

# 4walls

#17

## BBC

### BIG PAINTING CHALLENGE

An interview with winner Paul Bell

### *Selling Without Speaking*

The art of selling goes far  
beyond what you say

## PINTEREST

Using this image-led channel to  
boost your sales

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## SUMMER

Welcome to Issue 17 of 4Walls magazine – your guide to the latest news, views and expert advice to help enhance your framing business.

In this issue, we speak to BBC Big Painting Challenge winner, Paul Bell, (as featured on the front cover), who tells us how his hobby became a reality and what is next for him since winning the competition.

Our Ask the Experts panel is here to solve your real-life framing conundrums. It might be from a big cat but it's a delicate paw print that needs showcasing in this issue. If you have a framing query, do let us know and we might feature it in the magazine.

Mal's Masterclass focusses on supporting and hinging artwork without the use of adhesives.

Jared Davis shares his expert advice on selling without speaking and how to make your shop environment begin the sell as soon as customers walk through the door. Which might come in useful for those of you wishing to enter our 40th anniversary competition. See page 19 for further details.

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

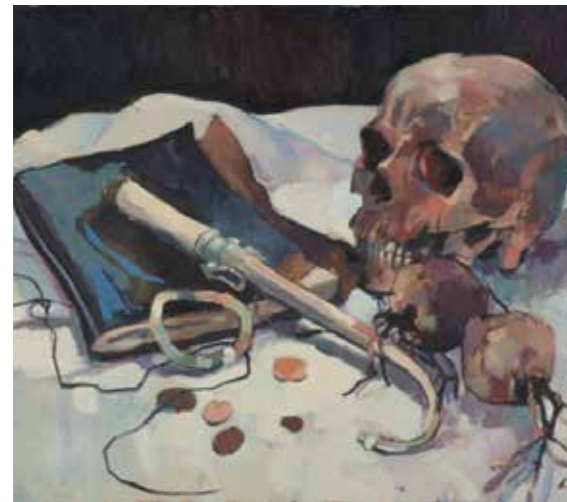
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[COVER image]  
Dartmouth by Paul Bell

4Walls by Arqadia @4WallsbyArqadia

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Looking at how Paul Bell's dream became a reality and life since winning the competition



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[NEWS]

# NEW PRODUCT RANGES

Arqadia's flourishing product development programme continues to strive toward exceptional design as two new and intriguing moulding collections are unveiled.



## NAVARRA

Famous warm browns of the Bardenas Reales region in Southeast Navarre have inspired the wonderfully textured patterns of the new Navarra moulding range. The authenticity of the range is excelled through its definition of the grain and knots in the wood.

The five colours within the range are drawn from the region's distinct areas. Beige is taken from White Bardenas' white-salt desert shade, medium oak and mahogany highlight the different flushes of the Central Plateau, whilst black and wenge emphasise the multitude of soils within the Black Bardena.

Available in two profiles, the smaller being FSC certified, this range is perfectly in tune with the trend for warmer, darker

and moodier hues and will complement traditional décor, or bring a unique, natural feel to any modern space.

Prices start from £2.49 per metre.

## PEDRAZA

Cobbled streets and traditional drystone walls of the Spanish old-town, Pedraza, gives this new moulding range the individuality to its soft, rustic finish. Within Pedraza lies El Plaza Mayor, one of the oldest Spanish villages steeped in medieval beauty, which is reflected in the range.

The colours all boast simplistic yet elegant features which give recognition to their muse. The darker colour of black/grey epitomises the classically archaic doors and balconies which add strength to the

softer shades. The town's dusty streets and Castillo give forte to the lighter grey and silver washes in the collection. Smooth finishes make the range desirable to touch and appealing to the eye.

Pedraza includes four profile sizes, all FSC certified, with the largest available on chop. Prices start from £2.64 per metre.

For further information about these new ranges or Arqadia visit [www.arqadia.co.uk](http://www.arqadia.co.uk).

## Glasgow-born artist, Paul Bell, talks about life after winning the BBC Big Painting Challenge 2015

**Interior-designer-turned-painter**, Paul Bell has gone from strength to strength in just 18 months, and was recently honoured to win this year's prestigious BBC Big Painting Challenge. He stumbled upon the opportunity while exhibiting locally in Beaconsfield at some open studios, but admits that he was in two minds about entering the competition at first. However, Paul soon recognised the exposure that came with it and the doors that could be opened for his painting career if he were to take part.

During the competition Paul worked his way through an incredible 18 challenges, which were aired over six episodes, requiring the contestants to complete one drawing and two paintings. However, it was week two that really stood out for Paul. Not only did he complete a self-portrait, he also painted a picture of Pam St. Clement as his celebrity choice. Among Paul's other highlights, during the BBC Big Painting Challenge, were the still life of Blenheim and, of course, the final painting at Dartmouth which led to his victory. Paul commented: "I was absolutely delighted to win the show, a lot of hard work had gone into my pieces each and every week. It was an amazing feeling and an honour to have my work in Tate Britain."

Prior to this, Paul spent the best part of 20 years as an interior designer and architectural illustrator having turned down a full-time place at Glasgow School of Art, because it would interfere with family commitments. He finally made the move to concentrate fully on his first love, art, two years ago and encourages others who face the same dilemma to take the plunge. Paul said: "There's no going back now and, if I could have done it sooner I would have. If you're unsure, just follow your dreams and don't look back." Paul spends as much time as he can painting, in-between looking after his youngest daughter, four-year-old Frances.

Paul's love of painting was inspired by watching his father, a keen art collector, draw and paint. At secondary school, Paul's art teacher encouraged him to get outside and paint more, which got him completely hooked. His father still proudly has some of Paul's school pieces hanging in his house.

His specialism in architectural and interior illustration has had a big influence on Paul's art, and the technical nature of design and illustration is juxtaposed with his now more expressive, looser style of painting. Paul commented: "I paint what I see – the way I want to paint it. I like to work in a variety of media but predominantly oil and acrylic and I take inspiration from what I see around me; people, landscapes, cityscapes and still life."

"My favourite things to draw and paint are people. Portraits of family and friends are among some of the paintings I am most proud of. However, my favourite painting is one of an old lady I befriended in my local

café. It's a small oil study on plywood and it was shortlisted to the last 250 in the 2014 BP Portrait of the Year competition. I'm very proud of it and have it hanging in my house."

As well as portraits, Paul's preferred subject matter includes urban landscapes, with Glasgow and London his favourite cities to paint – particularly the grittier, bleaker side to them. He takes inspiration from the later work of Lucian Freud, the Scottish colourists and the Glasgow boys, along with the Fauves, Francis Bacon and Picasso to name but a few.

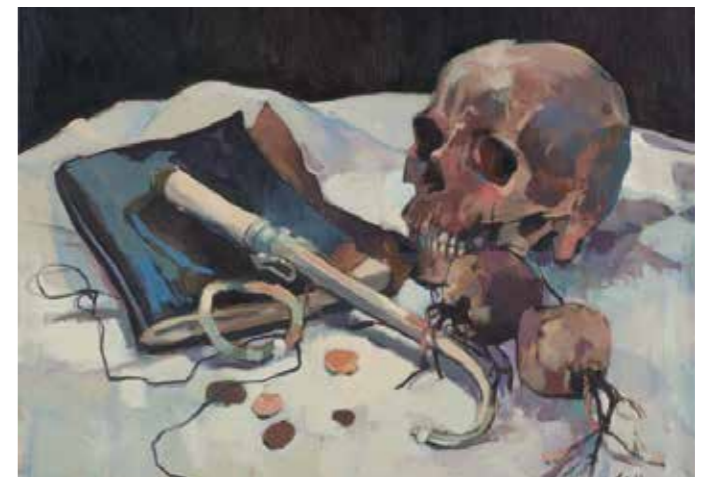
Talking more about his participation in the BBC Big Painting Challenge, Paul admitted to "thoroughly enjoying" the critiques of judges, Daphne Todd and Lachlan Goudie. He commented: "Daphne was brutally honest and told me a number of times that I had chickened out of making brave decisions with my paintings. However, I know she was actually correct as I was playing it safe on a number of occasions, which showed in my work."

"Lachlan recognised that I love to use bold colours but offered great advice and reiterated that I didn't have to use colour just for the sake of it. He encouraged me to really look at, and analyse, my subject first."

"The competition was tough at times and the challenges tested my skills, although for me the weekly time-challenges were good as I enjoy working to time constraints. I believe you can lose spontaneity if you spend too long on a painting. It was a fantastic achievement to reach the final four but even more so to be crowned the winner!"

Since scooping the award, stay-at-home dad, Paul, has received tremendous press interest, attended several industry events and has even appeared as a judge at painting competitions. But he is adamant that the fame won't get the better of him! Paul commented: "It's been an exciting and challenging few months but there's nothing I want more than to be back in the studio doing what I love most. Painting has been a big hobby for years and now it's my career, so it's always at the heart of what I do."

As well as taking the winning title in the BBC Big Painting Challenge, Paul also made it to the final round of last year's prestigious BP Portrait Award and had two pieces of work hanging in Tate Britain. Among Paul's new and upcoming artworks, expect to see oil landscapes on canvases as big as 3ft x 4ft at summer exhibitions, which is a shift from his previous watercolour pieces. He is excited about taking his work up to the next level and talks about the importance of framing his pieces which he describes as, "the finishing touch to make a painting complete".



## [ARTIST PROFILE]

what's next for Paul Bell? continued.



#### BESPOKE FRAMING

Amersham-based Bespoke Framing has been working with Paul for the last 18 months.

Owners Alex Mahoney and his wife, Alison, work closely with Paul to ensure that his paintings are perfectly framed to show them off to their full potential. Paul said: "The frame should augment a painting so that it becomes a complete piece and you only see the artwork."

Alex continued: "Paul is very involved in choosing the frames for his pieces. He likes to keep consistency with some works, particularly when they are going to be exhibited. There are two to three profiles that Paul prefers but he is always open to suggestions. He embraces the fact that a frame can make the piece – which is perhaps because of his design background.

"Many artists are preoccupied with thinking which frame will best suit a potential customer's home rather than thinking which frame best suits the piece. Paul, however, is not overly precious about this and understands the importance of selecting a frame to suit the painting. If you frame for the piece, it will hang anywhere. His ultimate goal is to get a sale and is willing to ensure the art is showcased flawlessly. It's refreshing that he doesn't hold back on his framing choices.

"We tend to use mouldings from Arqadia's Original Collection for Paul's work. They are a little bit more expensive than some of the other mouldings but they are the best and clearly achieve the greatest look for the pieces. We've also used a number of hand-finished mouldings to create specific looks for Paul."

Find out more about Paul at [www.paulbellart.co.uk](http://www.paulbellart.co.uk) or [www.facebook.com/paulbellart](https://www.facebook.com/paulbellart)

To find out more about Bespoke Framing visit [www.bespokeframing.com](http://www.bespokeframing.com) or find them on Facebook at [www.facebook.com/BespokeFraming](https://www.facebook.com/BespokeFraming)



## TAKING AN INTEREST IN Pinterest

*Myles Kehoe, Arqadia territory manager for Ireland, gives his advice on building social networks, how he encourages his customers to incorporate social media into their business strategy with a focus on using Pinterest as a channel.*

"When I speak to my customers about social media and whether they use it or not, over 50% don't use any platforms whatsoever. However, customers often ask me whether they should be using social media in their workplace and my answer is – you already are – email is social media. The minute you reply to someone or send an email to a group of people you are using social media.

Looking at it more closely, the question should really be, "Are you using the right social media for the right purpose and are you using it efficiently?" The biggest, distinguishing factor amongst customers who are using social media effectively for business purposes is that it's about how it can transform their business. Social media is an opportunity for framers to fundamentally rethink the way they do things. It's about allowing you to do more business and to interact with potential customers in different ways.

For many customers, when they think of social media, Facebook is the sole platform that is on their radar. However, there are a number of different platforms that can be beneficial to a framer's business, so I encourage my customers to begin thinking differently about who makes up their social networks in the first place. With Facebook it's great to be connected to friends and family, or someone outside of the industry with whom they've built a relationship. But what they need to be doing is reaching out to connect with new people. It's about thinking strategically about making new connections and setting themselves up for social selling success.

#### Why should framers change their current thinking?

It's important to reach out to new people and build social networks because often those who would receive the most value from the content framers share and updates they give, are people they are not yet connected to. Sales will always be a numbers game, so maximising exposure to their business makes sense. It is important to keep business platforms professional and separate from personal accounts. There is no harm in giving your business

a personality but your contacts do not need to know what you or your staff get up to in their spare time. The more relevant the content is, and the more supportive it is in a customer's buying decision, the more likely it is to not only be consumed, but also shared.

As connections share your great content, both first-and-second-degree connections are more likely to keep your business 'top of mind'. Engaging with connections in a meaningful way makes them more likely to think of you when they need to use the services your business provides. The more people in your differing networks, the more network introductions you are likely to procure.

#### Pinterest

A platform that I use from a business perspective, and that lends itself well for the framing industry, is Pinterest. I'm a big fan of this platform and the opportunities it can provide – I speak to my customers about Pinterest every day and help them come up with ideas for content. Our industry is very visual and therefore lends itself to the huge database of images from this platform. Customers can drive traffic, leads and sales by adding images that are high impact and visually appealing to not only their own boards but also their other platforms. Those customers who have utilised the sharing functionality of Pinterest to add content to their own platform streams, such as Facebook, have seen a marked increase in visits or likes. Personally I find that Pinterest also sparks ideas and is a good way to inform customers as to what is possible in the industry. It helps them to think more laterally about their own businesses. Pinterest is a growing platform and, whether online or not, framers would benefit from integrating Pinterest into their business plans for the future, in order to take advantage when real growth comes.

*To help you maximise the potential presented by social media, Arqadia has developed an easy-to-follow, practical Social Media Toolkit, which is available to all customers through the usual secure login on [www.arqadia.co.uk](http://www.arqadia.co.uk)*



continued overleaf...

Taking an Interest in Pinterest continued.



## A QUICK GUIDE TO PINTEREST

### Activating your Pinterest account

- To create a Pinterest account, you can elect to either sign up via an active Facebook account or with an existing email address.
- Once completed, add a profile picture, such as your company logo sized at 160x165 pixels. Accompany your image with a short description about your brand and its inspirations.

### Populating your Pinterest channel

- A main source of content is through the creation of a board, which is a collection of themed pins. Users can follow which board they choose to, so not each board needs to appeal to all. Be clear in your messaging when creating a board. A succinct sentence summarising the theme of the board will convey a direct message to your audience.
- A Pin is an image or video that a brand can add to their account.



- To engage with your audience, you can repin, like and comment on existing content. It's important to follow other brands to link themes and content to make your own page more appealing.

More tips on using Pinterest can be found in the Social Media Toolkit.



- Your website is a great starting point for Pinterest-friendly content, which makes it important to use high-quality images (at least 600 pixels wide). Please note that images have to be at least 100x200 or 200x100 pixels to be 'pinnable'.
- Try out different techniques to reflect on a pre-determined goal. To increase web traffic, pins should link through to your website. To increase brand awareness and sales, upload a board containing desirable imagery of your latest product.



## SUPPORT WITHOUT THE USE OF ADHESIVES



Non-adhesive methods of hinging artwork provide support without any adhesives touching the artwork. It relies on pressure to hold the artwork in position thereby restricting its movement. This alternative to hinging with tapes provides a safe and effective method of supporting for many types of artwork and especially photographs where adhesives may cause distortion and/or damage.

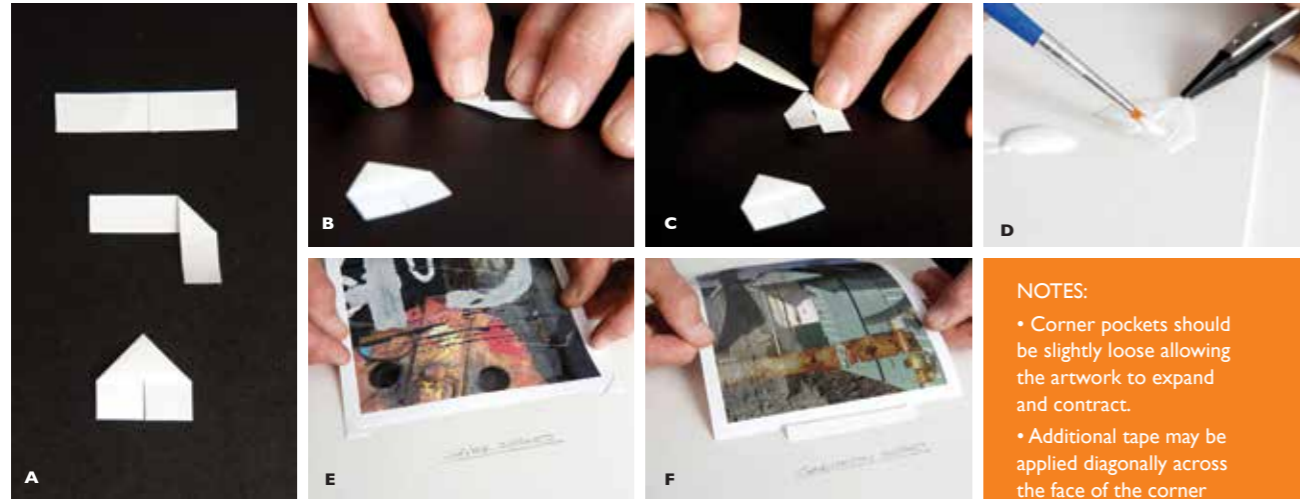
The materials used in this Masterclass are; pHoton Sheets (High Purity Paper 80gm), Cotton Rag Gummed paper tape (999000031), undermount (SSS008953) and EvaCon-R. Other materials that could be used include polyester, however, it is important to match the weight of these materials to ensure the artwork is not damaged. The size and weight of artwork is a consideration before deciding which method to use and, in some cases, a combination of methods may be the best way forward.

The methods described should be suitable for items up to and including prints of 500 x 400mm in size. However, on heavy paper there is a possibility of sagging/bucking or failure, thereby causing the print to slip.

Here we look at three methods: Corner Pockets, Paper Trays and Edge Strips.

[MAL'S MASTERCLASS]

## CORNER POCKETS these are available commercially but making one's own is simple and effective.



**PROCEDURE:**

1. Strips of pHoton paper are cut to the required size, in our case this was 50 x 10mm and the centre marked with pencil. (See photo A)
2. The corners were folded back on themselves to line up with the

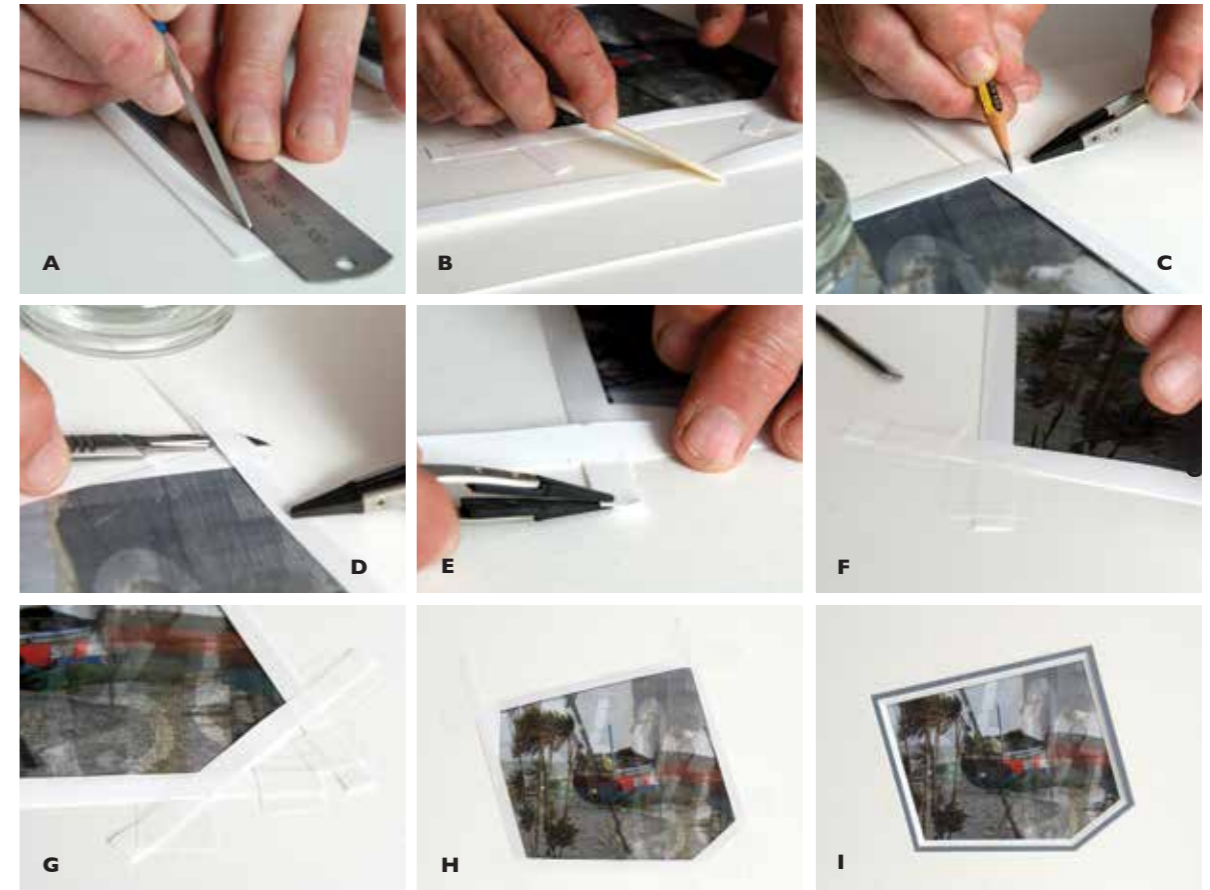
- marked centre thereby forming the corner pocket. (See photo B)
  3. The creases were burnished to ensure sharp, crisp edges. (See photo C)
- The artwork was positioned on the undermount and the corners marked.

4. EvaCon-R adhesive was applied to the back of the corner pocket and positioned and weighted as required. (See photo D)
5. The artwork was then positioned in corner pockets. (See photo Image E)

**NOTES:**

- Corner pockets should be slightly loose allowing the artwork to expand and contract.
- Additional tape may be applied diagonally across the face of the corner pocket for extra stability.
- Not particularly suitable for light or flimsy materials.
- Corner pockets may be used with Edge Strips where extra support is required. (See photo F)

## EDGE STRIPS these can be used in a number of ways but I consider them most useful when the other two methods do not necessarily apply, especially in the case of polygons.



**PROCEDURE:**

1. Cut pHoton paper into long strips between 15/20mm wide. Score the centre line, fold and carefully burnish. (See photo A/B)
2. Choose one side of the artwork, preferably a horizontal edge, and tape a folded strip to the undermount. Sit the artwork into the edge strip and place a second strip along an adjacent side and mark where the strip should pass through the first strip. (See photo C)
3. Slide a scalpel blade through the first strip and slice the fold between the marked points. (See photo D)
4. Thread the second strip through the slot and tape, making sure the edge is close to the artwork and the tape is secure. (See photo E/F)
5. Repeat this procedure for the remaining corners. (See photo G/H)
6. Finally, mount as required. (Photo I)

**NOTE:**

When mounting with angles greater than 90° there will be a small overcut so that the aperture can be removed.

## PAPER TRAYS

*there are two types of paper trays; the first uses a simple, single fold to create a tray suitable for lightweight items, (see photo A should you wish to use this). However, the following procedure details the use of a 'Z Fold' which makes for a more universal tray.*



**PROCEDURE:**

1. Cut a piece of pHoton paper approx 30mm larger than the item to be supported; with a pencil, mark the position of the item.
2. From the item's position draw three lines, each a distance of 10mm apart; marking the top and bottom. (See photo B)
3. Cut the four corners at 45° and two further slits horizontally along the item's

- position from the top corners and vertically along the item's position from the bottom two corners. (See photo C)
4. Score these the lines to help with the folding. (See photo D)
5. Fold along the scored lines to make the 'Z fold' and burnish with artist's bone. (See photo E)

6. Place the folded sides under the top side and secure with tape. (See photo F) Fold the top side and tape. (See photo G)
7. Repeat the procedure for the bottom side.
8. Carefully insert the artwork into the tray.

Please find all three classes online at [www.arqadia.co.uk/masterclass](http://www.arqadia.co.uk/masterclass)

[MAL'S MASTERCLASS NEXT ISSUE]



Mal's next Masterclass will be Tackling Washlines.

A step-by-step guide.

Moulding used is Lille by Larson-Juhl ref. 480455.

# 2015 ART RETAILER OF THE YEAR



**Odiham-based gallery, The Frame, recently picked up the Fine Art Trade Guilds award for Art Retailer of the Year. Gallery owner, Jan Baker, tells us how their approach to customer service helped them secure the prestigious award.**

After being told by the Fine Art Trade Guild of their nomination, Jan Baker admits that the award was not a complete surprise, but that she does feel The Frame's outstanding customer service played a big part in their triumph. As part of the award, The Frame had to submit various pieces of information, such as their history, business and marketing plans. It was their outstanding customer service, however, which Jan believes made The Frame stand out amongst the competition.

The extent of The Frame's accommodating customer service was evident as Jan explains how this fits in with their framing services: "By focusing solely on the needs of the client we encourage customers

to photograph their house, the room (even the wall) in which their new painting or print will be hung. This enables us not only to keep a painting or print in harmony with a frame, but also with the interior décor of its new home." Jan was confident that this simple, extra bit of information in getting to know the client was crucial in order to ensure their satisfaction with the purchase.

The Frame's huge range of frames and framing materials allows them to give their customers plenty of choice and confidence in their own decisions. Often sifting through extra catalogues with different pieces in mind, Jan frequently orders new samples to help make her clients' decisions easier. Although they have a considerably large range, Jan admitted that customers didn't necessarily need to see the entire range, but that it does give comfort to them knowing that the team is choosing the best product and combination for their piece. For her, a good frame must be well put together and must be the best quality with water white glass, which is used as standard in all

of their frames now. The Frame uses conservation mountboard and backing board as standard – Jan firmly believes in giving the best value without the extortionate price tag.

In addition to asking for photos to be brought in, The Frame also gives a generous two-week period for customers to try out the new frames in their homes, and one free exchange if they decide, after that period, that they would like an alternative. Jan explained: "Some choices can be too avant-garde for their settings, so giving this lenience allows customers to be brave in their decisions knowing that they can change their minds." Similar to this service, The Frame offers a hanging service to deliver and hang the pictures in customers' homes. All of these luxuries truly show why The Frame was awarded the well-deserved Art Retailer of the Year title.

*For more information about The Frame visit [www.theframe-gallery.co.uk](http://www.theframe-gallery.co.uk)*

YOUR QUESTIONS ANSWERED

## ask the experts

Mal Reynolds  
Harlequin Framing

This amazing lion's paw print has been set in plaster with a Kalahari sand finish in keeping with the Kalahari Desert. It's not a perfect circle and has varying thickness at the back – one edge is scarily thin! How could we fix it into a frame? Needless to say... it's irreplaceable!



How do I prevent corners splintering in the Morso machine? And, if they do, how do I fix them?

A

It is a privilege to be a framer when a customer brings an item that is, as you say, irreplaceable. The most important question regarding memorabilia framing is: "How does one support the object?" There are many methods available in order to safely support the piece. With varying levels and thicknesses – and one particularly thin section – my first thought was to consider sinking the object into a foamboard base in order to contour its shape. My concern, however, would be that foamboard might be too rigid, especially for the thin area. Even so, I would still build up a support which is contoured as best as possible; perhaps using a 3/5mm plastazote which would provide a better cushion.

Once this has been achieved, I would cut out a circular mount, which is slightly smaller than the object to hold it in the support, accepting that I might lose some of the edges. Alternatively, you may wish to hand-cut a bespoke mount.

To keep the object from touching the glazing you could either use spacers, making your own to match the mount used, or use extra mounts as required. If you choose the latter, I would recommend that you still use plastazote between the mounts to give extra cushioning.

Be careful with the amount of pressure used at all stages of the framing process as this could break the plaster with the thin edge. We look forward to seeing the finished article!

A

This can be a persistent problem, especially with mouldings from the Far East where the density of the wood may vary along the length (if you hit a soft area then it is likely to cause ripping down the back edge and there is little you can do).

Always ensure that the blades are sharp. You could also place a piece of backing, either MDF or Kraft board, between the back edges of the Morso and the moulding and cut through both – but ensure the moulding is square in the machine.

Finally, always use the increment before the last cut and, should the moulding be soft, make sure that no residue is stuck between the joining of the blades.

For blade sharpening and any other equipment problems or requirements contact Framers Equipment [www.framersequipment.co.uk](http://www.framersequipment.co.uk)

## THE PHANTOM FRAMER

Teddington, London has been at the forefront of some recent media attention, following the wanderings of a 'Phantom Framer' who has been beautifying street signs with picture frames.

From dog-fouling signs, street names and drivers' signs, the Phantom Framer (who refuses to disclose his identity), has framed 25 street signs in the town since the beginning of April. Framing away at night, the Phantom's style of street art aims to support the surrounding town that is filled with independent shops and opposes the clone-town feel in order to retain the authenticity of Teddington.

Compared to street artist Banksy, the Phantom hopes his work puts a smile on the face of passers-by, and brightens up people's daily lives.

Whilst this take on street art is approved by many, the Phantom's work is not appreciated by all. The Richmond upon Thames council has started removing the frames, as they aren't considered in keeping with the policy of the surrounding street signs and logo style.

This view is strongly opposed by the Phantom who commented to the BBC: "The council does a lot of good work, but using the corporate policy seems like a convenient excuse. Remove anything offensive but, if street art enhances a place, let it stay."

While the council admits that the frames it has removed looked 'beautiful', they insisted they must be taken down in line with their policy. The Phantom Framer now faces the dilemma of continuing to please the people of Teddington or adhering to the authorities.





## Selling Without Speaking

“The art of selling goes far beyond what you say. It actually starts before a customer enters your shop.”

**When does a sale start?** It begins before a customer walks through your door. When customers step out of their cars, their minds are already thinking they're there so you can sell them something. They may not be consciously aware of this, but it's still in their subconscious, which is the area of the brain that controls emotions. As framers, we all know just how important feelings are in the context of a sale, so customers may have already built up some preconceptions in the same part of their minds that also control their purchasing decisions.

As customers walk into your shop, their internal radar will be picking up every little signal from your environment: decor, display, lighting, music, smell, cleanliness, clutter, your style of dress, eye contact, enthusiasm and body language. At that moment, the space and time between you and a customer is buzzing with hundreds of signals and communications that you are perhaps 99% unaware of in your own conscious mind but that your customer's subconscious senses are constantly picking up on. Furthermore, the way your customers interpret all these signals, depends entirely upon their own beliefs and past experiences about selling, buying, custom-framing etc. It's a scary thought to realise that all of this happens before they've even made it across your shop floor to your design counter!

Studies in psychology have revealed that only 7% of communication is verbal, which means that 93% is non-verbal. Communication is essential for selling, but the art of selling is not just a verbal skill. In fact, in an industry which relies on selling a visual product, verbal selling techniques are the weakest and least effective form of selling.

An important goal in your business is to achieve loyal customers who come back again. Customer loyalty cannot be achieved by verbal hard-selling or hustling. You can only achieve it using other, subtle methods that enhance your customers' overall buying experience.

### Shop Presentation

The outside of your shop is the first physical point of contact a customer has with your business. For any new client, your shop front is an initial reflection of you and your business. Step outside and look at your shop front from a customer's point of view. Does your shop look appealing and current, or does it look a bit dated and in need of a makeover? Is your signage clear and prominent, or is it tired and faded? Does your shop look inviting and interesting enough for people passing to want to see what's inside, or does it look a bit uninteresting or confused?

### Window Displays

If you are lucky enough to have a window for display, this can be valuable real estate for showing off ideas and framing concepts and to capture attention and create desire. If you have a window display, ask yourself how attractive and eye-catching it is to people passing by. Does it look a bit forgotten, starting to gather dust, and in need of some fresh inspiration? Use this space to its best potential by creating stunning displays to promote new ideas and change it regularly for seasonal opportunities. Don't forget to keep the window lights switched on at night and keep in mind that there is no law stopping you from repeating an effective display at some time in the future, so take photos and retain any props for such opportunities.

### In-Store Displays

In-store displays can be an ideal way to feature a concept, convey information, and educate your customers about your products and services. They also remove the necessity for you to communicate this information verbally.

### Inside Your Shop

Customers feel your shop's personality the minute they walk through your door. Given that framers are in the business of presentation, it makes sense that you at least make your shop presentable. Put your best foot forward by having your shop's interior reflect your design skills and aesthetic. Customers will spend more time in a shop that is comfortable for browsing rather than being crowded or confused by clutter. Consider your whole shop's ambience. Does the air smell fresh or fragranced, or does it perhaps smell a bit like a musty old workshop of burned paint lacquer and fumigated timber? Do you have sufficient and appropriate lighting? Do you have pleasant background music or the distractive sounds of a rattling compressor and a clunky underpinner?

### Body Language

Personal presentation is vital when establishing trust. Do you look approachable and friendly? Poor eye contact is unsettling and sends negative messages, so eye contact is vital for establishing trust. Consider your posture and remain open; avoid slouching or leaning. Be positive, be natural, show interest and listen. Enthusiasm can have a powerful and contagious effect on customers, but nothing is more powerful than a positive smile!

### Design Counters

If you look at your shop like a theatre, then your design counter is the stage. To provide the most for your customers, make sure it's always ready for a show. A design counter needs to be spacious and uncluttered. As the saying goes, you can't bake a cake in a messy kitchen. Likewise, a disorganised design counter creates a distraction that can lead to indecision, so remove any distractions. Keep the focus simple and on the thing that matters the most—the design. Some shops have a large design table located in a comfortably enclosed area, separate from the sales counter. This can help create an element of exclusivity and privacy and allows customers to focus on the design process without being distracted.

### Corner Samples

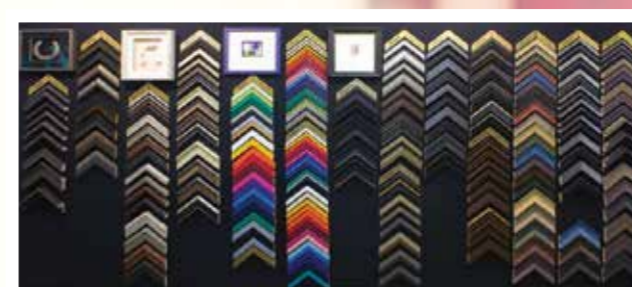
Your moulding corner samples are your most important sales props, so make sure you display them with the respect they deserve. Start by categorising them by style, and always locate your best sellers at eye level. You can also reduce your customers' sensory overload by allowing visual breathing space between every sample and row, and even break up your moulding display into smaller, digestible sections by using printed, category signs and mixing in relevant framed examples. Your mountboard corner samples are another vital part of the design process and also deserve special attention. What do customers think when they see a mat sample with a grubby fingerprint or even damaged, bent corners? Keep them clean, keep them organised by colour, and sort your higher value specialty and fabric mounts into the mix.

### Summary

The more you can enhance each of these different aspects of selling, the less skilled you need to be at selling verbally. People don't like being sold, but they do love to buy. Your goal should be to help your customers buy without making them feel like you are selling to them. Framers need to remember that a picture is worth a thousand words, so let your shop paint the picture for your customer so your focus is on showing rather than selling.



Use your shop front to give customers a clear message about what you can do for them. Posing a question gives passers-by something to think about and a reason to go inside.



This display demonstrates how categorising samples by style and colour, spacing and framed examples can be used to make corner samples more interesting and easier for customers to visually digest without experiencing visual overload.



Andover Framing created this eye-catching display in order to grab the interest of passers-by. The display was themed to tie in with a topical event and show off to customers how Jubilee memorabilia could be framed.

## A WORTHY VISIT TO VENICE



Northampton-based gallery owner, Simon Dolby, strives to provide the best service for his customers, which he proved when he went the extra (few hundred) miles to fulfil a request for an oil painting of a Venetian scene from one of his customers.

After seeing a stunning watercolour of the Grand Canal in Venice in Simon's gallery, the customer asked if this could be recreated in oils for his collection. However, this was no ordinary painting, it needed to fit within the particular specifications of the customer's home art display, so a large 40 x 60 inch piece was required. It was therefore no surprise that the painting took Simon an estimated 2,000 hours to complete, starting towards the end of 2013 and completing in early 2015.

To give the work its full justice Simon felt he needed to make the trip to Venice to visit the scene for himself. He wanted to research each and every fine detail, from the buildings to the canal, in order to capture all of the elements for the painting. The painting takes in the view from the famous 'Ponta Accademia' and features the iconic 'Regata Storica' in progress.

One of the most interesting pieces Simon had ever worked on, he finished the piece by framing it in a large Arqadia gilt frame worthy of the scene. Simon said: "This was a huge undertaking for me and I wanted to ensure I reflected the detail and captured the true essence of the scene, which is why I wanted to visit the location in person. The painting marked a new direction in my work and having accomplished this, I am now regularly working in oils and have further commissions in progress."

Adding his own unique twist on the work, Simon didn't leave just any ordinary trademark or signature on this masterpiece, he cleverly included himself and his wife standing by the canal overlooking the scene.

To find out more about the Dolby Gallery visit [www.dolby-gallery.com](http://www.dolby-gallery.com)

## Moor Park Charity Golf Day Aces Awareness for Dreamflight

Eighty-eight keen golfers gathered on the 17th April for the seventh Bob Stoker Memorial Golf Day in aid of Dreamflight. Held at the exquisite Moor Park in Hertfordshire, the annual charity day saw 22 teams from local businesses – such as Premier Impressions, Editquest, EPGA and Wasserman – take on the challenge. Tour professional and Dreamflight Ambassador, Lee Slattery, also played.

Dreamflight is a charity that aims to take deserving children on the trip of a lifetime to Walt Disney World in Orlando, Florida. Each year they raise money to run the ten-day trip for children with serious illnesses or disabilities – giving them the opportunity to enjoy a child's dream with the full medical, nursing and physiotherapy care they need.

After a superb day on the course, the event culminated in a dinner, where the prizes were awarded, and guests were kept entertained with the dazzling magical tricks of Nick Einhorn. Guests also had the opportunity to win some fantastic prizes in the raffle and auction, which raised around £5,000. Lots up for grabs included signed caps and flags from the prestigious US Open and PGA Championship, all framed superbly by Arqadia to create the perfect memorabilia casing, ready to hang.

**Overall the charity day at Moor Park raised a phenomenal £7,500. Next year's event will be held on the 22nd April, 2016.**

**For more information about Dreamflight and the amazing work they do for deserving children, visit [www.dreamflight.org](http://www.dreamflight.org)**



**This year marks Arqadia's 40th anniversary in the framing industry – an achievement the company is extremely proud of. To celebrate the occasion, Arqadia is launching a competition for retailers to showcase their best window displays.**

Retailers are encouraged to enter photos of their finest window displays, which can be either past or present. From Christmas windows, to those created especially for the occasion, all entries are welcomed. The grand prize winner will receive a £250 Arqadia voucher, and five runners-up will each get a £50 voucher to spend on products at Arqadia.

The grand prize winner will also take away a set of professionally taken photographs of their shop. The competition is running from now until the end of August, so there is plenty of time to dig out previous photos or get creative with new displays.

**To enter, simply email one or more photos of your shop displays to [pauline.hutchinson@arqadia.co.uk](mailto:pauline.hutchinson@arqadia.co.uk).**

The closing date is August 31st 2015. Finalists will be announced in early September and invited to an event at the Fine Art Trade Guild's new south London offices later in the month, where the grand prize winner will be announced.

ARQADIA

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ANNIVERSARY  
1975 - 2015



## Diary Dates

### Eloise Hawser: Medivance

ICA, London  
1st July – 6th September 2015

The ICA, London, is pleased to present the first UK solo institutional exhibition, Lives on Wire, by British artist Eloise Hawser. Hawser's work reconfigures and repurposes commonplace materials applied in industrial processes to create sculptures and installations that subtly demonstrate the inherent mutability of everyday objects.  
**Entry costs £1 for Day Membership**

### Audrey Hepburn: Portraits of an Icon

National Portrait Gallery, Leicester Square  
2nd July – 18th October 2015

This fascinating photographic exhibition will illustrate the life of actress and fashion icon Audrey Hepburn (1929-1993).  
**Entry costs £9 – £10**

### The London Open

Whitechapel Gallery, Whitechapel  
15th July – 6th September 2015

Sculpture, painting, performance, moving image, photography, printmaking and many other media and practices showcase some of the most dynamic work being made across the capital in 2015.

### Bailey's Stardust

Scottish National Portrait Gallery  
18th July – 19th October 2015

David Bailey has made an outstanding contribution to photography and the visual arts, creating consistently imaginative and thought-provoking portraits. As well as new work, this landmark exhibition includes a wide variety of Bailey's photographs from a career that has spanned more than half a century.  
**Entry costs £16**

### A Bear Called Paddington

Seven Stories  
20th July – 20th October 2015

Grab your duffle coat and your marmalade sandwiches and discover how Michael Bond brought Paddington Bear to life. Packed with original illustrations and manuscripts from the series, this StoryLab exhibition explores the adventures of everyone's favourite friendly bear from deepest, darkest Peru.  
**Entry costs £7**



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