

4walls

#16

New Pop

Exploring the colourful creations of Patrice Murciano, which put a new spin on many famous faces

Closing the sale

Juggling being a master craftsman, while also becoming a master salesperson

CELEBRATING 40 YEARS

A look back at Arqadia over the years as it celebrates its 40th Anniversary



4walls

STEPPING INTO SPRING

Welcome to Issue 16 of 4Walls magazine – your guide to the latest news, views and expert advice to help enhance your framing business.

In this issue, we will be looking at the colourful work of artist Patrice Murciano, as featured on our cover, and his quirky 'New Pop' style.

Our Ask the Experts panel is here to solve your real-life framing conundrums – a little nipper with some big gnashers is put in the picture for this issue. If you have a framing query, do let us know and we may feature it in the magazine.

Mal's Masterclass focusses on box framing and in particular how to frame customers' commemorative poppies from the

stunning Blood Swept Lands and Seas of Red installation.

We also have expert advice from Jared Davis on how to develop your front counter skills. He shares his tips for juggling being a master craftsman as well as a master salesperson and, ultimately, being able to sell the products you create.

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.

Pauline

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[COVER image]
An interpretation of The Mona Lisa by Patrice Murciano



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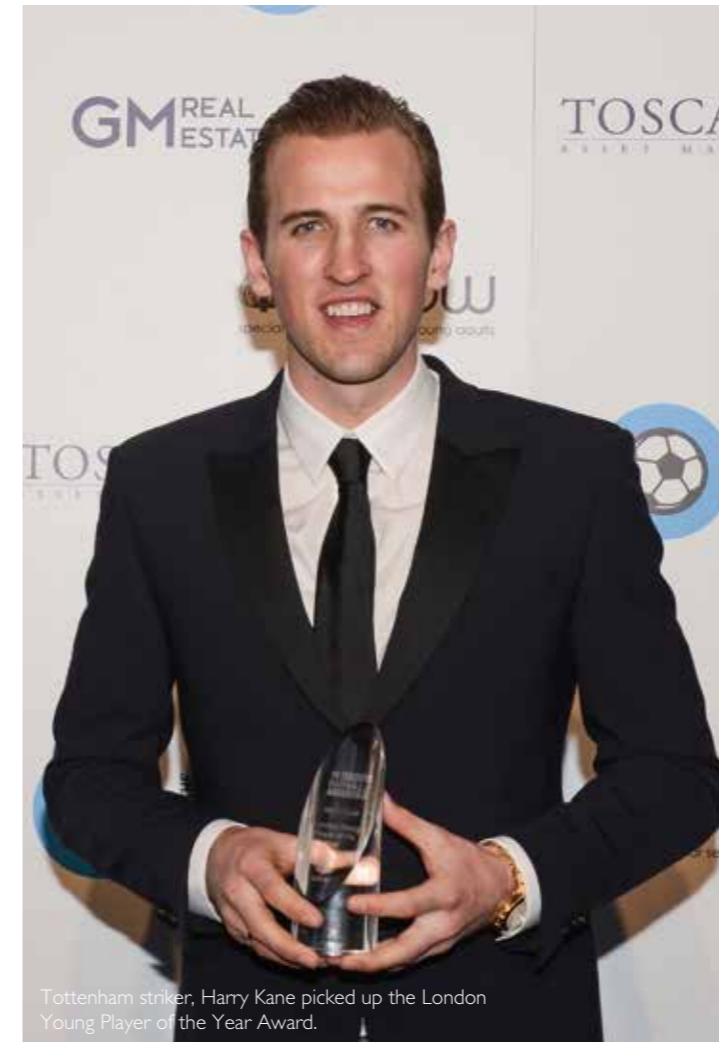
NEW POP
Exploring the colourful creations of Patrice Murciano

ARQADIA 40 ANNIVERSARY 1975-2015
CELEBRATING 40 YEARS
A look back at Arqadia over the years

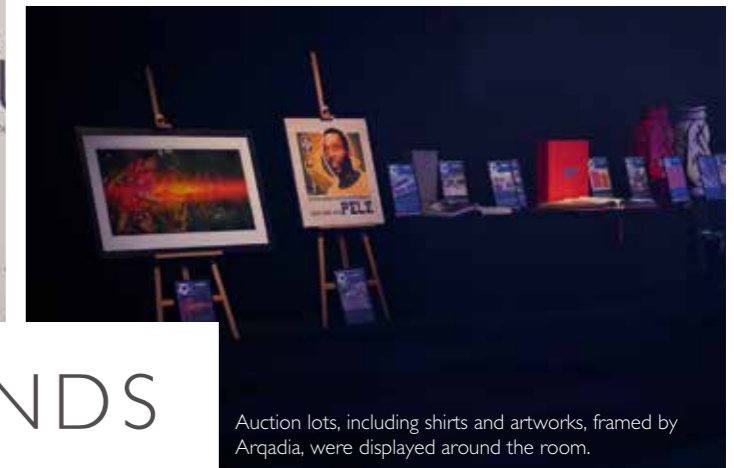
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[NEWS]



Tottenham striker, Harry Kane picked up the London Young Player of the Year Award.



Auction lots, including shirts and artworks, framed by Arqadia, were displayed around the room.

FOOTBALL LEGENDS

As a long-standing supporter of The Willow Foundation, the Arqadia team was delighted to be involved with the charity's latest event, which raised an incredible £170,000.

The London Football Awards took place on Thursday 5th March at Battersea Evolution, attended by such footballing celebrities as Arsène Wenger, Harry Kane and Mark Warburton – who were all amongst the award winners.

The host, Max Rushden of Soccer AM fame, was joined by many other legendary faces including former players and TV pundits Lee Dixon, Glenn Hoddle and Tony Cottee who took part in a live Question and Answer session on the night.

As always, the auction was the biggest fundraiser and the generosity of the guests was outstanding. Lots included shirts and artworks, framed by Arqadia, which were showcased around the room and attracted a huge number of bids.

Willow is the only national charity providing seriously ill 16 to 40-year-olds with uplifting and unforgettable Special Days. The charity was founded by former Arsenal goalkeeper and sports presenter, Bob Wilson, and his wife, Megs – in memory of their daughter Anna, who died of cancer aged just 31. To date, Willow has fulfilled more than 11,000 Special Days for young people living with life-threatening conditions such as cancer, cystic fibrosis, motor neurone disease, muscular dystrophy, organ failure and Huntington's.

Photo caption: Arsène Wenger accepted the Outstanding Contribution to a London Club Award, saying: "I've been very lucky in my life to work for such a great club. Football is something special."

WINNERS ON THE NIGHT INCLUDED:

- London Player of the Year **Eden Hazard (Chelsea)**
- London Manager of the Year **Mark Warburton (Brentford)**
- London Goalkeeper of the Year **Thibaut Courtois (Chelsea)**
- London Women's Player of the Year **Ji So-Yun (Chelsea)**
- London Young Player of the Year (under-23) **Harry Kane (Tottenham)**
- London Community Project of the Year **Coping Through Football (Leyton Orient)**

To register your interest in the 2016 London Football Awards visit www.londonfootballawards.org or telephone Willow on 01707 259777.

ARQADIA showroom makeover

[NEWS]



ARQADIA'S BEDFORD SHOWROOM HAS BEEN REVAMPED WITH AN EXCITING, NEW LOOK THAT AIMS TO REPLICATE A FRAMER'S STORE.

What has changed in the showroom?

- New products are displayed at the entrance
- Some of our more popular ranges have been grouped together, such as Coastal Woods, Andover and Brushed Metallics
- Larson Juhl products have been placed together in alphabetical sequence for ease of locating required items
- Customers can check or view stock immediately via the showroom computer, which is logged directly into the website
- Straightforward instructions will be handily located next to the computer to help make the process as simple as possible for visitors
- A large table is located in the showroom to give space for customers to effortlessly view selected products
- Coming soon – a library of framed pictures and videos of Larson Juhl ranges will be available on the showroom computer to help inspire customers with framing ideas, styles and colours.

The showroom is open daily from 09.00 – 13.00 and 14.00 – 17.00. No appointment necessary.



GIVING YOUR FRAMES

CLARITY

Clarity by Larson Juhl has re-launched with a fresh, clean look.

The new branding is designed to emphasise the virtually invisible, water white and anti-reflective benefits of the picture glass. The product will be packaged with crisp white and blue branding and updated point of sale materials including a leaflet, specifier and framed pencils will be available to showcase the product to customers.

Clarity is specifically intended to be used as glass for picture frames. The outstanding anti-glare and reflection-reducing characteristics also make it ideal for use in displays, as either museum glass or art glass, where exhibits need to be displayed in optimum conditions.

The glass reduces reflections to less than 1% (the <1% remaining reflection is blue which is more appealing to the eye) and allows artwork to be viewed as intended – showing true colours without distortions.

As a UV protective glass, Clarity has 70% and 92% UV filtering, depending on the specification and, as such, demonstrates again the qualities that make it perfect for not only private works but also for use in a commercial environment.

The smooth surface has a durable and scratch-resistant coating and is simple to clean, without the need for special cleaning products. Both sides of the glass hold the same properties, which means that either side can be placed against the art.

Clarity by Larson Juhl website will also be updated to embrace the new branding. Products are available from Arqadia and specifications remain the same, with the exception of SC90 which has been revised to SC92 with an increased UV filter of 92%.

For more information visit www.claritybylarsonjuhl.com or www.arqadia.co.uk

Lyn Hall, GCF Adv of Fringe Arts, has been framing since 1983. She has won numerous awards and has travelled all over the world teaching and training framers. Having recently taken delivery of her second order since Christmas, she said:

"I absolutely love Clarity Glass. If you are going to invest the time and budget into framing a piece of art then why would you not want to ensure that is viewed in the best possible light?"

"Sentimental value is just as important to customers as the financial value of a piece of artwork and so it is incredibly important to ensure it is protected. I choose to frame all of my customers' projects to a conservation framing level, giving longevity and protection for any artwork that I handle. The UV properties of Clarity Glass make it the perfect solution for this."

"I am recommending Clarity Glass to everyone who attends my training courses as I believe it will help benefit their businesses."

Endorsement by Lyn Hall

Touch of Technology

Arqadia is proud to say that everything, from its warehouse and call centre to its territory managers, is equipped with the latest technology to ensure that the order process is as smooth and efficient as possible for customers.

CALL CENTRE

The Arqadia call centre staff rely on a shared wall-board to show the incoming call status, and endeavour to answer calls as soon as possible. As a result of recent technological advances, our systems allow the advisors to see the real-time status of a customer's order, so can tell them instantly where their order is in the process. All calls are important to Arqadia and, even if a call is not answered during busy periods, it is never missed. A twice-daily report is generated to highlight any calls that may have been missed, allowing call centre advisors to check the accounts and call the customers back. Customers can also feel assured that their purchase is in safe hands, thanks to Arqadia's secure credit card payment system.

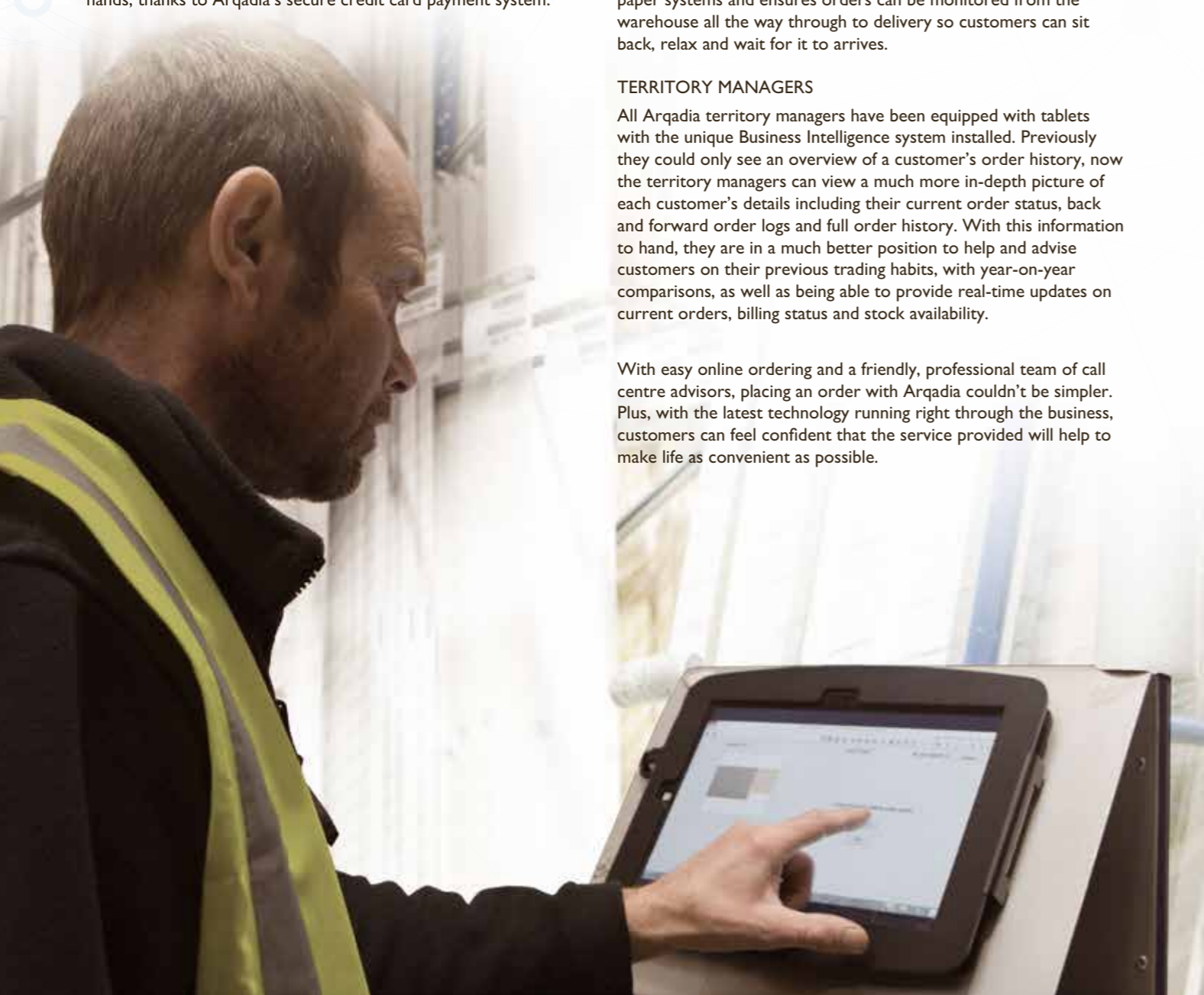
WAREHOUSE

In the warehouse, gone are the days of writing things down on paper with the possibility of it getting lost or mixed up with the installation of our new, paperless system. Stock control is managed via tracking numbers on all boxes coming into the warehouse. An automatic replenishment system is in place to ensure items running low are identified and restocked as required. Once processed, customer orders are picked via tablets. The tablets are equipped with software to visually recognise each item, so that it can be matched to the correct stock in the bay. Using tablets to fulfil orders also ensures fewer picking errors which can occur with paper systems and ensures orders can be monitored from the warehouse all the way through to delivery so customers can sit back, relax and wait for it to arrive.

TERRITORY MANAGERS

All Arqadia territory managers have been equipped with tablets with the unique Business Intelligence system installed. Previously they could only see an overview of a customer's order history, now the territory managers can view a much more in-depth picture of each customer's details including their current order status, back and forward order logs and full order history. With this information to hand, they are in a much better position to help and advise customers on their previous trading habits, with year-on-year comparisons, as well as being able to provide real-time updates on current orders, billing status and stock availability.

With easy online ordering and a friendly, professional team of call centre advisors, placing an order with Arqadia couldn't be simpler. Plus, with the latest technology running right through the business, customers can feel confident that the service provided will help to make life as convenient as possible.



The smART way to pack your art

You've worked hard to create the perfect frame to meet your customer's requirements, you need to keep it safe and secure until they come to collect it, so you carefully wrap it all up. However, when the customer arrives they of course want to see what you've produced and the packaging is quickly ripped off again.

Packaging artwork can be expensive as well as taking up valuable time and to package and repackage pieces is not only wasteful but also damaging to the environment.

Breen smART bags are a new alternative for protecting framed artwork. These strong bags have a sewn binding, are water-resistant, mildew and mould-repellent and moisture-absorbent. So you can be assured that artwork is fully protected, with no chance of piercing the sides of the bag or being damaged by water or damp – particularly important if the artwork is being delivered or shipped to the customer. Protective corner edges are no longer required as the bags are padded with a soft, acid-free lining. Saving you money and wastage, smART bags are reusable and have a Velcro strip that can be sealed and resealed, as required. Customers can also be encouraged to return the bags to help drive repeat visits to the shop or gallery. Once the framed artwork is complete, simply pop it into a smART bag for safe storage or transit.

The bags are lightweight and easy to store and so will also help reduce the amount of storage space needed for packaging. In addition, smART bags can be sold to customers, allowing you to offer them a safe and easy storage and transit solution for their own pieces at home.

smART bags are now available from Arqadia and come in a variety of convenient sizes:

- 350 x 400mm
- 500 x 600mm
- 700 x 920mm
- 920 x 920mm
- 1120 x 860mm
- 1120 x 1120mm
- 1320 x 1000mm
- 1320 x 1600mm
- 1450 x 1500mm
- 1450 x 2000mm

For further information about Breen smART bags visit www.arqadia.co.uk/smartbags

- Protect framed artwork
- Strong and shock-absorbent
- Water-resistant
- Mildew and mould-repellent
- Lightweight and easy to store
- Reusable

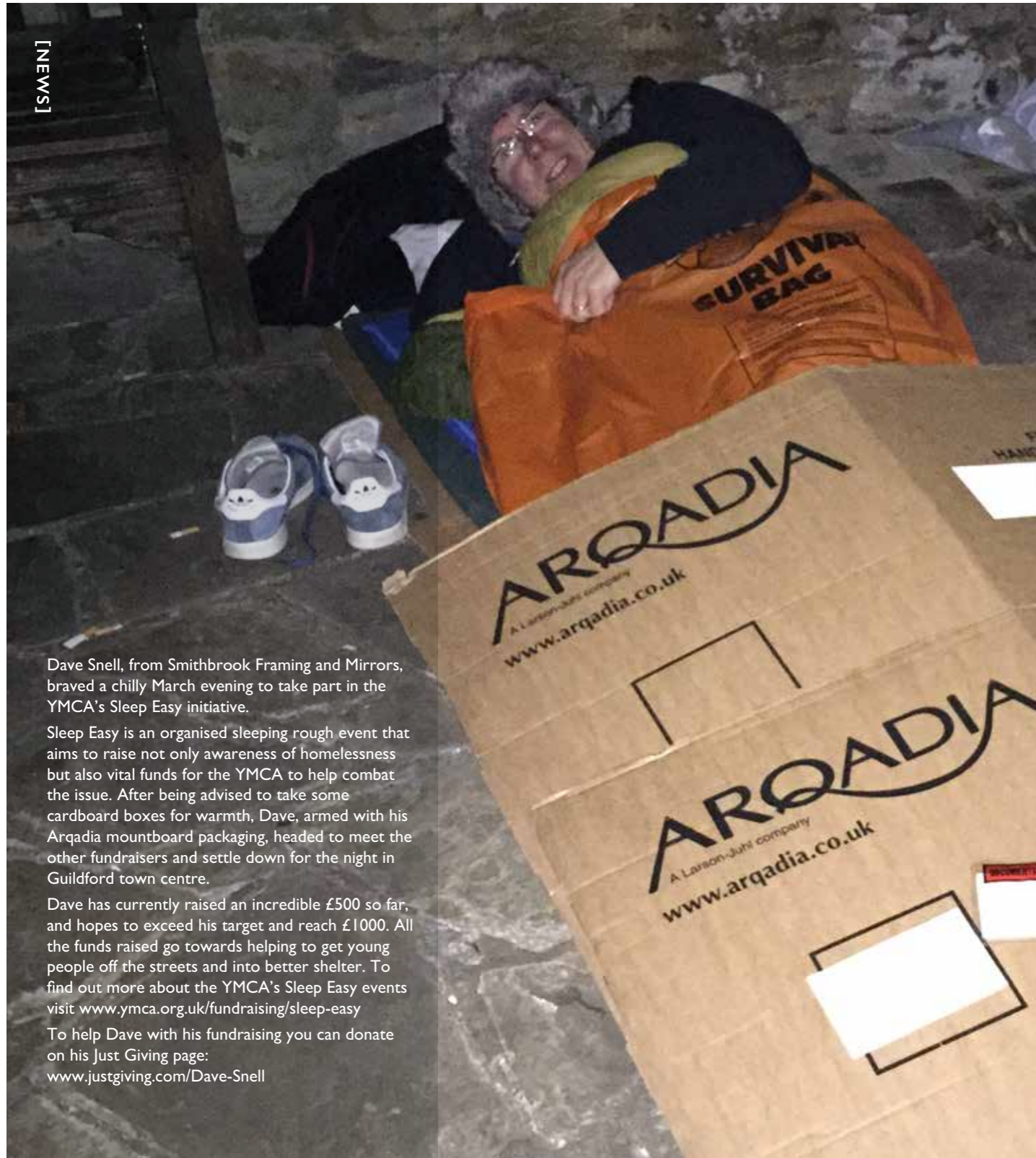


fundraiser FRAMES his success



Tower of London Poppies

With the popularity of the Tower of London Poppy display in remembrance of those fallen heroes in the First World War and the subsequent sale of the poppies, there is likely to be a continuing demand for their framing. This has resulted in a number of innovative designs for their framing.



[NEWS]

Dave Snell, from Smithbrook Framing and Mirrors, braved a chilly March evening to take part in the YMCA's Sleep Easy initiative.

Sleep Easy is an organised sleeping rough event that aims to raise not only awareness of homelessness but also vital funds for the YMCA to help combat the issue. After being advised to take some cardboard boxes for warmth, Dave, armed with his Arqadia mountboard packaging, headed to meet the other fundraisers and settle down for the night in Guildford town centre.

Dave has currently raised an incredible £500 so far, and hopes to exceed his target and reach £1000. All the funds raised go towards helping to get young people off the streets and into better shelter. To find out more about the YMCA's Sleep Easy events visit www.ymca.org.uk/fundraising/sleep-easy

To help Dave with his fundraising you can donate on his Just Giving page: www.justgiving.com/Dave-Snell



[MAL'S MASTERCLASS CONTINUED]



In this edition of 4Walls we consider two similar and straightforward methods, both viewing the poppy in plan view, one with the certificate and the second, including both the certificate and the booklet, this latter design keeps all the relevant memorabilia safely together. (See Photos Final Box A (P1))

Should the poppy have been purchased in remembrance of a family member then a photograph and personal details might also be included in the second design underneath the poppy.

Alternatively, the booklet in the second design could, if required, be replaced by the picture on the inside of the box that stretches across the whole width of the frame, with the poppy moving so that its centreline is the same as the certificate.

PROCEDURE



P2



P3



P4

Firstly, as in any other type of memorabilia framing the framer needs to decide how to support the object. Wild poppies have a black centre which was reflected, by the artists, in the original upright design. I intended to make use of this aspect by using the black washers included in the package along with a coach bolt painted black to form the means of support. The coach bolt would be threaded through the washers, the poppy and a hole in the mount; secured using a washer and nut onto the back of the mount, with a drop of superglue to prevent the nut coming undone. The hole in the washer had to be drilled out slightly to take the coach bolt. (See Photos/Coach Bolt 001 (P2)/Support Bolt(P3)/Support Close up (P4))



P5



P6

There were two mount designs, both included the poppy and the certificate of authenticity, the second included the booklet, entitled 'Your piece of history.' (See photos Finished Mount (P5)/Option 2(P6)). Mountboard used was SSS008521 Ebony and SSS008531 Crimson. My choice of these mountboards was driven by the Remembrance theme and the colour of the poppies.

The undermount comprises two pieces; first, the mountboard beneath the poppy needed to be the Ebony Suedette board and second, the backing board used to support the certificate/booklet. This did not cause a problem as rather than hinge along the longest edge i.e. the top edge, each piece was hinged on the side edge/edges with a piece of gummed tape placed across the join. One should note that the securing bolt/nut protrude slightly from the mountboard, by approx 5mm and foamboard was used to bring these level such that the final backboard sits flush.



P7



P5



P6

Once the items are supported/mounted (See Photos above (P5/6)) the depth of the box needs to be calculated and constructed. The height of the poppies vary slightly but I needed to allow approximately 80mm, including the rebate depth, to accommodate the full package. The box moulding was mitred, underpinned and the individual layers glued and pinned. (See Photo Box Moulding etc (P7))



P8

The next step was to cut to size and underpin the moulding LJ Komodo (See Photo Side View with moulding (P8))



P9



P10

I cut the backboard and by assembling the mount package within the box I was able to calculate the depth of spacers required. These were made using 5mm foamboard; the procedure was to cut a width of foamboard enough for 4 equal strips, both sides of the foamboard were covered with high-strength, double-sided tapestry tape. Ebony mountboard was placed on one of the sides and strips were cut equal to the depth of the spacers. The spacers were cut to size, the full package placed in the box and finally the spacers secured in place. (See Photo Corner view Spacers (P9)/Corner View Spacers 001 (P10))

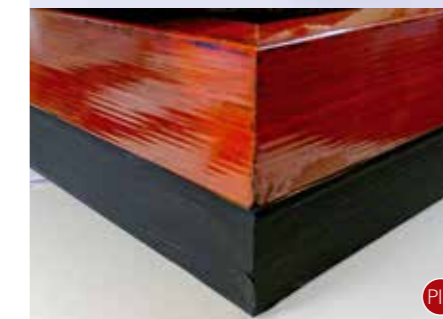


P11

To hide the spacers which slightly protruded from the sight edge I hid them by use of a window mount which also finished the job off well, providing that little bit of added value. (See Photo Section Option 2(P11))



P12



P13

Finally, the whole package was assembled and the box was secured to the moulding using multi-points (See photo Box Corner (P12)), the side taped with brown gummed tape and finally the sides were painted black. (See photo Painted Edges (P13))



Top Tips:

- When stacking/securing box moulding, drill a small pilot hole before pinning and gluing.
- Ensure one builds the box before cutting the moulding.
- When inserting spacers place top and bottom first, sides second. Should the tape adhesive eventually fail, the sides should hold the top/bottom in place.
- Always consider the use of a window mount, not only do they provide added value but also can serve two purposes; first, to hide the spacers should these protrude beyond the sight edge and second, they can hide a multitude of errors.

[MAL'S MASTERCLASS NEXT ISSUE]



Mal's next Masterclass will be looking at ways to support artwork without the use of adhesives.

A step-by-step guide.

See page 23 for details on Joanna Kosek's lecture on 'the story of Conservation Mounting' at the FATG Awards event in Harrogate.

swedish style

MOVING TRADITION TO MODERN FRAMING

Swedish design is known for its simplicity, utility and beauty. With a pure, pared-back style created by clean lines and craftsmanship, this is reflected right through to the trends of the framing industry.

Traditionally the requirement for mouldings in Sweden is that of a basic design in simple black and white colours. However, Stockholm is breaking this mould and leading the way in the introduction of new styles.

MODERN FRAMING

Alexander Chan, Territory Sales Manager at Transalist the Swedish arm of the Larson Juhl group, comments: "Sweden is generally a very careful market, however in Stockholm we find it a little more experimental. Many residents like to travel and so are much more exposed to the styles and trends from different countries. These influences are then reflected in the customer's design requirements."

"Once new styles begin to take off in Stockholm we eventually see this filtering through to the rest of the country in the following years."

Transalist, a Larson Juhl company, is the market-leading supplier of framing products in Sweden. To develop business, Alexander taps into the experimental nature of framers in Stockholm with a view to helping these new styles then trickle out to the wider market. Alexander says: "Framers in the capital are much more open to new ideas. Showing them different concepts from the rest of Europe, with visuals to give the mouldings context really helps and grasps their interest. There is a huge variety of styles and innovation in the products we show our customers, which they don't get from other Swedish suppliers."

RAMMAKARNA PÅ ÖSTERMALM, STOCKHOLM

Local framer, Johan Van Natijne, set up his framing business fifteen years ago and provides a large range of mouldings, custom-made frames, glass and framing accessories. The company is both innovative and influential within the Swedish framing market and strives to be on top of the latest trends and developments within the framing industry. All frames bought in the shop are manufactured in the company's own workshop. Johan and his team are pleased to have a wide collection of frames and mouldings to offer their customers that help them

stand out from the competitors. Rammakarna also has a small gallery where customers can view and purchase framed art work. In addition, the company has an online shop that allows customers to upload their own photos, experiment with frames, in different sizes and styles, and then order their creation to be delivered direct to the door.

Johan employs two staff who both studied framing and hold current qualifications. Johan said: "We work with a diverse range of customers from individuals to art associations, photographers and businesses. They all require professional help and exclusive frames of the highest quality. This is something we, with our long experience in art and framing, can guarantee."

He continued: "I believe the framing business is becoming more and more 'high end' whether we like it or not. The bottom end of the market is getting smaller as people are less interested in framing cheap prints and photos. These customers can find their solutions at mainstream homeware stores, such as Ikea, which leaves framers with the more demanding and selective customers."

"Customers are increasingly more particular about their frame choices and are willing to pay extra for a good finish, museum glass and other exclusive materials. These are the same customers who wouldn't think twice about spending £500 on a kitchen chair. So it is important for us to be able to provide our customers with high-quality products in up-to-date designs. Working with Larson Juhl and Transalist we know we will be supplied with expertly crafted mouldings in the best Swedish pine with a superior finish. This focus on quality to meet customer requirements, means that price per metre is not the ruling factor when we choose and order the product."

"One of things we are most proud of is being able to offer our customers a variety of frame styles that can't be found elsewhere in the Swedish market. We are a progressive company and it's important for us to keep up to date and aware of the latest trends, especially in interiors, decoration and furniture design. We are very receptive to new ideas and appreciate working with a company, such as Larson Juhl, that is able to offer us a good selection of modern frames that we can then pass on to our customers."

[BUSINESS PROFILE]

Patrice Murciano Creating New Pop

French artist, Patrice Murciano's 'New Pop' style is hitting the international art scene with a wave of excitement.

Far from the classic route of fine arts, self-taught Patrice has come a long way since drawing portraits at the age of six with his mother's make-up. Patrice thinks of art in motion and muses the emotion of bodies and faces, probing into the human soul, which is then reflected in his portrait pieces. He has experimented with many different styles throughout his career, taking inspiration from great artists such as Picasso, Pollock and Basquiat and, although not always shown in a public forum, he continues to paint in a variety of styles to express his thoughts.



[ARTIST PROFILE]

However, Patrice is best known for his New Pop style of art. The technique was something Patrice actually fell upon accidentally. In 2012 he was working on a portrait of pop music legend David Bowie in black and white when a spot of colour dripped on the canvas. Patrice said: "I found this an interesting concept and so began to work further on the technique of adding spots and drips of colour on top of canvases I had already painted in black in white."

His major influence for this style is from portrait photography but he also takes inspiration from

artists such as Jackson Pollock and Andy Warhol as well as different forms of 'street art'. With New Pop, Patrice's work represents a primordial energy exploding from the light of the white backgrounds or the chaos of the black backgrounds. The drips of colour are a reflection of the eternal movement of life. The subject for his works are a mixture of celebrity portraits, for example Marilyn Monroe, Bob Marley and Mick Jagger, combined with iconic pieces of art, such as the Mona Lisa, the Girl with a Pearl Earring and Van Gogh's self-portrait.

Patrice commented: "The work of which I am most proud is the portrait of Jean-Paul Gaultier. I had the honour of meeting him in person to present him with the finished painting. I'm pleased to say he loved it and has shown it in both New York and London. It will also soon be shown in Paris at his exhibition 'From the streets to the stars, planet Gaultier', which reflects his 30-year career as a designer."

Patrice's work has been exhibited in both French and international galleries and he will be showing a further 30 pieces at the Mikael Murciano gallery in Paris this spring.

INTERNATIONAL GRAPHICS

International Graphics has been publishing and distributing art works from a wide variety of artists for over 28 years. Founded by Lawrence Walmsley in 1981, the company has built up a collection of over 5,000 images – paintings and photographs – by over 400 artists. The images, printed with digital technology

are sold in over 50 countries.

International Graphics has been showcasing the work of Patrice Murciano, which includes producing postcard-sized images of the artist's work. The company produces a regular reproduction bestseller list and Patrice's piece, 'Da Vinci Pop' (Mona Lisa), is currently taking the top spot. A further 15 of his pieces appear in the remaining top 50 list.

Lawrence said: "Patrice Murciano is an exciting and creative artist, who touches a nerve in today's generation. He is destined to become a world-class artist on all levels."

"We see a younger audience attracted to his art, however, because most of our pieces are sold framed and our prints are relatively inexpensive, his work is accessible to everyone."

International Graphics receives many requests from galleries to see images and prints framed in order help showcase the full look of the work. This is something that the company has been working with Arqadia on, and has recently produced a trade brochure to help provide customers with inspiration when it comes to choosing and framing their selected images.

For further information about International Graphics visit: www.international-graphics.com and for further information about Patrice Murciano visit www.patricemurciano.com



Jared Davis

Closing THE SALE

NEW product ranges

As part of its active product development programme and commitment to exceptional design, Arqadia has launched two, new exciting moulding collections that tap into the latest trends in interior design.



angus

Raw materials from traditional Tuscany have been sourced to make the new, Italian-inspired Angus moulding range. This wonderful new wrap material has already been tipped as one to watch at major interior design trade shows. The faux leather look and feel give an appearance guaranteed to get attention.

Available in Dutch Black, with subtle burgundy highlights; Antique Brown, giving an aged feel, and Cognac with its hand-finished and tanned look, these exciting profiles offer an array of possibilities for object-framing, fine art canvases and photography of all genres.

The materials have been stained and embossed to enhance their appearance. All three finishes in the Angus range are complex and reflect the light to show off a beautiful wax finish. The profiles can be easily stacked and pair well with recently launched industrial-look collections, such as Anvil and Anvil II. Belissimo!

Angus is part of the Larson Juhl collection and prices start from £7.99 per metre.



lille

If you're looking for a contemporary touch that meets industrial chic, look no further than the brand new Lille range to pair perfectly with any modern or traditional décor. With reflective finishes and the look of wire mesh, this new moulding design is gently pulled and stretched over classic profiles for a modern finish. From cool silver to deep pewter, refined gold and ageless bronze the finish is as pleasing to the eye as it is to the touch.

Bridging classic design with 21st Century technology, this new range helps to create the illusion of time and age and enhances cool, modern and emerging interior design trends for must-have metals.

Lille is part of the Larson Juhl collection and prices start from £6.39 per metre.

For further information about these new ranges or Arqadia visit www.arqadia.co.uk.

One of the most difficult things about owning a framing business is that you have to be multi-skilled in so many areas. Apart from being a master craftsman, you also need to be a master salesperson at the front counter. Both are important, but the time you invest in developing your selling skills will make a bigger difference to your bottom line than improving your skills in making a shadowbox or painting a bevel. In business, there's no real point in knowing how to do anything unless you can sell it first.

Understanding How to Sell

The first step to understanding how to sell is to understand why people buy. Start by asking yourself why your customers buy from you. Why do they choose your business and your product over other alternatives?

Do you really know the answer to this? It's not the same answer for everyone, which is why you need to find out what's true for your business. Ask your best customers why they choose you and your products, and see what they say. The answer is often not what you might think. But it is important. Once you truly understand your customers' buying motives, you can use this information to promote and sell your products and services, enhancing your future sales.

Learning how to sell is a big topic, and the first aspect that people typically want to know about is how to close a sale. First, you can't start a sale with a close! In selling an emotional product like custom-framing, the final close arises simply as a natural conclusion to the overall consultation process. If a sale is difficult to close, then it usually means that an important aspect of the customer's needs or experience has not been addressed properly during the consultation.

Besides understanding your customers' needs, it is vital to be in tune with their personalities and moods during design consultations. If a customer seems relaxed and desires conversation, you need to accommodate this in your consultation. Alternatively, when customers seem rushed for time, you need to reduce the consultation, focusing on the important point or even ask if they would like you to come up with some choices that they can come back to see later.



Recognising Buying Signals

There are other elements to consider when closing a sale. These include recognising buying signals and overcoming objections. Buying signals are things that customers reveal when they are ready to buy. Some are obvious, such as "Okay, let's go with that," or they may be subtle, such as a physical gesture. When these are revealed, it is time to close the sale. Pushing a sale before there's a buying signal can cause indecision or even frustration in a customer. Always be aware and react appropriately to what a customer is trying to tell you.

Here are some common buying signals you should be aware of:

- **Subtle gestures, such as leaning forward or reaching out to touch a handbag, may indicate a readiness to buy.**
- **Listening plays a big part in closing a sale. It is vital to always listen to what a customer is saying. When a customer says, "Wow, I really love that!" or "That looks good to me," then it's time to close the sale. Sometimes it can even be a change in the tone of voice when they're speaking.**
- **If the customer starts agreeing with your ideas and suggestions, then it may be time to close the sale.**
- **If they ask questions like "So, how long will it take to do?" or "So, what's the best way to hang this on my wall," then a buying decision has been made, and it is time to close.**

Don't be fearful of facing an objection. It should be viewed as an opportunity to close a sale.

Overcoming Objections

The most common type of objection in trying to close a sale is usually along the lines of "Okay, let me think about it." More often than not, this is just a graceful way of saying "no" without causing offense. Other words can be, "Thanks. Can you please print me a quote" or even, "I just need to speak to my husband first." You can relate to a buying situation where you haven't wanted to offend a salesperson by saying bluntly, "No, thanks." However, these responses typically indicate that there is a hidden objection you haven't yet uncovered.

It can be difficult to get customers to reveal their reasons for their lack of commitment to buy, but if you can find out why, you may have a chance to save the sale. You must ask questions. If you don't, you won't save the sale. In doing so, try to avoid asking closed questions that require only a simple "Yes" or "No" response and don't always reveal the truth. Ask more open questions, such as:

- **"Okay. So let's think it over now while it is still fresh in your mind. What are some of the considerations you need to know more about?"**
- **"Is there an aspect of this frame design that we can change to suit it more to your liking?"**
- **"Okay, sure. Is it the price you are concerned about, or is it something about the design that you'd like to review?"**

These types of questions create an opportunity to discover hidden objections, which provide you with a chance to help overcome them. Asking open questions may seem a bit confrontational and uncomfortable, but they are supposed to be. But they will generate an answer that will help you identify the hidden issue. And you won't make the sale if you can't identify the problem.

The most common hidden objections to closing a sale are usually one of three things:

1. Design Doubt. They're not 100 percent convinced about the design.
2. Justification. They can't justify the price.
3. Indifference of Attitude. They don't like you, your staff or your service.



Objection 1: Design Doubt

Review the design – You always want your customers to "love" their designs. If you are missing that emotional reaction, then go back and review the designs with them, asking more questions about what they like. Where is it hanging? Who is this for? How do you want to tell this story? Remember, it's their design, not yours. So make sure it has their touch and that it also meets or exceeds their expectations.

Reassurance – If you notice signs that a customer has doubts or indecision during the consultation process, you could try offering "safety confirmations" about particular choices. Most people feel safety in numbers, and statements like, "Well, this is a safer choice, because most people prefer to go with something like this" offers reassurance that they are heading in a safe, popular direction. Get a second opinion; sometimes there is uncertainty about the design, which may require added reassurance. If your reassurance is not helping when you are reviewing the designs, then you may need to get help from another staff member for a second opinion on the design.

Design guarantee – Offering a guarantee on a particular design choice, such as "If you take it home and are not 100 percent happy with these mount options we decided on today, I'll be very happy to change them to another choice for you for free." This helps a customer remove the uncertainty and risk in choosing the right colours. The more you can reduce the risk, the more likely you will convert them into a sale. Also offering a guarantee like this gives a customer confidence in your design skill and advice, as they know you wouldn't be happy offering such a guarantee if you weren't totally sure you were right.

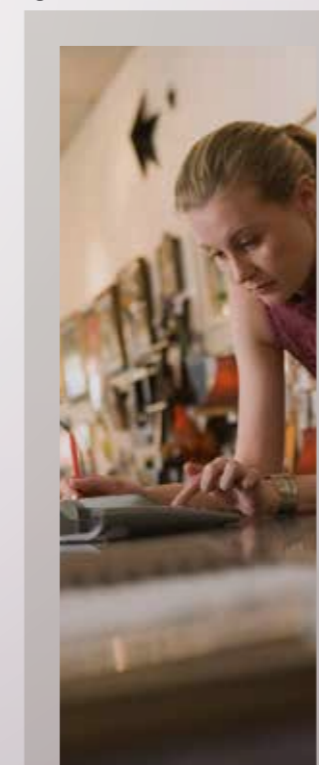
Visualisation software – For the average consumer, it is always hard to imagine what a final frame design will look like. Visualisation software is a great closing tool in scenarios like this because it helps give a customer a better idea of how the final masterpiece will look.

Objection 2: Justification

The most common type of price excuse is, "I don't know if I can afford it." A sale is made when the customer feels that the custom-frame is worth more to them, than the price you are asking. When it comes to price concerns, it's usually about justification, for both them and you. Customers need to justify the price to themselves, and you also need to justify your price to them!

Justification – You know that a customer can afford it. What she is really saying is: "I don't know how I can justify this without feeling guilty because I just bought a handbag and some new shoes and maybe I'm spending too much money on myself." Providing alternative perspectives on the price will help customers avoid the feeling of buyer's remorse or guilt. For example: "Well, if you are talking about something that is going to give you at least 10 years or more of pleasure, is it really costing you as much as you think?"

Educate – Take the time to educate your customers about the differences in qualities of materials as well as about your reputation and craftsmanship. Have information resources and point of sale examples ready to show them so they can learn and quickly understand what will be right for them.



Design ownership – During the consultation, the goal is to make sure customers feel ownership of their creations and become emotionally attached to 'their' final designs. This helps justify the cost, as the L'Oreal ad says, "Because you're worth it!"

Quoting the price – The way you verbally deliver the price to a customer can make more difference in that customer's acceptance than the actual price itself. Quoting the price in a confident, non-hesitant manner lets a customer know that you have no doubt in the price you are asking for. Looking the customer in the eye is critical when you quote a price. Also, using strategies like: "Oh, that's actually come out much better than I thought. This one is only going to cost you £450." Avoid showing any hesitation or desperation; almost act as if you're so busy right now that you really don't care if they want to go ahead with this or not, but that's the price – even if that's not the case.

Scaling down the design – Many people have a budget. You can always suggest a few components where they can cut back, such as glazing or mountboards. It is always better to start with higher value options to allow some room for scaling down later, if required. More often than not, the time invested in going through this process is considerable. This usually helps clients justify their initial designs with higher-value choices and confirm their order, especially when they realise the money saved by dropping a mount is only going to save £15 on a £150 job.



Objection 3: Indifference of attitude

If this is the hidden objection, it is almost impossible to get customers to reveal it, especially if they don't like you. And it is equally impossible to save the sale. But it is always possible to learn from mistakes and do better next time.

Try to avoid creating 'Indifference of attitude'. Great customer service and attitude from a consultant is essential for successful, high-value sales. An indifferent attitude by staff is the biggest reason for losing a sale, more than price. People buy from people they like. If they don't like you or your business, they won't trust you. And, if they don't trust you, then they won't buy from you, even when you have the better product or price. Make sure you handle consultations in a respectful and polite manner, and always avoid the risk of causing offense – even minor. Don't allow any reason for people to dislike you or your business.

Avoid pushy sales tactics – Customers are more resistant than ever to 'old school' sales tactics, so avoid these if you want to consider making loyal, life-long customers rather than one-off sales. Improve your shopping and consulting experience. – Does your shop look tired and run down? Is your presentation lacking? Does your business compete on a professional retail level?

Be better than your competitors – Sometimes you are being compared, so it is important that the customers like you, your business and your product more than your competitors. Price is one way to compete, but there is no future in being the cheapest, so always aim to compete on design and service first. Ultimately, issues with closing the sale are usually avoided when you focus on offering the best consultation and customer experience. You need to be sensitive to eliminate any confusion and discomfort through the process, because most customers are unfamiliar with a typical custom-frame consultation. The more you can do this, the less chance there will be for indecision or the lack of commitment on the part of the customer.

Finally, no one can close every customer; so don't be discouraged when you lose a sale. You can't win them all. But, by paying attention to what your customers want and to what they're telling and signalling you, you can definitely improve your odds.

Arqadia celebrates 40 years of framing.

ARQADIA

40

ANNIVERSARY
1975-2015

This year sees Arqadia celebrating 40 years in the framing industry – an achievement the company is extremely proud of. Arqadia has a number of events and activities planned throughout the year to celebrate how it has evolved and expanded to become Britain's leading supplier of framing products.

But just how did Arqadia get to this point? What developments have there been in the industry? We take a look at how the company has changed over the years and grown into the one-stop-shop-style business it is today, along with commentary from customers and staff who have been involved for the entire journey.

Where did it all begin?

In 1975, Derek Masters and Denis Ballinger founded the company which was known as Arquati UK. Selling only a small range of mouldings and, backed by Italian businessman Franco Arquati, the company had just five staff and operated out of a unit in Flitwick. James Sullivan, of James Frames, was one of the company's first customers. He said: *"I remember when Derek first turned up at my Reading workshop. He just had a small case with a small selection of moulding samples that they would then get delivered from Italy."*

The company started with a small range of around 110 mouldings. Mountboard was introduced a few years later, along with a small selection of oval frames, followed by swept frames. Over the years, Arqadia has added new suppliers to help give a more varied collection of products for customers. Products were then ordered in directly from Italy as required and due to the small quantities, turnaround was fairly quick.

The company moved premises a couple of times until it settled in 1984 at the Woburn Industrial Estate in Bedford, where it remains. As well as growing the collection of suppliers and products it sold, Arqadia also made changes to the way customers could view and access the products. Originally customers were shown samples or brochures direct from the manufacturer, until, in 1991, when the company compiled and produced its first catalogue. This was a pretty large task for the company with each catalogue costing over £20 to produce. Samples of all the mouldings were laid out in page order on the meeting room floor and then all had to be photographed (before the use of digital photography). Compiling the catalogue took around six months before it could be sent off to the printers and then distributed to customers.

The company was sold to Larson Juhl in 1996 and, as a result of the change in ownership, in 1998 the company was required to change its name. Wanting to stay with something similar, the name Arqadia was chosen and a new logo designed. Staff were invited to a celebratory event to launch the new name, while behind the scenes all references to Arquati within the building, such as flags and wall signs, were changed to the new branding. Employees were completely, yet excitedly, surprised to return to a newly branded workplace. The media were informed of the new Arqadia name at an event held in London.

Changing Style

Fashion in the framing industry has changed enormously over the years. In the seventies there was a limited selection of styles and colours. Dark woods with a gold sight edge or gold and silver leaf were the three main styles. Over the years, framing style

has evolved and companies have innovated with the products they sell. Some of the more memorable ones for the team at Arqadia include; Colourwood – a range of simple profiles of laminated wood in colours such as blues, greens, reds and yellows, Floral Wood – a paper wrap over the moulding of bright floral designs, and a real gold and silver leaf. All of which were quite a coup for Arqadia as they were styles and designs that had never been seen before. Today, Arqadia has thousands of different styles, colours, designs and sizes available, opening up a world of opportunity for framers when creating work for their customers.

Tom Jones, of Sudbury Jones, said: *"Back then it was all dark brown and gold in a traditional style, whereas now we see people looking for much more modern framing – square designs in black and white colours for example, prove very popular now."*

Arquati founder, Derek Masters, added: *"The brown furniture finish style was the most popular type of moulding in the seventies; they were successful straight-away. We also offered a range of coloured wood mouldings that had an aluminium insert added. These were 'way out there' for the time! However, it was something framers had never seen before, so they went down well."*

Mountboard wasn't particularly used when Arqadia first started out, but after seeing a gap in the market it was introduced to the company after a couple of years. Starting with a range of around 20 colours, the norm was to have around a one inch width of mountboard within a framed piece. However, modern trends see mountboard being used much more regularly and with increased

prominence. With an average width of three to four inches being applied when framing items today, this not only brings a new look to artwork but also the added benefit to framers of being able to sell more moulding and glass per piece.

Arqadia now has over 200 different colours, styles and textures of mountboard, all of which complies with Fine Arts Trade Guild (FATG) standards.

Automating the Industry

One of the most significant changes the framing industry has seen over the last 40 years has been the introduction and advances of various technologies and equipment, which has allowed many manual tasks to become more automated.

The underpinner was a particularly useful piece of equipment that was developed. It allowed framers to join mouldings from the bottom, instead of having to drill nail holes that would be on show. A big innovation in machinery in the nineties was the computerised mount cutter. Cutting mountboards by hand is a very skilled task and can be both difficult and time-consuming to get it just right. But with the new technology all that is required is the push of a few buttons on the computer and perfect, well-cut mountboards are produced.

The development and introduction of computers has changed the way that both Arqadia works from a supplier point of view and how framers work within their individual businesses. Computerised point of sale and e-commerce enhancements have given customers a new way to purchase, while the internet and specific computer programmes, such as visualisation software, has

given businesses a new way to sell. 4Walls editor and marketing manager Pauline Hutchinson, who has been with Arqadia since 1978, commented: *"From creating letters and invoices on a typewriter and managing customer orders in a handwritten order book, to warehouse inventory lists, everything was done by hand when I first started at the company."*

The introduction of Arqadia's website in 2005 allowed customers to view the range of products and even order directly online. Unveiling a new look in 2012, the website not only allows customers another convenient and easy way in which to order products but also a place where they can access educational resources and expert information, such as an Ask the Experts section and a recently added Social Media Toolkit; industry and business news, through the company's popular 4Walls magazine; and clear and in-depth existing and new product information. Arqadia now sees 35% of its business coming directly from this channel.

Software systems have allowed order management and stock control to also become automated, giving warehouse staff, call centre advisors and sales reps quick and easy access to real-time and relevant information that they may need to instantly answer queries or track the status of products and orders. The call centre has an electronic wall-board for monitoring and tracking calls, sales reps are armed with tablets, and 2015 sees the warehouse becoming fully paperless.

Social media is one of the most recent technological developments that is being used more and more frequently in the framing industry.

It brings a new set of communication channels for framers and suppliers to promote their businesses and reach their respective customers, as well as industry peers. Arqadia has recently launched a Social Media Toolkit to help its customers understand these channels and fully utilise them in order to enhance their own businesses. Not one to miss out on new advancements, Arqadia can be found at facebook.com/4wallsbyArqadia and twitter/4wallsbyArqadia offering customers a wealth of engaging content from expert advice and industry news to product information and competitions.

Leading the Way

Arqadia and the framing industry in general has seen many changes over the years. The company is extremely proud of maintaining its market leading position, which has been achieved through continued commitment to exceptional design, innovation, competitive pricing and a professional, friendly service. It is these elements that have also contributed to the company winning the FATG Industry Customer Award on seven occasions and twice being given the accolade of the FATG Exemplar Company of the Year Award.

Arqadia strives to set new industry standards and continuously provide customers with innovative new products. Following requests for more sustainable products, the company achieved PEFC and FSC Chain of Custody accreditation in 2009 for a number of mouldings and mountboard. This gives customers the added reassurance and peace of mind that the timber used is derived from sustainable sources. Arqadia continues to add to its FSC range of mouldings and the majority of mountboard is now also FSC approved.

Derek Masters commented: *"The company has come a long way since I made that first trip to Italy to view the Arquati range of products and then began knocking on framers' doors to sell the mouldings we had chosen. It has evolved over the years and grown into an industry-leading position, which is an amazing achievement."*



Steve Burke, sales director at Arqadia, said: *"Looking back to my young, fresh-faced self of 1981, when I joined the company, I remember the buzz and excitement that came with every development the company had. Fast forward to today, and that same buzz abounds, with many of the same faces - just a little older and maybe a little wiser."*

"The framing industry has always felt like a family and over the many years we have enjoyed great relationships with both customers and competitors. It's been an important part of our company growth to enjoy our business and I think this is what sustains our longevity in the eyes of the customers."

"Staying in touch on a personal level, be it praise or complaint, helps our sales team understand our history and gives the customers confidence in our ability to deal with them as real people. This is something that has been instilled in the company from day one by Derek Masters and a tradition continued by Mike Brown."



Mike Brown, managing director at Arqadia, added: *"It's certainly been an interesting 40 years and both the company and the industry have seen a number of changes over this time. I believe in taking the best people and developing them for the future of the company and the benefit of our customers. Working with the team we have brought in new systems that have helped the company progress, modernise and fit into the 21st Century."*

"As with many companies, the recession was a challenging time for us. We had to look beyond framing while still enhancing our offering to customers. This led to the decision to expand into conservation storage materials and, ultimately, the purchase of Conservation By Design."

"Derek was a hard act to follow but with the talented team of people around me, with names and faces you would all remember, the task of growing the company has been made so much easier."

"Over a third of our employees have been with us for 10 plus years and a few have been with us for more than 30 years, which I believe is a testament to the family culture we have here at Arqadia. I'd like to offer a big thank you to the entire team at Arqadia and also all of our customers for supporting us over the last 40 years and I look forward to this continuing for another 40 years."

1975

Arquati founded by Derek Masters and Denis Ballinger in Flitwick

1978

Moved to a unit at the Manton Industrial Estate in Bedford

1980

One of the original companies to exhibit at the first Spring Fair

1984

Moved to the current building at the Woburn Industrial Estate in Bedford

1991

First catalogue introduced

1998

Company name changed to Arqadia

2001

Achieved PEFC and FSC Chain of Custody accreditation

2004

Mike Brown took over as managing director

2005

Online ordering introduced via the website

2014

Moved to selling whitecore/conversation standard mountboard

2015

Warehouse becomes paperless

1975

110 mouldings stocked
0 mountboard colours stocked
5 employees
1 site
50 customers

2015

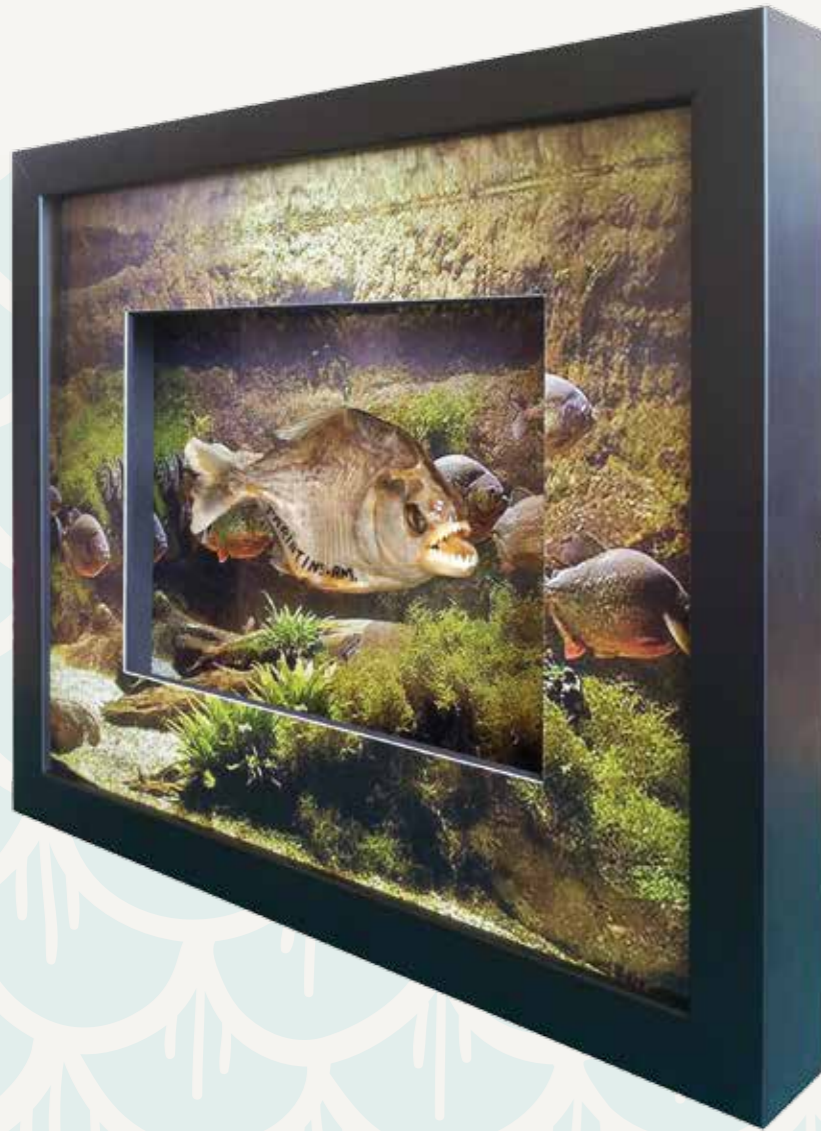
Over 2,500 mouldings stocked
235 mountboard colours stocked
81 employees
2 sites including office buildings and warehouses
Over 3,500 customers

YOUR QUESTIONS ANSWERED

ask the experts



Lyn Hall
GCF Advanced
Framer



Q

We've been given this little nipper to frame. He is going to be shadow-mounted and set into a box frame with Clear View Art glass. What would be the best way to attach this to a backing board? We need to get it safely framed as these gnashers are sharp!



The safely framed piranha by Kingswear Gallery in Leeds

A

This looks like a beast and I do not envy you having to handle it. The worst critter I framed was a Tarantula and that was bad enough. This fish has obviously been preserved well, making it possible to handle. I am not sure how big it is or indeed how heavy but I am assuming that it is not too large. So my solution would be to stitch it on with fishing line (which in the circumstances does seem highly appropriate!).

Use a suitably weighted fishing line – they are all different depending on the weight of the fish. Stitch round the tail each time going through the backing board. Go round as many times as you are able without it showing while taking care not to pull it so tight that the tail falls off. Also stitch anywhere else where the thread will be fairly invisible, including inside the mouth. I appreciate that the teeth are sharp but it should be possible to avoid them with care.

The nice thing about fixing like this is that it is totally reversible and quite strong. Another thought, with the consent of your customer, would be to place a line of silicone onto the baseboard onto which you can place the fish. When it's dry you can then stitch into the silicone. I hope this helps.

Dates for your diary

Sculpture Victorious

Tate Britain, London

25th February – 25th May 2015

Celebrating some of the most astonishing and lavish works produced in the Victorian era, including many different objects.

Entry costs £12.00

Inventing Impressionism

National Gallery, London

4th March – 31st May 2015

Charting how one man saved Impressionism from critical disaster and, in the process, was able to establish the modern art market.

Entry costs £16-£18 per person.

Richard Diebenkorn RA

Royal Academy of Arts, London

14th March – 7th June 2015

This exhibition features some of the great paintings taken from the three main periods of Diebenkorn's career.

Tate Britain Commission 2015:**Christina Mackie at Tate Britain**

Tate Britain, London

24th March – 18th October 2015

This annual event sees leading artist Christina Mackie selected to react and respond to the works displayed in the gallery. She will also create her own individual distinctive piece, which reflects her own feelings about the gallery.

Collect: The International Art Fair for Contemporary Objects

Saatchi Gallery, London

8th – 11th May 2015

This Crafts Council-organised annual fair brings together international galleries representing artists producing museum-quality work, as well as featured Project Space artists.

FATG Art & Framing Convention

The Old Swan Hotel, Harrogate, UK

16th – 17th May 2015

Headline speaker for 2015 is the British Museum's head paper conservator, Joanna Kosek, who will be giving a seminar and hands-on workshop. fineart.co.uk



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