (C)
4. Burnish the linen tape to ensure good adhesion. See Mount Package Prep Burnish. (D)
5. Fold the two mounts together to form the mount package. See Mount Package Prep Final. (E)

Preparation of Japanese Paper Tabs and Starch Paste.

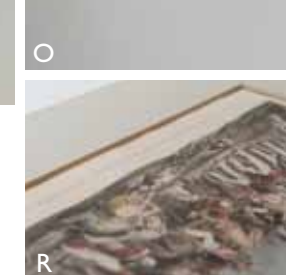
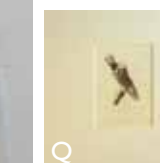
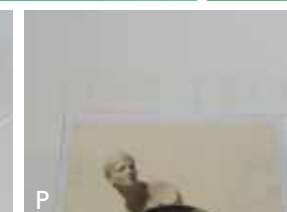
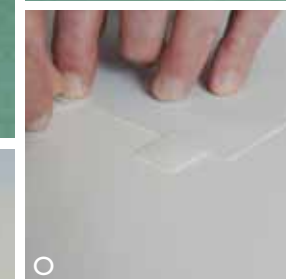
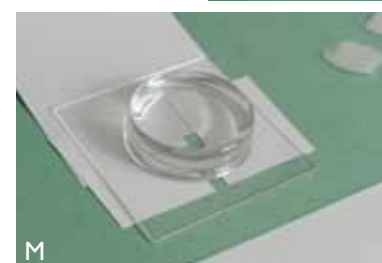
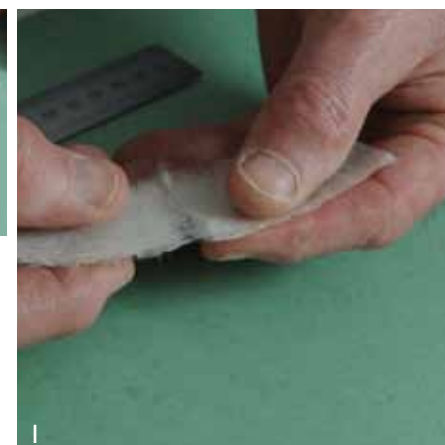
Materials:

Japanese paper – Kozo Fibre is a very long fibre paper and the most frequently used type in Japan. Weight 16gms/sqm.

Starch Paste – Shoufu Paste – traditional Japanese, double-refined wheat starch paste. Mixed/cooked with distilled water at the proportion 5 water:1 Shoufu.

Procedure:

1. To tear the paper into strips, take some distilled water, a water colour paintbrush and ruler. Place the ruler in the required position, dip the brush in the water and mark a water line in the paper. See Japanese Paper Prep Cutting. (F)
2. Gently tear the paper along the water line. See Japanese Paper Prep Tearing. (G)
3. Measure the length of tab required, mark with water and tear as previously. See Japanese Paper Prep Measuring/ Tearing Tabs. (H) and (I)
4. Mix and cook the Shoufu Paste. See Japanese Paper Starch Paste. (J)
5. Apply the paste to the tab and place on the verso of the artwork. See Japanese Paper Tab Pasting and Tab in place. (K) and (L)
6. Place blotting paper over the tab and weight. Remove the weight once dry. See Japanese Paper Tab Weighted for Drying. (M)



The 'T/Pendant' Hinge.

The most common hinge and generally considered stronger than most other types of hinge. Both Cotton Rag tape and Japanese paper and Starch paste can be used to construct this hinge which comprises two strips of paper/tape, a tab to the verso of the artwork and a crossbar. The following procedure uses cotton rag gummed tape.

Procedure:

1. Position the artwork as required and weight down. Decide upon the number of hinges required and their positioning. See Tee Hinge Artwork Positioning. (N)
2. Cut the relevant number of tabs and place the tabs in the determined position, perpendicular to, and no more than 5mm from, the top edge of the artwork. This may vary depending on the size and weight of the artwork. See Tee Hinge Tab. (O)
3. Cut and apply cross bars; one tight to the edge of the artwork and the second leaving a small gap of approx 1/2mm. See Tee Tab Gap. (P)
4. Final - artwork supported in the mount. See Tee Tab Final. (Q)

Buckling.

Buckling is caused by the same principles as cockling but manifests itself slightly differently in that a buckle extends over the whole width or length of the artwork and is caused by the artwork being fastened down restricting any movement, e.g. taped around all four edges or the four corners. See Buckling. (R)

Cockling.

Paper is hygroscopic which means it absorbs moisture from the atmosphere hence with any change in Relative Humidity (RH) it will either expand or contract. If artwork is hinged in such a way that it restricts expansion/contraction then it will cockle. That is the reason the second crossbar on the 'T' Hinge is placed slightly away from the edge of the artwork. See Cockling. (S)

- A - Mount Package Prep
- B - Mount Package Prep Gap
- C - Mount Package Prep Joint Score
- D - Mount Package Prep Burnish
- E - Mount Package Prep Final
- F - Jap Paper Prep Cutting
- G - Jap Paper Prep Tearing
- H - Jap Paper Prep Measuring
- I - Jap Paper Prep Tearing Tabs
- J - Jap Paper Starch Paste
- K - Jap Paper Tab Pasting
- L - Jap Paper Tab in Place
- M - Jap Paper Tab Weighted for Dying
- N - Tee Hinge Artwork Positioning
- O - Tee Hinge Tab
- P - Tee Tab Gap
- Q - Tee Tab Final
- R - Buckling
- S - Cockling

Material	Description	Arqadia/CXD Reference
Window Mount	Timecare Heritage Board	
Undermount	Timecare Heritage Board	
Tape	Cotton Rag gummed	999000031
Tape	Linen Gummed	999000096
Japanese Paper	Kozo Paper 16 gms/sqm	PAJAPK0145
Starch Paste	Shoufu Paste (Wheat Starch)	SUSHFU0001



Himalayan Poppies

A watercolour depiction of the *Meconopsis grandis* flower that can be found growing naturally in the foothills of the Himalaya. Framed by Bailey Arts using Arqadia's Larson Juhl 140 167 000 with 'hayseed' conservation 1.4mm top mount and 2mm under mount, this painting was exhibited in the Long Gallery of Oriol Ynys Mon (Anglesey) in an exhibition held between February and June 2011.

Lliwedd

The original pen and ink image was commissioned by The Climbers' Club for its centenary guidebook. It was framed by Phil Hancock at The Art Studio in Newcastle under Lyme, using Larson-Juhl Gramercy with a hayseed uppermount, blackcore mid-mount and a French mount covered in hayseed paper wrap on a 5mm foamboard bevel.

Ben Nevis, The North Face

This watercolour was framed by Baileyarts in Cheshire using Larson-Juhl frame 441 467 000 with a conservation hayseed topmount and a 3mm hayseed undermount. Following its success at the Cheshire, Shropshire & Staffordshire Three Counties Open Art Exhibition, the painting has been reproduced as a limited edition print and is selling well.

Did you know..?

Vincent van Gogh sold only one painting in his entire life - 'Red Vineyard at Arles' which was purchased by his brother who owned an art gallery.

River Deep, Mountain High

With a passion for mountaineering and climbing spanning over 40 years, it is no wonder that professional artist, Philip Gibson, gains the inspiration for his work from scaling the highest of heights across the UK and beyond.

The former ceramic designer from Newcastle under Lyme, who became a full-time artist five years ago, first began professionally recreating mountain landscapes in the 1980s, illustrating British climbing guide books using a pen and ink style that has become one of his signatures.

"I had to really use my experience in climbing and love of the sport to create those guide book illustrations back then," explains Phil. "Accuracy was absolutely essential, as the guidebook lines needed to be technically correct so that

people using the books could trust the routes. I developed and honed my techniques and became very particular about what I produced. Because of this I became well-known and trusted in the climbing world."

In the years since, as the use of computer-generated images and photography became increasingly popular in guide books, Phil transferred his skills and began professionally producing wall art and prints, using both his pen drawing techniques and a range of watercolour styles.

While stating it can sometimes be a difficult and niche market, Phil maintains that he continues to produce art that he believes in and, of late, has received some noteworthy commissions which have boosted him to the pinnacle of his profession.

"I believe my style to be very individual and I am developing quite a following in the outdoor world," he says. "The last three years have been particularly eventful for me. I had a

commission from The Climbers' Club for a work entitled Lliwedd, marking their guidebook centenary, and one last year called Craig Bwlchy Moch, Tremadog for The British Mountaineering Council (The BMC), which they requested to help launch and raise funds for their Access & Conservation Trust (ACT).

"Both these works were of particular relevance to each of these institutions. The commission for the BMC included a run of 100 limited edition prints that are signed by three of Britain's most famous climbers; Joe Brown (CBE), Ron Fawcett, and notably Eric Jones, who completed the 1st British solo ascent of the North Face of the Eiger. The series continues to sell very well, with more than two-thirds already sold."

Throughout the course of his career, both before and since turning professional, Phil has remained committed to exhibiting his work, showing at the Alpine Club in London, the Royal Academy Summer Exhibition and at several mountain film festivals. He has also held a number of one-man shows at independent galleries throughout the UK.

As a man devoted to his work, Phil believes that, when exhibiting, presentation is absolutely key and has developed a very distinct framing style to best complement his work.

He explained: "The art must always be the hero, so I prefer an understated style when displaying it. As much of my work is black and white, I find a simple monochrome feel with a wide mount draws you into the real detail and doesn't detract from the complexity of pen and ink scenes.

"Occasionally, a two-stepped mount with contrasting slip will add extra stand-out, but it is very much dependent on the art, the depth of colour, the complexity of the lines and size of board I used to create the work. I usually have a sense about what I want stylistically, but I do work with some great framing firms who are able to advise or suggest alternative approaches where needed."

So far as his watercolour works are concerned, Phil notes that framing decisions are not so straightforward. "I paint a range of mountain landscapes, from the rugged outcrops of Derbyshire to the snowy tops of Scotland. Even though I use watercolour for both types of

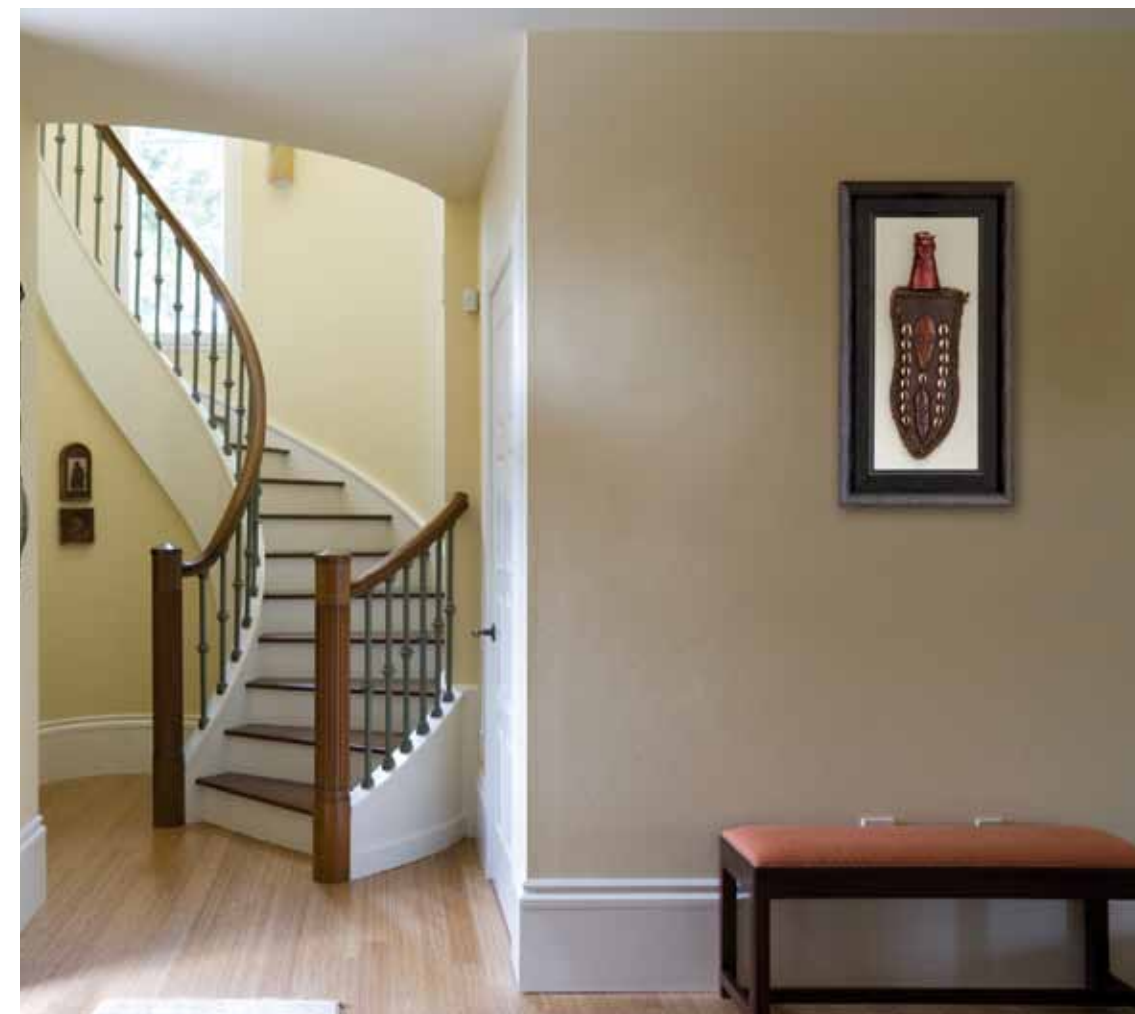
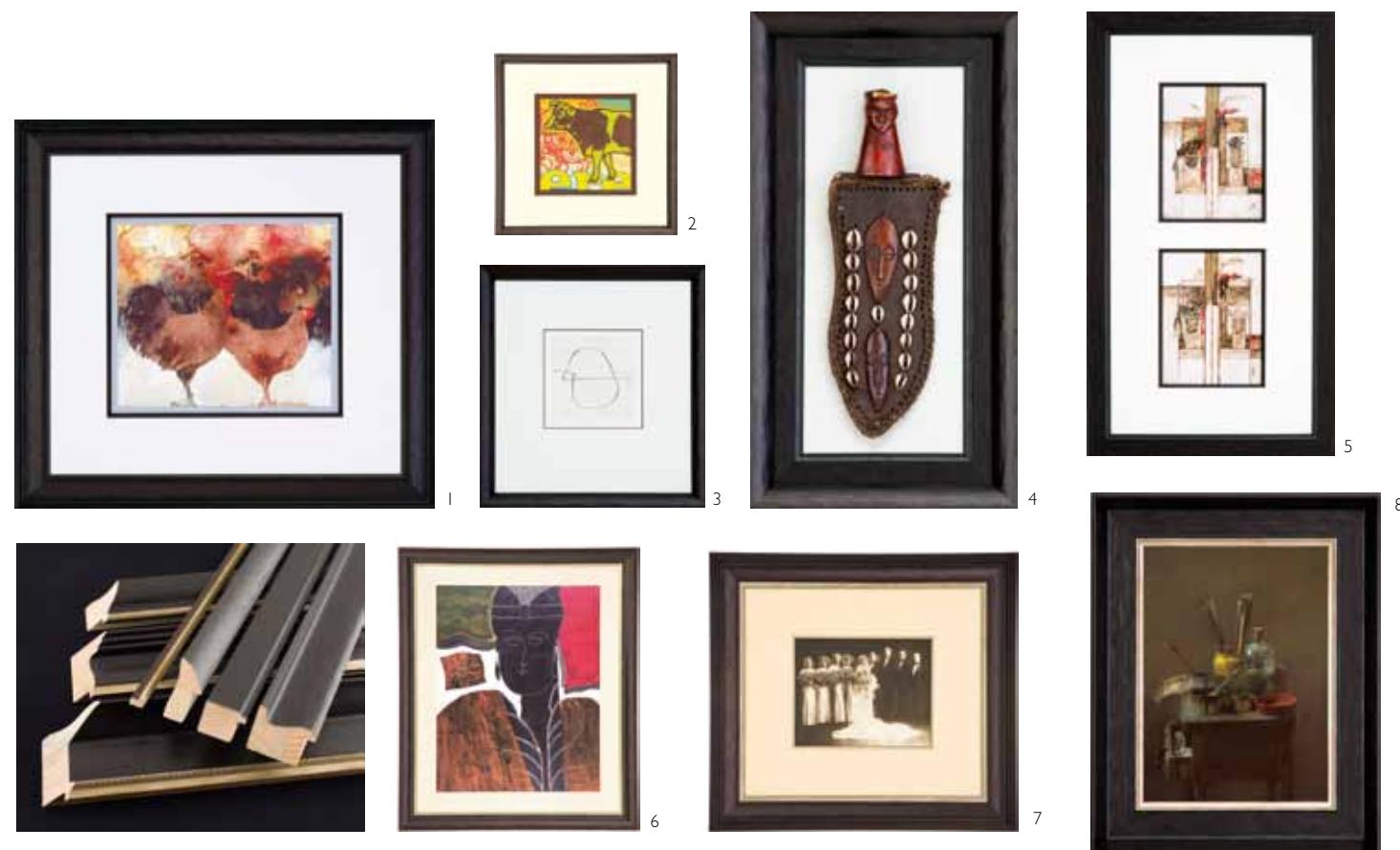
location, the feel of the work will differ greatly.

"For example, a painting of Ben Nevis' North Face which I recently submitted to the Cheshire, Shropshire & Staffordshire Three Counties Open Art Exhibition, was not only a large image, but was full of strength and power. For this, I knew I needed an equally dramatic surround so opted for a sleek matt black frame with a conservation-grade hayseed top mount to pick out the contrasting areas of light and shade reflected in the painting.

"This approach would not suit the softer views depicted in my watercolours of the Peak District. For these kind of paintings, a simple oak frame works much better as it has an earthy and more natural feel – far more homely and less of a statement."

If you're interested in learning more about Phil's work, including his range of wildlife and bird paintings, or would like to take a look at the range of prints currently available to buy, visit his website www.philipgibson.co.uk or pop into 'Outside' in Hathersage, Derbyshire, where many of Phil's locally inspired framed pieces are on display.





Did you know..?

One of the foremost families of the Renaissance, the Medicis, produced three popes and several rulers of Florence. The family was also a strong patron of the arts and sciences: Michelangelo, Donatello, Raphael, and Galileo all benefited from Medici patronage.

You've Been Framed

The search for the UK's next star artist is on, as Arqadia launches its nationwide hunt for original artwork that will perfectly complement its 2013 product launches.

Open to both professional and amateur artists, the competition is looking for a variety of small, artistic compositions that can be professionally framed and used by Arqadia's sales team during in-store promotional activity throughout the course of next year.

Judged by a team of industry experts including Louise Hay from the FATG, and Paul Taylor from Aquarelle Publishing, the winning submissions will receive a limited edition run of 30 6x4" prints, half of which will be kept by Arqadia for framing. The others will be awarded to the successful artists to display or sell in future. One lucky overall winner will also take away £150 worth of Arqadia product, while all finalists will have their work displayed to some of the art world's most influential people at the FATG awards event in May 2013.

To enter send original compositions, no bigger than, size A4 to Pauline Hutchinson at Arqadia, 2 Wolseley Road, Kempston, Bedfordshire MK42 7AD. The deadline for submission is 31st October 2012. Winners to be announced during January 2013.

Picture Perfect

introducing the new Dresden range

This spring, a new style moulding offering a distinctly antique feel, coupled with subtle, modern detailing and curvatures will be launched by Arqadia.

The Dresden collection is a range of six individual profiles, offering a mottled, waxy texture combined with subtle, rich brown tones and matt silver detailing. A silver mountslip completes the range.

With a soft, timeworn look, Dresden has been designed to suit almost any artwork or object. Here are some hints and tips on how you can make it work for your customers.

- Profile 238 is a 25mm wide modern shape with a generous 18mm rebate depth that allows the eye to move naturally toward the focal point of the frame design. The profile is incredibly versatile and is perfect for framing either striking, contemporary images or minimalist prints. Suggest using contrasting double mounts to achieve stark, modern juxtaposition, or ultra clear® Claryl glass which offers lower levels of light reflection than regular glass, and makes colours appear much more vivid.
- Profile 338 is a 36mm classic, wide panel shape which works well to add new

dimensions and drama. A strong and dark central image, or even a small antique or object will be complemented by this frame, especially when framed utilising pale mounts to give the item real standout.

- Profile 468, at 40mm wide, began as a traditional shape, but with the addition of a graceful, raised, curved slope, it has a more fresh and modern feel. The addition of a soft silver lip also adds another classic element to this unique profile which is suitable for contemporary prints or artwork.
- Profile 438 is a 50mm wide traditional shape which features a more subtle, raised curve, leading the eye into the artwork. Consider teaming with a wider, light-coloured mount and contrasting lip to suit soft-brushed artwork with strong areas of light and shade.
- Profile 638, at 60mm wide, is a more traditional alternative to the 438 profile and features a triple-back edge, leading to the creation of a strong, masculine border. A more feminine touch can be achieved with the addition of a silver lip. Its antique and aged appeal complements sepia photography, so perhaps consider suggesting conservation glass and mounting to ensure long-term protection from the elements.

Tru Vue® glazing is developed specifically for preservation framing and blocks up to 97% of UV energy, reducing fading and other damage caused by light over time, so this would work perfectly.

- Profile 538 is a 77mm wide panel with a uniquely shaped and deeply slanted back edge adding drama and depth. This profile works especially well when framing larger works of art and the simple silver edge detailing with a small embossed rope pattern adds interest to classic, gentle still life or landscape artwork.

The range is available to order from Arqadia at £2.13 per metre length, or through the chop service at £2.98.

The Dresden collection is PEFC-certified. PEFC, which stands for the Programme for the Endorsement of Forest Certification, traces the chain of custody of lumber from forest to final product.

For more information or samples of this new collection, please contact Arqadia's customer services team on +44 (0)1234 852777.

1 - Profile 438	5 - Profile 338
2 - Profile 238	6 - Profile 468
3 - Profile 238	7 - Profile 638
4 - Profile 338	8 - Profile 538

Social Media

in the frame

Did you know..?

Artist Edgar Degas was so fascinated with ballet dancers that he became obsessed with representing them in his art. It is estimated Degas made approximately 1500 paintings, pastels, prints and drawings of dancers.



There's no doubt that social media has revolutionised the way that we communicate. Social networks provide a way for people to connect, communicate and share information and knowledge in ways that, a decade ago, most people would never have dreamed of.

Naturally, this has impacted on the consumer world and the purchasing process, meaning that brands and companies who don't adapt to using new media channels to communicate with their customers run the risk of falling behind competitors that do.

In this issue of 4Walls, we'll guide you through the two, major social media channels, Facebook and Twitter, and show you how you can use them to market your framing business online, leading to more customers and greater recognition for your business.

Twitter

Twitter is what many see as the definitive social networking tool. Users can be either businesses or individuals (or, in some cases, fictitious characters!) and

broadcast short, 140 character messages to everyone who chooses to connect with their account.

Why should I be on it?

Twitter is a very effective way of spreading information. Many retailers on Twitter use their account to broadcast special offers, new products or company news. For your framing business, Twitter could be an efficient way of letting customers know about offers, new frame designs or even as a way to showcase photos of your work. Twitter is a two-way channel, so it's also a good tool for customers to get in touch with you.

How do I get started?

Creating a Twitter account is easy. Simply go to twitter.com, sign up using your business name and email address and choose your Twitter@name (the name you will be known as on Twitter).

Once you've created your account, complete your profile as fully as possible and follow some people and brands that you know by using the Twitter search function at the top of the page. Once you're following people, it's time to start tweeting!

As a general rule, tweets should be as interesting to other users as possible – always try to share relevant information on the web by including a link, engage directly with other users by including their @name (David Cameron's twitter name, for example, is @Number10gov) or give kudos to another user by retweeting their message (retweets are shown by including RT@username: at the front). Having your content retweeted is a great way to get new followers, so... the more interesting your tweets, the better!

After you've started tweeting, make sure you include your account name on any printed marketing material and your website to let customers know that they can connect with you on Twitter.

Facebook

Latest figures show that Facebook now has over 850 million worldwide users, with over half of the UK population using the social network. For organisations and businesses, of which there are over 37 million on Facebook, this presents a huge opportunity to find

new customers and connect with them alongside their personal contacts.

Why should I be on it?

Facebook is a fantastic way of maintaining contact with a customer past the initial point that they come into contact with your business. Where a leaflet might be read once and thrown away, once a customer has connected with you on Facebook, you have multiple chances to market to them and engage them in conversation. The result is a customer who remembers your business above all others when it comes to their framing needs.

How do I get started?

Thankfully, creating a Facebook page is very simple. Head to facebook.com and select **create a page** for a celebrity, band or business, and follow the instructions to create your page. As with Twitter, be sure to fill out your profile information as fully as possible and include a profile picture of your business logo or store.

Facebook pages now have a new feature that matches personal profiles, called the timeline. The timeline shows all of your updates and activity on Facebook, but

you can also go back in time and fill out information about the history of your business. It's worth considering populating your timeline with key milestones in your business history as customers may be interested to learn about your company.

You're now ready to start posting status updates. As with Twitter, always try to offer something that will be of use to people who like your page. It's also worth bearing in mind the two different types of posts you can make on Facebook:

Status updates allow you to update your followers about what you're up to, and can include video and pictures. Good or useful photography goes down well with the Facebook community, and is more likely to be shared by your page's followers and result in your updates having 'viral reach'.

Questions allow you to poll your followers on anything, and are a great way to encourage users to engage with your page. The real challenge with Facebook comes with getting people to 'like' your page, meaning that they will receive your updates when they log-in. Facebook has designed a very cost-effective advertising

platform to help page-owners drive more people to their Facebook page. The ads can be purchased on a 'cost per click' basis, where the advertiser only pays for each person who clicks their ad, or on a 'cost per thousand impressions' basis, where the page-owner pays an amount for every 1,000 times their ad is shown on Facebook, regardless of whether it is clicked or not.

Facebook advertisers can choose to spend anything from £20 to £20,000 per month, so the platform caters for both small and large businesses.

If you're not ready to spend on advertising, make sure that you include the link to your page (facebook.com/yourpagename) on your website, leaflets, in-store and on any printed material to help you connect with more customers.

The most important thing with social media is to experiment and learn from it – in twelve months' time, you may wonder how you ever ran your business without it.

Visit '4Walls by Arqadia' on Facebook, or follow @4wallsbyarqadia on Twitter for more helpful advice on handling social media.



Bring out the bunting and hang out your flags – another right Royal celebration is set to grip the nation this summer. Here are some handy hints to make sure you don't miss out on a diamond opportunity to fill your order books...

Preparing for the big event

First and foremost, think about how your business looks to the outside world. Does your window display shout 'JUBILEE' to passing trade? If it doesn't then it needs to be styled accordingly. Red, white and blue always looks striking, but be careful not to go overboard – think stylishly. Consider using vibrant red frames coupled with white mountboards and strong blue-hued images as your focal point. They will look eye-catching and, more importantly, different from other business' windows. If your offering's unique on the high street, make sure it looks that way.

Nostalgia is everything right now; embrace it. Research sepia or black and white images of the coronation and the celebratory street parties, and use them to create in-store displays that demonstrate how these sorts of shots should be framed. This will be a talking point with your customers and perhaps inspire them to frame up some of their own family photos from yesteryear. If you are presented with these kinds of images, remember it's not only good customer service, but also great business sense to advise conservation framing. Explaining the facts about fade prevention and image erosion will build a level of trust, which can lead to further business.

There are bound to be a number of events to celebrate the Jubilee happening locally. For example, many towns and villages across the UK will be holding summer fairs on the long Jubilee weekend. These kinds of events are the perfect setting to get talking to the local community. Investigate having a stand at the event to display examples of your work (use similar themes to your in-store Jubilee displays). You could even hand out leaflets with your contact details on and offer a discount to anyone who presents the leaflet in-store. Whatever happens, get out of your comfort zone and make yourself known.

If you have any links with local photographers, join forces with them to maximize profits at Jubilee events. People will want to commemorate their day, so why not offer photographic and framing services to capture and preserve their memories. You can begin promoting your services in-store or online now (see the social media feature on page 10 for tips). It will give you a great opportunity to cross-sell concessions such as albums or ready-made frames.

Keeping those tills ringing

Once the banners are down and the confetti has blown away, there's still work that can be done. The great thing about our industry is that it's our job to help people's enjoyment continue, be it through framing items for display or simply preserving them.

As a nation, the British love nothing more than memorabilia, and with both the Diamond Jubilee and the London Olympics taking place this year, the shops are already full of commemorative items, from tea towels. To mugs, and even limited edition coins and stamps. However, without the right advice as to how to look after them, how can your customers make sure their treasured items are protected correctly to be passed down through future generations? There is some serious benefit to be had for your business by maximizing sales of conservation accessories.

As mentioned previously, the longevity of framed photography can be vastly improved by using conservation framing techniques, and many other items can be treated in a similar manner. If you don't already stock conservation concessions, ask your area sales rep for advice now. That way you can make sure you are set to sell before the Jubilee celebrations commence.

For example, the Timecare® Collection from Conservation By Design is designed specifically to help customers preserve their items in the comfort of their home.



The Timecare® Starter Kit is worth considering stocking as it will help your customers care for their personal photography collections. The pack includes a Timecare® Ringbinder Box that's made from high-quality, acid-free conservation board and is fully specified for safe storage, plus sets of both A4 and A5 polyester album pages, which will protect photographs by preventing the damage caused by dust, dirt, scratches or finger prints. Lint-free Cotton Researchers Gloves are provided to protect prints and negatives during handling, while a Corrosion Intercept CD Jewel Case also offers protection for digital images by using a reactive barrier to safeguard against corrosive gases, fungus and bacteria.

For other precious items, there's the Timecare® range of storage boxes. Portable, stackable and easy to use, these boxes are ideal for the home or office when safe, long-term storage is needed. Depending on what the item is, there are a number of other products that can be used within the boxes for extra safety. It's worth recommending that your customers consider using acid-free tissue paper for wrapping delicate items, or mounting pages and V mounts to add another layer of protection.

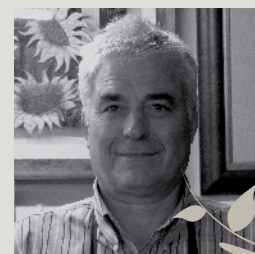
However you choose to celebrate the Diamond Jubilee in-store, it's best business practice to think about what your customers are doing and act in a way that will benefit them. When you're in business, the customer should always come first, and by remembering that very simple rule, the success that follows will be your crowning glory!



Did you know..?

Gallery lighting on a painting needs to be dimmer at night and brighter during the day. Fluorescent lighting causes more fading of artwork than incandescent lighting.

Your questions answered Ask the Experts.



The panel (l to r): Arqadia's Sales Director, Steve Burke; Mal Reynolds from Harlequin Framing; Eve Reid from visual merchandising consultants, Metamorphosis, and Stuart Welch, founder of conservation storage and equipment specialists, Conservation By Design.

Q: I have an old black and white photo that was brought in by a customer, with a hole in both the photo and the mount, looking just like woodworm. However, there are no woodworm holes in the wood frame, so I wondered what might have caused this, and how can I stop it happening in the future?

Anon

A: Photographs are a very special area for conservation because they are a chemical process and chemical reactions can be stimulated at any time. For example, an old black and white photograph can be stable for many years but, if it is stored next to a modern stabilised colour print where the chemicals are not washed off, a chemical reaction can take place and the old photo can suffer irreparable damage. Therefore, I put your question to my long-time customer and friend, Nick Burnett, who is one of the few people who really know about photographic conservation. He has worked at the British Museum, Fitzwilliam Museum and ran the Conservation Studio for the South East England Museum Service before setting up his company, Museum Conservation Services Ltd. www.paperconservation.co.uk

So my thanks to Nick, who answered your question as follows:

Sounds like woodworm. The absence of holes in the frame may be accounted for if the woodworm lived in the frame backboard. Plywood was often used in the past and seems particularly prone to woodworm (we have an example in at the moment and the frame is untouched by the woodworm but the backboard is riddled). If the wormy backboard was replaced at some point in the past then there would be no evidence other than the hole.

When woodworm reach adulthood they travel towards the light. The dead adult should in theory be trapped between the mounted photo and glass. If there was no

sign of the adult beetle within the frame then this is evidence that the picture has been unframed before. This would support the supposition that the frame backboard has been replaced. Of course examining the dust seal(s) on the back of the frame would be the easiest way to tell.

As to how to stop it happening in future, the edges of the hole need to be examined to see if it is fresh. If somewhat discoloured and not fresh then it is unlikely the woodworm is active. There is a freeze, thaw, freeze, thaw cycle that can be used to kill woodworm (this avoids the use of chemicals that might damage the photo).

I would add to this that another method of treating insect-infected objects is to use 'Anoxia' which means that you place the object in a special oxygen-barrier plastic bag and in which you also enclose special oxygen scavengers which remove all the oxygen and, in so doing, kill the insects and their eggs.



This kind of treatment would be easier for you to do than freezing and it also uses no chemicals

that will react with the photograph. Conservation By Design Limited supplies ArchiPress, Mitsubishi PTS and Escal Oxygen Barrier Film and Bags and RPK System Oxygen Scavengers should you decide this is an appropriate treatment.

www.cxdltd.com/supplyimages/wf000/Anoxic_Storage.pdf

To maintain future preservation it would be possible to use a material for the backing board that would not be attractive to woodworm and to seal the glass to this backing board using a foil to prevent insects getting inside. Conservation By Design use a material we call Planopanel which is a sandwich of aluminum and polyethylene that would make an ideal backing. It is rigid, waterproof and would not be attractive to

insects. Planopanel is used in our Planorama aluminium drawer factory where it is used for drawer bases. It is not in our catalogue at the moment but it is something we can supply if you are interested.

We also supply, along with Arqadia, a material called RIBS Foil which is a Corrosion Intercept product, this is an ideal material to seal the glass to the backing because it is a moisture barrier which combines Intercept technology to purify and permanently neutralize any corrosive gasses within the microclimate of the frame. This foil can be attached by applying strong double-sided tape to the edges of the glass and the Planopanel backing.

Stuart Welch

Q: My store is long and narrow, and while I have plenty of room to display items inside, my window space is so small that I don't feel I create enough visual impact from the outside. Do you have any ideas about how I can make the most of a small window area to help draw customers inside, so that they can see the full extent of my business' offering?

Anon

A: Albeit windows are of key importance, sometimes with spaces such as yours, it is better to allow the shop to become the window...

If this is the option you feel you wish to pursue there are a few key rules;

- First, you need to ensure that externally (i.e. on your fascia signage, hanging sign, window decals etc.) you are clearly stating what it is that you do. This can be through adding a strapline to your business name if your business name is not self-descriptive enough.

- Second, walk as a customer to see what it is that they are seeing as they are walking/driving past. In doing this you will be able to identify which of your internal displays

(i.e. Display Walls, Midfloor fixtures etc.) are visible to passers-by, so that you can use them to create 'Internal Window Displays' that you can change regularly to maximise sales opportunities.

- Last, you may decide that you want to use products or vinyl graphics (decals) to 'frame' what is visible through the window.

If you are using products, you can build up small displays at the edges of the window or hang products around the window to frame the view of the store.

N.B. This only works if it is well thought-out and elegantly implemented, as it needs to look intentional and to complement the view through into the store.

Eve Reid

Q: I create 3D artwork in boxframes. The artwork includes fabrics and coloured papers which are not lightfast. Can you advise on the best type of glass to use that will protect the artwork as much as possible from fading from exposure to light.

Angela Davis



A: The best glass to use for this purpose is Tru Vue® Museum glass. Tru Vue® Museum glass

offers the highest quality, anti-reflective picture framing glass in the industry. The Tru Vue® proprietary manufacturing process, called Magnetron Sputtering, is adhered to an Extraclear lower iron substrate to produce an ultra-protective, nearly invisible clear glass. It reduces reflection by over 85% (to less than 1% of total light).

It provides the highest brightness and contrast levels available and has optimal clarity for true colour transmission, and protects works of art against 99% of harmful indoor and outdoor UV light rays.

We sell Tru Vue® Museum glass as follows:

BDTVMG2501 2.5mm thickness
1220x915mm sheet size (48"x36")
3 sheets per pack at £125.00 per sheet

BDTVMG2502 2.5mm thickness
1525x1015mm sheet size (60"x40")
2 sheets per pack at £214.50 per sheet

BDTVMG2503 2.5mm thickness
1725x1220mm sheets size (67.9"x48")
2 sheets per pack at £291.50 per sheet

If this grade is too high in quality we also stock Tru Vue® Conservation Clear glass. An ideal choice for original artwork, limited edition prints and other valued works of art. It has a coating process of microscopic, silica-based, UV-blocking agents which are cured onto the surface of an ExtraClear lower iron substrate to produce an ultra-protective life of the glass that enhances true colours.

Conservation glass acts as a sunscreen, blocking most harmful light rays and helps protect the artwork. Provides conservation protection without glare protection.

We sell Tru Vue® Conservation Clear glass as follows:

BDTVCC2501 2.5mm thickness
1220x915mm (48"x36")
4 sheets per pack at £22.50 per sheet

BDTVCC2502 2.5mm thickness
1525x1015mm (60"x40")
2 sheets per pack at £53.50 per sheet

BDTVCC2503 2.5mm thickness
1725x1220mm (67.9"x48")
2 sheets per pack at £72.50 per sheet

Further details can be found on our current price list, page 28.

Steve Burke

Q: I am creating a 'tiled' artwork where the tiles consist of textured giclee paper mounted on 5mm blackcore foamboard. The tiles are then glued with PVA onto a large, stretched canvas. I am looking for a more durable and rigid base to replace the foamboard as I am finding that the foamboard 'bows' after the PVA is applied. Would a thick blackcore mountboard be suitable? Do you have any other suggestions?

Mark Zytynski

A: I would suggest you should be gluing the prints onto mountboard of a minimum thickness of around 2.2mm. Arqadia have a range of Conservation Backing board in thicknesses 1100, 1650, 2200, 3300 and 4200 micron (codes SSS 008 953, SSS 008 951, SSS 008 954 and SSS 008 955). As far as the glue is

concerned EVA would be ok indoors but, remember, it is reversible should it get wet. Also when gluing to the canvas I would coat the mountboard with EVA, let it dry and then apply a second coat as this will help it bond better to the canvas.

I would also cut the mountboard slightly smaller (by around 10mm all round) than the print and this will produce a shadow of the edges onto the canvas and, in some circumstances, can look really effective. This is known as shadow-float mounting as it appears that the artwork is floating.

Mal Reynolds

Did you know..?

When Pop Art started in London in the mid-1950s, they called it Propaganda Art instead of Pop Art.

Matt Finish... Customer Service

When 4Walls asked me to pen an article on customer service, I naturally thought about all those times I have not had a good customer experience.

Now we've all lost bags or had them damaged at airports. However, it's often the way the airport handles the incident afterwards that determines whether or not you walk away with a sour taste in your mouth. To be fair, I'll admit that, on occasion, I've received some fantastic customer service. Take the time I travelled with my family to the USA...

Just after some very nasty worldwide events, my family and I were due to travel to Dallas, Texas. Mindful of the huge amount of publicity surrounding the immigration department at US customs, we were prepared to be treated with suspicion (if not contempt) during a long wait at Dallas airport. So much for us being the paying customer, but it's sometimes the price you pay to travel!

As we got to the arrivals hall, we were ushered to a yellow line with the words 'Do Not Cross' in large letters on the floor and we readied ourselves to show our passports, be fingerprinted, have our DNA taken and confirm our ancestry back to the Norman conquest.

We stood behind an old French couple, who walked up to the Homeland Security Officer in his booth and promptly looked blank at his questions. He did what most people do in this situation, raised his voice and repeated the same questions, which was met by the very same blank looks from the couple.

Now, I'm not fluent in French, but have enough to get by, so at the risk of being shot on the spot for crossing the fabled yellow line, I did it anyway. The relief from the old couple was etched on their faces as they explained they had arrived to visit their son for the first time in years. The officer was grateful for my help, which seemed to take forever and tested my French to the limit. Many handshakes and kisses on cheeks later, I slid back behind the yellow line.

Unnoticed by me, my wife and family had now been ushered to another booth and were being processed. The only problem was that they also had my passport, without which I feared I could be thrown in jail forever.



However, I need not have worried. The smiling face of this new Homeland Security Officer said it all: he was just grateful he didn't have to deal with the French couple.

He asked a few questions about our trip and then astounded us all by offering to ensure we had a taxi waiting outside the airport as he wanted us to be "safe in my city." Surely this must be a mistake... these guys have a reputation to uphold – tough, aggressive, with a mean attitude toward foreigners.

I didn't fly half way around the world to be treated with kindness and consideration – it's not good enough! After all, we British look forward to being able to embellish our travel stories with tales of hardship and confrontation.

Alas, throughout the travels that followed, we continued to receive great customer service. Nothing was too much trouble and we were treated as real customers; an rare experience indeed.

Customer service is important to all business, from the smile of the Homeland Security Officer, to the counter clerk in your local Post Office. Sorting out a problem with the least amount of fuss, and taking the stress out of a customer's day can remove the threat of what could otherwise be an expensive mistake.

And for those of wondering, yes, we've been back to the USA a number of times since, and each time received great service from all those we met!

Did you know..?

In 1961, Matisse's Le Bateau (The Boat) hung upside-down for two months in the Museum of Modern Art, New York and none of the 116,000 visitors noticed...



Kevin gets set to provide medal-winning customer service

Kevin Boughen, project sales manager at Arqadia's sister company Conservation By Design (CXD), will be mixing with the world's sporting elite this summer, as he takes up a pivotal customer services position with London 2012.

As previously reported in 4Walls, Kevin, who has worked for CXD for the last 11 years, will form part of a team of transport volunteers during the Olympic rowing and sprint canoe events at Eton Dorney, Buckinghamshire which starts at the end of July. Kevin will be responsible for looking after all competitors, sporting officials and key sponsors as they travel to and from the venue.

"I have been told that I will very much be the welcoming face of the venue, which is quite flattering," Kevin commented. "During the event I will be offering behind the scenes assistance to anyone and everyone from across the Olympics family, so have had to undergo rigorous training to ensure I am fully prepared to undertake the tasks required of me.

"Having braved a very snowy orientation training session at Wembley Arena back in February, along with a host of more role-specific tuition, I am feeling quite excited about what the summer will hold, and can't wait to get started."

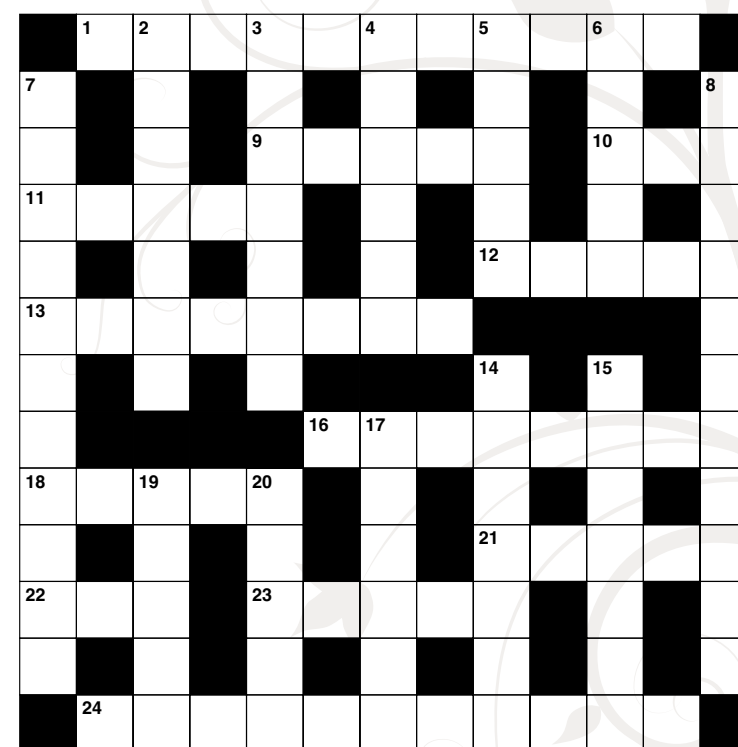
To find out how Kevin fared during the Games, don't forget to check issue seven of 4Walls.

Time Out Competition

"That which we call a rose by any other name would still smell as sweet" Shakespeare famously wrote in Romeo and Juliet. Well far be it for the 4Walls team to argue with the Bard, but for this competition, only certain words will do!

If you fancy getting your hands on a set of Larson-Juhl corner chevrons of your choosing, simply complete our testing crossword (with the right words, mind), then return it to us with your name, business address, email and phone number, and you could be a lucky winner. Sniff at that, Shakespeare!

Scan the crossword and email to pauline.hutchinson@arqadia.co.uk before 31st August 2012.



Across

- 1 - Painting method (11)
- 9 - Coloured substance used in art (5)
- 10 - Sound made by a lamb (3)
- 11 - Claude ____: French impressionist painter famous for his water lilies (5)
- 12 - ____ colour: brown pigment composed of iron oxides (5)
- 13 - ____ Scrooge: Dickens character (8)
- 16 - Put too much material in a container (8)
- 18 - Bar of gold (5)
- 21 - Sea port in Israel (5)
- 22 - ____ Perkins: English comedienne (3)
- 23 - Informal language (5)
- 24 - Art technique of applying dots of colour (11)

Down

- 2 - Castle and home of the Dukes of Norfolk (7)
- 3 - Removed the contents (7)
- 4 - A select self-contained group of people (6)
- 5 - Type of coffee (5)
- 6 - A red brown colour (5)
- 7 - Member of the Young British Artists (6,5)
- 8 - Pre-____: 19th century art movement (11)
- 14 - Pieter ____: Flemish Renaissance painter (7)
- 15 - John Everett ____: English painter of the 19th century (7)
- 17 - Giorgio ____: Italian painter and art historian (6)
- 19 - El ____: painter of the Spanish renaissance (5)
- 20 - Keith ____: British Turner Prize winning artist (5)

Art Trivia!

- For how much did 2 taxidermy Chihuahuas sell at Christies in February? Between £10,000 and £15,000 each
- How many satellite posts does Tate Britain have? Three: Tate Modern, Tate Liverpool and Tate St Ives
- Which member of the Royal family includes art/painting as their hobby? Prince Charles

Dates for your diaries...

Kelvingrove Art Gallery, Glasgow

6th April – 12th August

The Essence of Beauty: 500 Years of Italian Art

Over 40 paintings spanning the 14th to the 19th centuries including masterpieces by Titian, Bellini, Salvator Rosa and Botticelli will be displayed alongside sculpture, Venetian glass and rare examples of Renaissance ceramics.

The Lowry, Manchester

From 7th July onwards

A Lowry Summer: A celebration of LS Lowry's 125th Birthday

With almost the whole of the Lowry Collection on display, alongside paintings on loan which have never previously been displayed at The Lowry, there will be more to see and enjoy than ever before.

The National Portrait Gallery, London

19th July – 23rd September

Road to 2012

The National Portrait Gallery/ BT Road to 2012 project is capturing the journey towards the London 2012 Olympic and Paralympic Games and, working with internationally renowned photographers, is creating a lasting record of the people who are contributing to these exciting events.

Fitzwilliam Institute, Cambridge

27th March – 23rd September

Edgelands: Prints by George Shaw, Michael Landy

'Edgelands' has been defined as that uncertain and overlooked zone, neither city nor countryside, lingering on the urban edge. George Shaw's series, Twelve Short Walks, 2005, is drawn from revisited scenes of his childhood on the Tile Hill council estate in the suburbs of Coventry. Michael Landy's Nourishment, 2002, features life-sized images of weeds or 'street-flowers' - the overlooked and neglected vegetation of Edgelands.

The Lakeside, Nottingham

3rd March – 27th May

Edward Burra: Pallant House Touring Exhibition

This is the first major exhibition for over twenty-five years of the work of Edward Burra (1905-1976), providing the opportunity to reassess one of the most individual and celebrated British artists of the twentieth century.

Victoria Art Gallery, Bath

26th May – 1st July

Richard Burel: Markets and Festivals

Richard Burel was born in Rouen, France in 1974 and has been living in Bradford-on-Avon near Bath since 2000. The pictures in this exhibition were inspired by visiting festivals and markets in and around Bath.



Business Focus: Framers Equipment

Following his father's footsteps over 27 years ago, Peter Stanlick has seen the framing industry grow from a craft-based trade to a professional industry which is embracing technology.

How did you get started?

My father first started Framers Equipment back in the early '70s selling the Morso Mitre Guillotine. I also started working within the framing industry manufacturing picture mouldings, but I had always wanted to run my own business, eventually. When I was made redundant in 2000 it gave me the push to continue with the Framers Equipment name and build it into my own company after my father's retirement.

How did you expand the business?

As well as increasing the range of products we offered - which now includes pretty much everything a good frame shop needs - it was developing our training courses which really made a significant difference. Dad had started a few training courses in the early days but on a much smaller scale. When I took over I soon realised this could be a real point of difference for the company. The courses we were already offering were very popular and lots of customers were asking if we could expand into different subjects. The more you put into something like training, the better the results, so my brother, Jan Stanlick G.C.F. and I completely redeveloped the whole training programme. We now offer several courses over the year covering both basic and advanced technical framing skills,

and a range of practical business advice topics. Our courses are nearly always oversubscribed and we are always looking to add new subjects to improve our customers' skills.

We also get a lot of new starters who come to us not just for technical training but general advice and recommendations for launching and growing their new business.

What's the biggest change you've seen?

The biggest shake up in the last five years has got to be the internet. At first, the expansion of the World Wide Web didn't seem an obvious fit for the framing industry as many people believed. Customers would be unlikely to purchase expensive art or custom framing without seeing it 'in person'. However, over the last few years, many of our customers have launched e-commerce websites and many of the new starters coming into the industry are completely web-based.

For any business to grow or simply survive, it's imperative that they adapt to current trends and move with the times. Diversification and cross-selling is often cited as a way of boosting sales and growing business in tougher times, but it's not just about what you sell... it's how you sell. Today's consumer uses the internet to buy everything from groceries to houses so, as an industry, we cannot afford not to keep up.



What advice do you give framers who are just starting out?

With the recession we've seen a number of people changing careers following redundancy and starting up as framers, probably because, unlike other industries, it is relatively easy to set up a frame shop without spending a fortune. It's great to get some fresh, new blood but many of them don't really know where to start and end up buying the wrong sort of equipment, usually from places online. My advice is that it's vital to do your homework first. Speak to as many people in the industry as you can to make sure you don't waste time and money from the outset. We have developed a network of framer's who help and support each other, backed by our advice and recommendations.



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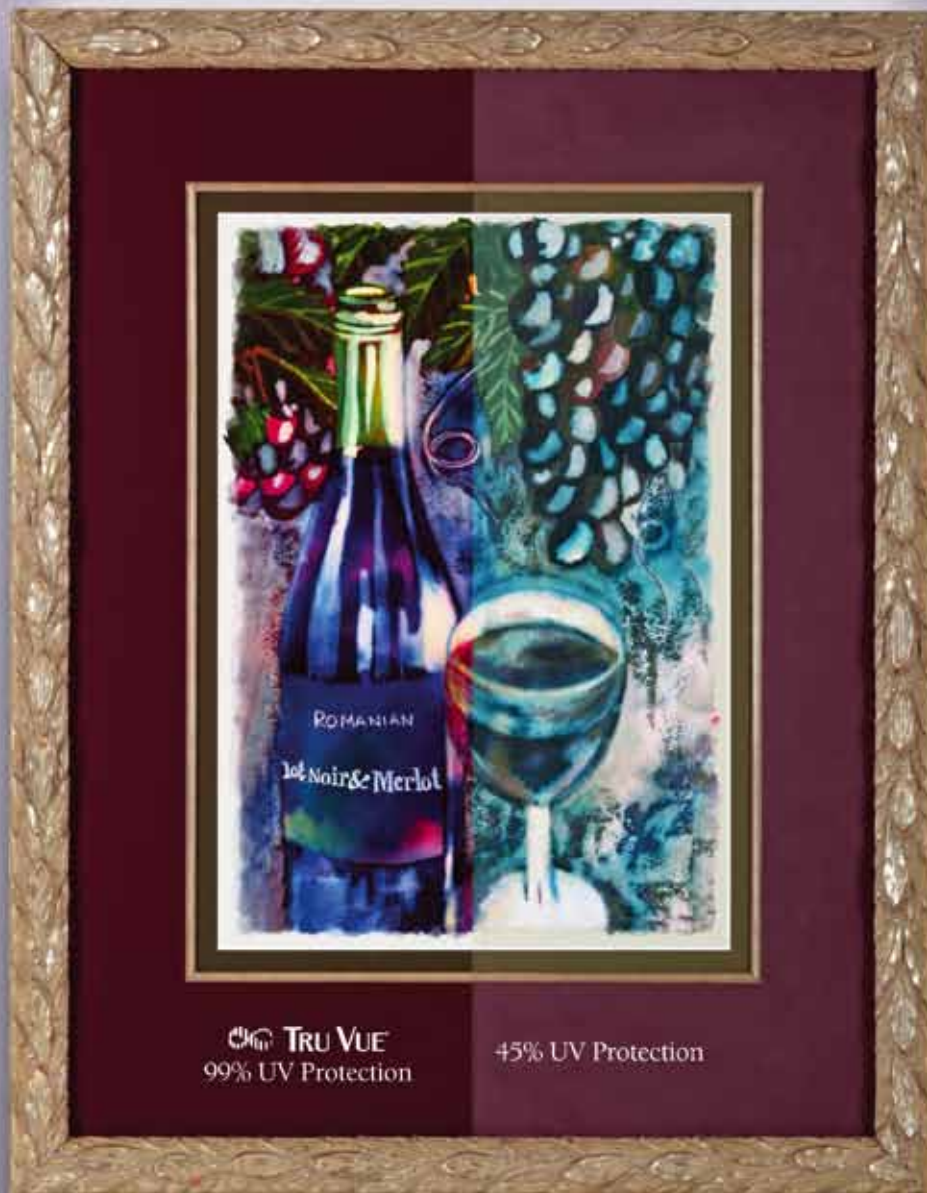
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*According to the European Guide to Standards for Conservation Framing and the Display of Photographic Images of 2004 (European Commission - guidelines from the International Organization for Standardization, 2001) (ISO 18912), conservation using glazing that blocks at least 97% of UV is required.

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