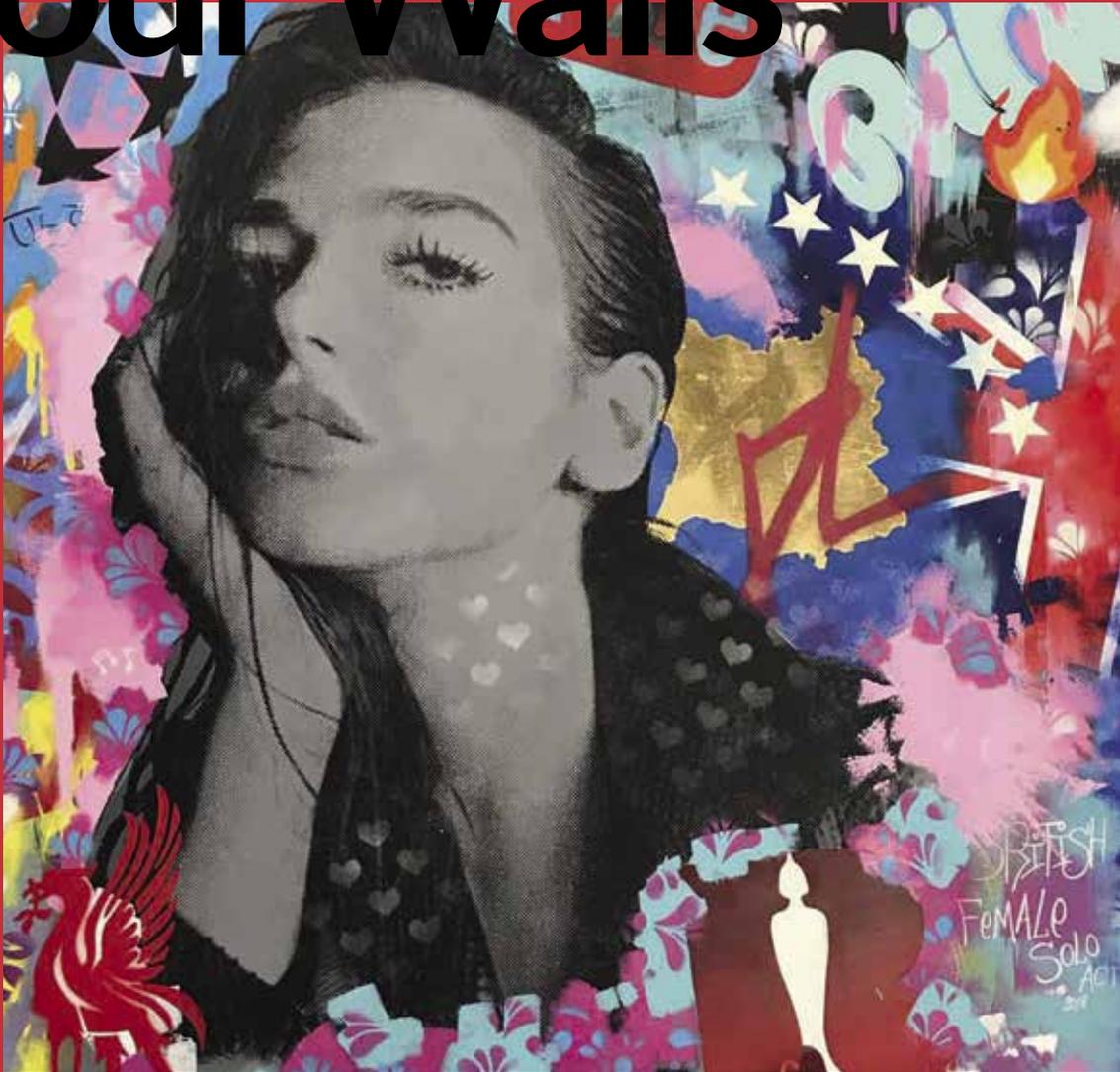


One Wall Two Walls Three Walls Four Walls



Hue Folk,
Dua Lipa.

THE ART AND FRAMING MAGAZINE FOR PROFESSIONALS

NO. 33. 2019

Brought to you by

LARSON · JUHL®

WELCOME!

Welcome to Issue 33 of 4walls, which contains a real mix of styles and some fantastic examples of extreme creativity! I hope you enjoy reading it all as much as we enjoyed writing it. Front cover artist Michael Knights, AKA Hue Folk, is a self-taught talent spotted by Buckingham Fine Art – the full story is on pages 4 and 5.

If you Google Matt Whistler, you will realise that the feature on pages 23 and 24 is just a taster of what this energetic comedian/artist/film maker/musician can do!

Opposite, we are showcasing Simplicity – a range that works with literally every type of artwork, photography and memorabilia. We especially look forward to seeing what you can do with it via social media. We are delighted that more and more people are following us on social channels and a huge thanks to all of you who share your work with us and tag us. Our new Sundries catalogue will also, hopefully, be very well-received.

Jon Price delivers another stunning Masterclass on pages 27 to 29 – this time on shadow mounting. All our videos are now on our YouTube channel – so please feel free to share them at your will.

This issue also brings news of sponsorship, two round tables, and lots more work from our talented customer base.

As always, I welcome your comments, suggestions and questions. Thank you!

Pauline

Pauline Hutchinson, Editor
pauline.hutchinson@larsonjuhl.co.uk

f @4wallsbyLJUK
@ @4wallsbyLJUK
@ @4wallsbyLJUK

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PURE AND SIMPLE



The new Simplicity range is an easy to use, everyday collection which can be relied upon for any framing need – family photographs, artwork, textiles, sporting and music memorabilia etc etc!

Although this is an uncomplicated moulding, it doesn't take away from the fact that it provides a wonderful finish to any piece. It is available in ten stunning shades – Maple, Whitewashed Oak, Whitewashed Walnut, Walnut, Gold, Ebony, Whitewashed Grey, Embossed Teak, Embossed Oak and Embossed Walnut.

The finish is a stylish foil and the majority of the range is FSC certified.

Prices range from £1.77 per metre and is available on chop.

Find out more at larsonjuhl.co.uk or call 01234 852777.





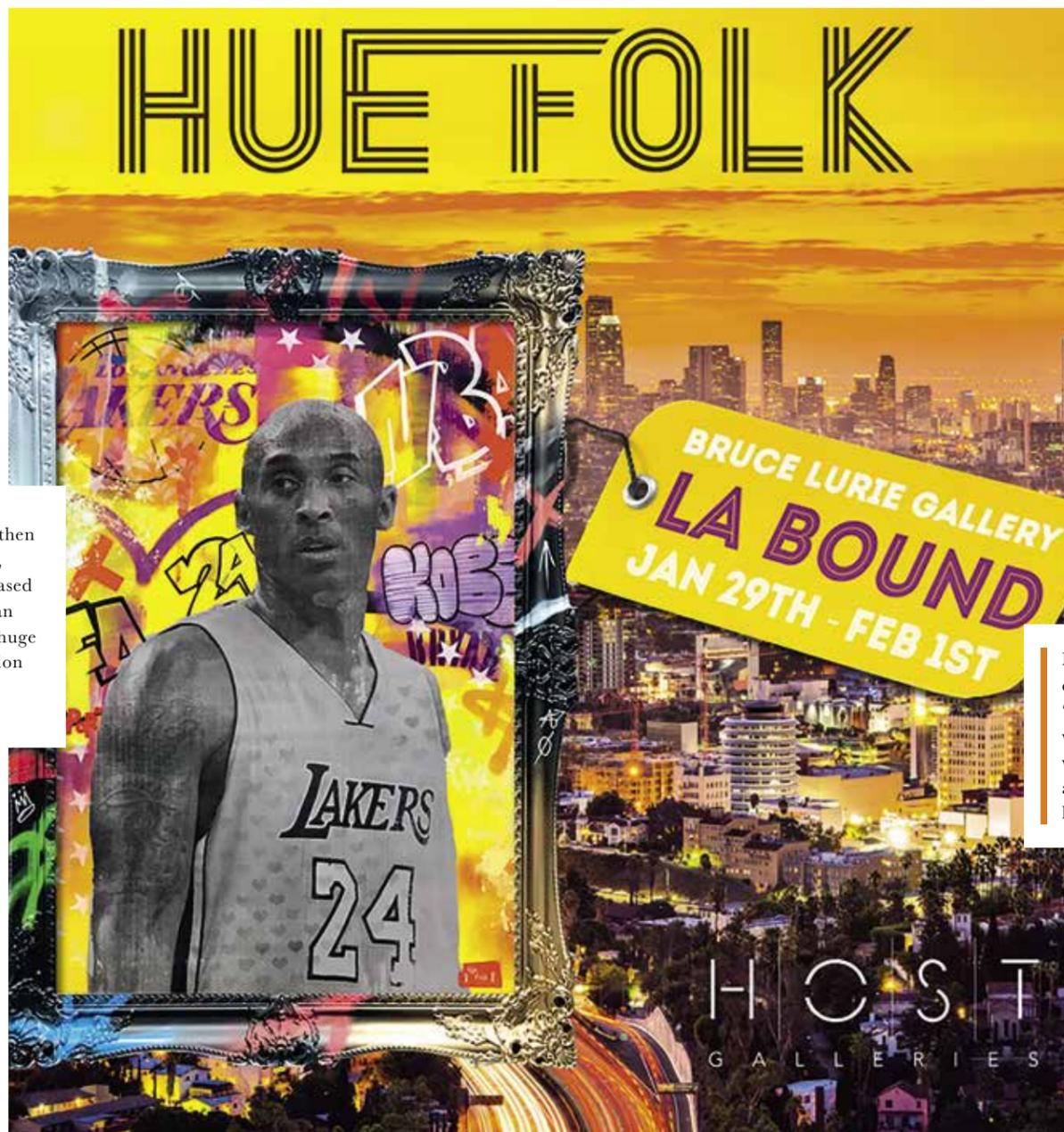
Hue Folk is an emerging collective of diverse young artists brought together through their fascination with vibrant colour, typography, graphic design, folk and urban art. As creatives from varied disciplines, they bring together the vision of illustrators, graphic designers and digital artists.

The debut collection from Hue Folk was heavily influenced by traditional lettering techniques which then contrast with 21st-century social media commentary, resulting in an assortment of vivid 3D typography based works. Hue Folk's work soon evolved and their 'Urban Mythology' series, although different in style, was a huge success. This playful approach to the modern obsession with social media, TV, film and brands reshapes the Greek Gods with a contemporary twist.

The collaboration of these individual artists results in a mash-up of printmaking, laser cutting and stencilling, to name just a few of the techniques they are reinventing. The eclectic materials used only further the diversity of this collection, with the addition of laser engraved wood, spray paint, ink and gold leaf.



HUE FOLK - A PROFILE



A KNIGHTS TALE

Leading Hue Folk's direction is Michael Knights who started doodling at school, followed by some sketching and illustration - but he is totally self-taught and has never had a single art lesson! On leaving the academic world, he went into carpentry but he continued to indulge his passion for digital art - just for fun - and also did some portraiture which he found therapeutic.

Tiring of carpentry, Michael applied for a picture framing job with Buckingham Fine Art in their workshop. And he has not looked back! As a framer, 4walls was delighted to hear, he worked with loads of Larson-Juhl mouldings and got to appreciate the part a frame can play. The team at Buckingham Fine Art soon spotted Michael's talent and passion, and pointed him in the direction of Hue Folk. Michael is now absolutely flying with commissions for both galleries and individuals. His work can involve the most bizarre of reference points from French toast to Bratt dolls to llamas to Harry Potter!

Michael's favourite piece to date is the Dua Lipa commission pictured. "It was great fun," he told 4walls, "I got to meet the family and they were really pleased with what I produced. Creating something so personal with the opportunity to apply my imagination is an amazing feeling and to finally see it hanging in the Lipa household was a special moment."



His latest work involves cartoon mash-ups accompanied by icons from music, TV and sporting heroes. Recently back from a joint exhibition in LA, Hue Folk will soon be releasing solo UK exhibition dates.

Michael is a fan of social media as a way of reaching new audiences and has already secured a few commissions via Instagram. He is appealing to a very broad church: "Not your typical art enthusiast at all. People who just love colour, cartoons or iconic brands."

At 31, he undoubtedly has a long and successful career ahead. In five years' time, his hope is to have achieved recognition for the Hue Folk brand of crazy, feelgood artwork. He is also hoping that Spurs might have won some silverware!

Follow Michael on Instagram @huefolk

bucksfineart.com

Buckingham Fine Art chairman Ray Loud has high hopes for Michael:

"Here at Buckingham it is amazing to see the growth, direction and discipline from such a talented artist. Over the last two years, Michael has produced successful collections such as 'Urban Mythology', 'Statues of Fame' and his most recent 'Micro Mashups' to name just a few. Never one to rest on his laurels, Michael is never far away from the studio working on new exciting projects and collections. With exhibitions in all corners of the country attracting amazing attendance, and with his first showcase being a sell-out, we see an incredibly bright future for this young British artist. Michael's artistic journey has just started and it is one not to be missed."

HERITAGE BRANDS, AUTUMN COLOURS AND BOTANICALS

Both the sustainability and Bauhaus trend which we have been enjoying this year dovetail perfectly into the exciting relaunch of heritage brands. Furniture designer Alys Bryan takes a closer look at these brands, as well as how Soft Green is expanding the Warm Autumn colour palette and how botanical designs have grown in to an interior trend. alysbryan.co.uk

Heritage Brands

Ernest Race's first chair, the BA3, was exhibited at the 1946 Victoria & Albert Museum exhibition 'Britain Can Make It' where Race demonstrated new manufacturing techniques utilising salvaged aircraft parts. Several of Race's designs can be confidently chalked down as design classics and there has long been a thriving vintage market for his furniture.

This Spring welcomed the relaunch of heritage brand Race Furniture alongside a collaboration with upholsterer and daytime television presenter Jay Blades. A perfect pairing with Blades creating a selection of Race pieces punctuated with his own colourful design flourishes.

Race Furniture has not been the only heritage brand to relaunch this Spring and it was a pleasure to see John & Sylvia Reid's S-Range furniture, originally manufactured by Stag, relaunched at Clerkenwell Design Week. Dominic Reid, John and Sylvia Reid's son, has joined forces with Nicholas Radford, a prominent member of Stag's management team until it closed in 1992, to relaunch the brand. The duo have refined the production of the Reid's original 1960s' designs and introduced heritage designs perfect for the contemporary home, workplace and hotel.



It is a joy to see Ernest Race and John & Sylvia Reid's designs available fresh from the factory and I do hope that now is the time for heritage brands to thrive.

Heritage designs have endured the test of time because of the designer's attention to detail and bravery to design for the next generation. When incorporating this trend in to your interior scheme, it is important to seek advice on mouldings which best suit your artwork in order to create a framed piece which will not date. Consider timeless natural timber mouldings such as LJC Barefaced Oak Moulding 113200000 or LJC Barefaced Obeche Moulding 169400000. Select a neutral mount and pay attention to the texture, a perfect choice would be from the Linen Collection.



Soft Green



A Warm Autumn colour palette has grown in strength after Living Coral was announced as Pantone's Colour of the Year 2019. These warm tones have been used widely over the last six months and have now been joined by a complementary soft green. Soft Green calms the reds of Warm Autumn, freshening and energising the colour palette.

Incorporating Soft Green within your framing choice is the perfect way to balance it into a harmonised scheme.



The Confetti collection offers several colour and scale options, for example LJS Confetti II Moulding 140642 and LJS Confetti II Moulding 140646. Alternatively for a moulding with more depth of colour try LJS Komodo II Moulding 241270. Mountboard can be extremely subtle, such as the LJC MB Cons Dawn Green 1400, or have a more intense colour ranging from LJC MB Cons Salisbury Green 1400 to LJC MB Cons Lentil 1400 FSC.



Botanical

The botanical trend has somewhat snuck up on me, but now botanical designs have become a key interior element.

Visitors to this year's RHS Chelsea Flower Show could not have helped but have been inspired by the elegant floral displays as well as the superbly designed feature gardens. Butter Wakefield's beautiful table dressings of peonies, poppies and foxgloves - in Ross Alan's garden designed for Gaze Burvill - perfectly encapsulated how floral beauty can be used both inside and out.

Also at RHS Chelsea Flower Show was textiles designer Laura Slater who took a less pictorial approach and created stunning textile panels as part of her collaboration with botanical design studio

The Plant Room, to design an engaging space with the themes of nature, creativity and wellbeing.

The botanical trend is the perfect opportunity for you to display a gallery of beautifully coordinated pieces of artwork. Choose an elegant frame, such as LJS Original Collection Chantilly 979612 or LJC Barefaced Oak Moulding 135200000, and frame your artwork in identically sized frames to hang as a geometric grid or in a selection of sizes to create an eclectic gallery. Select your mount colour to suit your botanical artwork, or botanical wallpaper, but don't shy away from coloured mounts such as LJC MB Cons Gable Green 1400 FSC or LJC MB Cons Primrose 1400 FSC.

NEW SUNDRIES CATALOGUE



In response to customer demand, Larson-Juhl is delighted to launch our first Sundries catalogue which comprises 64 pages of many different accessories and specialist items.

Premium glass is very much a growth area for us with many framers converting to the benefits of UV protection, in particular.

In addition to adding value to the overall offer, our Clarity, Tru Vue and Artscreen collections also deliver fantastic margin potential for you the framer.

Protecting photography and artwork from sun damage is a hugely attractive option to many consumers – whether the piece is valuable in monetary or sentimental terms. Anti-reflective glass is another worthwhile investment for a growing number of art enthusiasts.

Providing a showcase for digital art, iFrames are not surprisingly enjoying a huge surge in popularity. While, our aluminium BARTH frames are in high demand with customers looking for a readymade solution.

Other products that are showing growth, on the back of the trend for canvas artwork, include the Arrow-Head and stretcher bar range.

This catalogue also showcases our range of over 200 mountboard variations with a wide selection of textures, styles and properties - together with a newly updated colour chart.

Fixtures, fittings, blades, adhesives, together with finishing, display and packaging equipment is also all included – genuinely servicing all your framing needs!

Find out more at larsonjuhl.co.uk or call 01234 852777.



Gin was spelt out by the Gordon's "G" on a bottle label, the "I" by a can of Gordon's Gin and Tonic with a slice of lemon and the "N" by two miniatures and ice cubes. All were showcased with a mirror and some very clever lighting.

MORE WALLS!

4walls was first introduced to Nicole Wall as a Larson-Juhl scholar back in 2016, so we were delighted to see her recognised for Best in Show at the 2019 Fine Art Trade Guild Awards.

We love Nicole's quirky, creative take on 'Gin' – which was the theme set by this year's Guild challenge.

Nicole told 4walls that: "The Stratford event was fantastic this year. Obviously, it was great to win, but I also learnt a lot from the workshop sessions I managed to drop in on – Morso maintenance by Steve McKee, wash lining by Mark Wallington, various hinging methods – run by my friend Jon Price, float surface mounting by Roy Rowlands and, finally, it was great to meet and find out alternative ways to handle textile mounting including padding, support and stitching from the now Master of the Guild Jo Palmer.

"I had fun too, talking to some familiar faces but also meeting other Guild members - especially the four Walls sat together at my table for dinner!"

Nicole's winning work was inspired by a desire to recreate the feeling of a bar. "I have actually just bought an Art Deco cocktail cabinet which my husband has restored and so this piece will look great on the wall above," she added, "I have had several offers to buy it so I may well make another."

Follow Nicole on [Facebook @we frame it](https://www.facebook.com/weframeit)

weframeit.biz



Lucy said of her award, "I'm absolutely over the moon to have won the UK's Most Popular Published Artist 2019 award and Best Art Website 2019 at the Fine Art Trade Guild Awards last weekend. This is a true honour but I must say that it's been a real team effort by our very hard working and enthusiastic people at the Lucy Pittaway Art Galleries. I'd also like to say a huge thank you to all our loyal customers who voted for me and who have supported us on our journey. This would not have been possible without them."

CONGRATULATIONS LUCY – AGAIN!

Congratulations to Lucy Pittaway who has been crowned the 'UK's Most Popular Published Artist' for the second year running! She received her award from field sales director Graham Miller at the Fine Art Trade Guild Awards in Stratford Upon Avon in May.

From humble beginnings working in a small, cramped studio at home, Lucy was named the UK's 'Best Up and Coming Artist' back in 2016, and the awards continue to flow following the huge popularity of Lucy's artwork and collections.

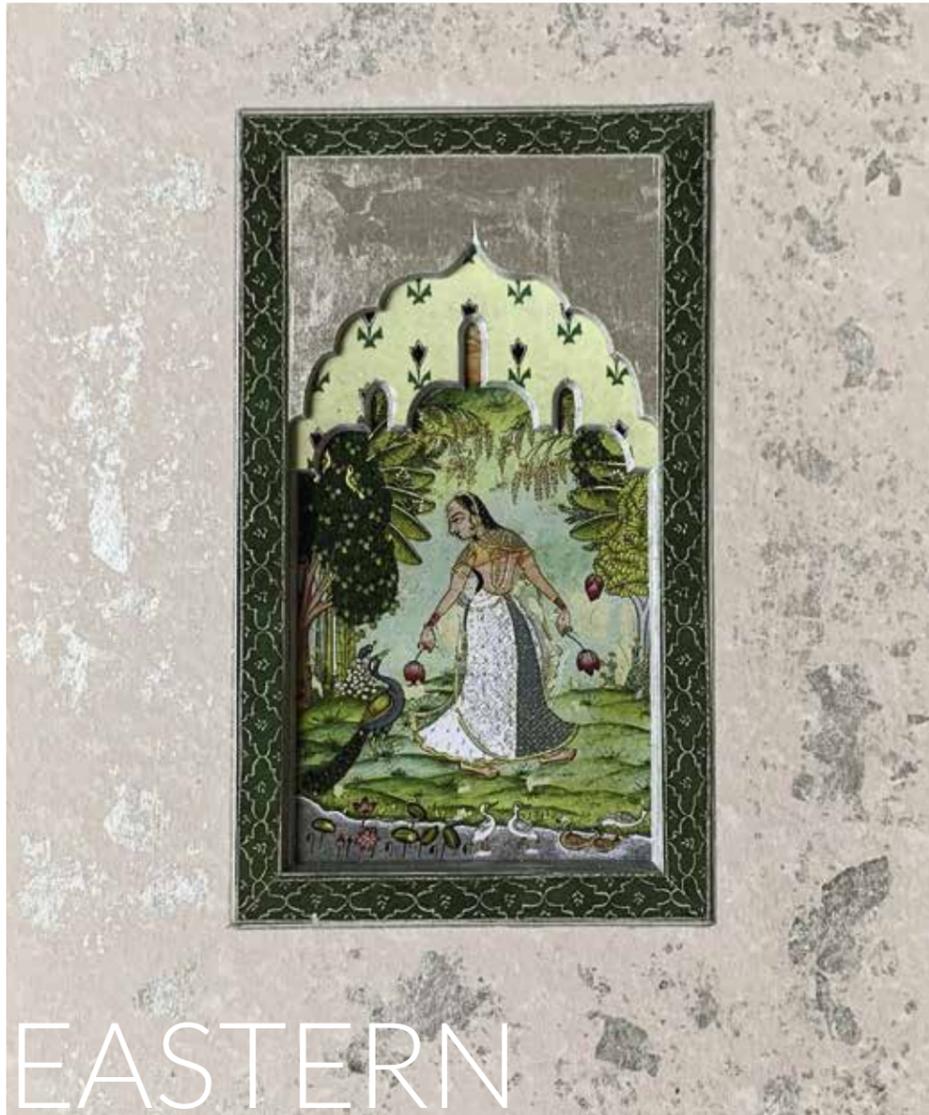
A former graphic design teacher, Lucy took the decision to become a full-time professional artist just a few years ago. In a short space of time Lucy has seen her popularity grow at an incredible speed, with her artwork now shipped worldwide, to Europe, America and Australia.

Lucy's art is inspired by her daily life in the beloved Yorkshire Dales and North East England, with many pieces featuring iconic local landmarks such as Roseberry Topping, Penhill and Richmond Castle, and of course Yorkshire's sheep which she loves to depict in her pictures – and a feature that has become synonymous with the Lucy Pittaway brand.

In recent times Lucy's art has jumped from the canvas to a brilliant merchandise range, with her artwork adorning fine bone china ceramics, quirky textiles, calendars, notebooks, diaries, greetings cards and sculptures.

lucypittaway.co.uk

Louise Hay from The Fine Art Trade Guild said, "Congratulations to Lucy and to all at Lucy Pittaway Ltd for their fabulous wins in the art and framing industry awards 2019. It's been a pleasure to watch Lucy and her family business develop since we first met her as a budding artist in 2014 and everyone at the Guild wishes her continued success. We all look forward to seeing the next stage of the Lucy Pittaway adventure!"



The legendary Mal Reynolds GCF Adv shares best practice around his latest framing passion - Persian and Mughal artwork

I have for some time been interested in Persian and Mughal artwork. This originates from my numerous travels in the Middle East and the Indian Sub-Continent but more recently to Mumbai and Marrakech. Much of the available artwork will at one time have formed the illustrations in books, though now removed to represent stand-alone pictures with script, either old Farsi or Arabic in the front and back.



EASTERN PROMISE

The artwork tells centuries old stories of power, love and conflict, displayed in a rich and lustrous depth of colour, mainly gouache and/or earth pigments and combined with elements of decoration and the liberal use of gold leaf. Islamic illumination is normally used to illustrate manuscripts, religious text and the Koran. It makes use of differing styles including a variety of geometric and floral patterns, motifs and figures embodying such techniques as zarafshan (scattering gold) and tigh (needle-point) motifs.

The borders surrounding artwork are usually comprised of a number of differing Arabic style arches and the extensive use of painted panels reflecting the colours within the artwork. Many of these panels are separated and enclosed within ruled lines which act to focus the eyes on particular hues within the picture. Of interest, the use of such panels predates the use of ruled lines and marbled panels in the west. These became popular in Britain, during what is considered as the 'Golden Age of Watercolour' between 1750 and 1850 in the classical school of English watercolourists which included Sandy, Girtin and Turner.

Coloured mounts

Much has been written about the use of coloured mounts and how these might enrich the colours within the artwork, drawing one's eyes onto a particular subject. The same can be said of the use of border panels, either painted or marbled, and the ruled lines that encompass them. In some cases, this can subtly delineate the richness and depth of specific colours within the artwork. I was greatly influenced by a book called 'The Grammar of Ornament' which details the use of border panels. Importantly, it describes a number of propositions applicable to decoration including such subjects as harmony, proportion and colour but significantly the use of border panels and ruled lines. Along with my research into Persian and Mughal artwork, I have found these propositions most useful in mount decoration.

Mount Decoration - Technique:

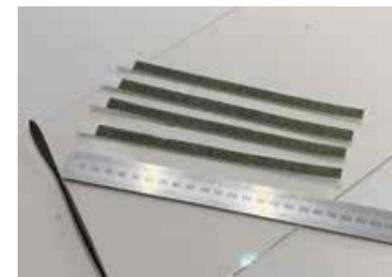
1. Choice and preparation of a border. I have many borders in my library taken from a number of books and different web-sites. Once the border has been chosen, it is scanned and copied into photoshop, re-proportioned, cleaned-up, printed and trimmed to size.



2. Selection of mountboard. I have tried numerous methods of imitating the original boards and whilst I have had some success, I have found that either Dover Grey (8654) or Vellum (8652) are most suitable. Double mounts are preferred.



3. Selection of arches and infill. Whilst there are numerous arches, my choice for the top mount is a traditional Arab arch with Islamic ornamentation. The arch for the bottom mount is of my own design and based on a doorway in the Musee de Mouassine in Marrakech. Regarding infills, there are a plethora of geometric and floral designs and motifs, not to mention the use of gold and silver leaf.



Once the mounts have been cut, the bevels are painted either gold or silver depending upon the design and choice of mountboard.

4. Positioning of border panels. The border panels are cut to size and placed roughly in position along the top of the bevel and the edge of the silver infill. I attempt to position them such that when the corners are mitred, they do not look out of place. The backs of the panels are marked in pencil to limit the extent of the adhesive so that the corners can be mitred. Once all four panels are glued in place, the corners are mitred and stuck down.



5. Ruled lines. There are two aspects to this. Firstly, when the two mounts are glued together I ensure that the bevels are already painted and, secondly, I lay down the ruled lines using a split leafed ruling pen. The first line is right up against the edge of the border panel, effectively lining the edge of the paper the panel is printed onto. The second line, if used, is some 2mm away from the first.



6. Zarafshan - scattering gold/silver leaf. The final stage before framing is the scattering of silver leaf. I use two types of leaf - small briciale crumbs and larger silver/gold flakes. Both types are edible and can be used for decorating food! Adhesive, methyl-cellulose, is thinly brushed onto the surface of the mount and the larger flakes are placed, as required, using bamboo tweezers. The remaining areas are infilled with the briciale crumbs. When the surface is close to drying, silicon release paper is then used to crush and impress the leaf into the mountboard.

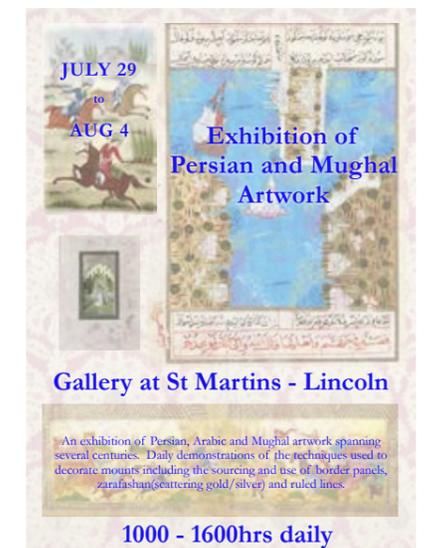


7. Final assembly. Once the zarafshan is complete, the undermount is taped to the window mounts, the picture is 'T-hinged' to the undermount and the mount package is framed.

A video of the procedure can be viewed at: https://www.youtube.com/watch?v=j_wENN95P4Y

Exhibition

Between 29th July and 4th Aug I shall be holding an exhibition of Persian and Mughal artwork at the Gallery at St Martins, Lincoln. There will be a number of originals but the majority will be high resolution giclée prints and mounted using traditional techniques. Demonstrations of these techniques will be given daily between 1.30pm and 3.30pm. Due to space limitations, those wishing to attend these sessions would be advised to make a booking by emailing mal@harlequin-frames.co.uk





ANN'S ANIMAL KINGDOM

Internationally acclaimed pet and wildlife artist Ann Seward has portraits and prints hanging in homes worldwide. So 4walls was keen to find out more about her lifelong passion for the animal kingdom.

Painting came naturally to Ann. In 1974, her first attempt at portrait painting was triggered by a need to fill a gap on her cottage wall, and so she borrowed her father's watercolour box. The resulting painting of a stallion was quickly purchased by a friend, as was the painting she did to replace this!

A love of animals and the countryside gave her an intimate knowledge and perception, which proved invaluable as her artistic skills developed. Soon, Ann was accepting commissions for horses, dogs and other animals. Invited to show at the Game Fair at Bowood in 1979, Ann secured enough commissions here for her to give up work with the family firm and launch a full time career as an animal portraitist.

“Ever since I can remember, I have always had an affinity with animals and the countryside. I am never alone as my constant companions are my dogs – always a couple of English Pointers. I have kept and bred horses for the last forty-seven years and during the last fourteen years have bred and organically reared rare breed sheep and a couple of Dexter steers, and so I have an empathy with and understanding of many animals

“Each portrait presents a new challenge in which I become completely absorbed. Whilst painting from the photographs which I have taken, I actually use my photographic memory to recall the animals which I met previously, to help me to project their character and soul into the portrait. It gives me enormous satisfaction to portray each and every animal to the best of my ability and to immortalise it forever. This is endorsed by the emotions displayed on receipt of my portraits.

“Many of my commissions are given as presents and I get great pleasure in the cloak and dagger meetings with the subjects, and helping to keep the secret and surprise.”

NEW WEBSITE

Fast forward to 2019, and Ann has just launched a new website and is painting pets for a new generation of animal lovers. She also sells some beautiful limited editions – like the hare featured here. The right frame brings the finishing touch to Ann's work. "It has to complement the work. I am choosing more contemporary mouldings these days." This gorgeous Pointer is enhanced by a Larson-Juhl Essentials moulding (704157000).



Ann would love to hear from any 4walls readers interested in animal commissions. She is on Facebook and all her latest work can be viewed at annseward.co.uk



Larson-Juhl is sponsoring a global initiative with The British Journal of Photography (BJP) covering projects in London, New York, Ballarat in Australia and Louisiana – which the 4walls team is very excited about! The events are taking place from this month through to November. In total, Larson-Juhl will be framing around 170 images and promoting the activity through social media, on our website and in 4walls magazine in return for extensive exposure in BJP marketing collateral and on their social media channels.

The first event is the BJP International Photography Award Show at TJ Boulting Gallery, London which opens on 24th July and features this year's winner, Jack Latham.

PHOTOGRAPHY SPONSORSHIP



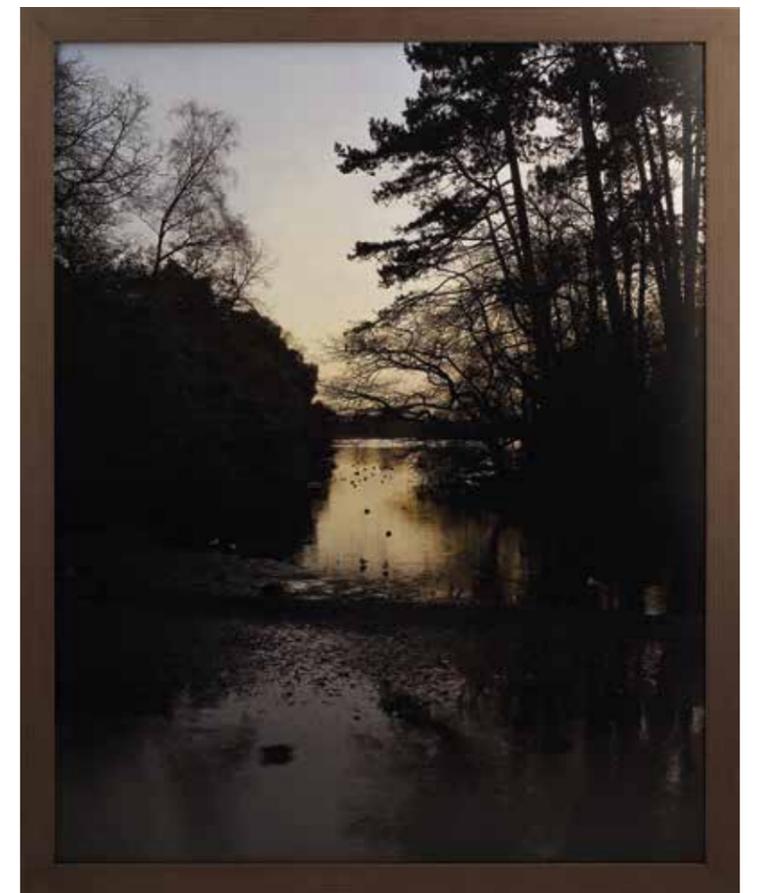
Born in 1989, Jack is a Welsh photographer based in the United Kingdom. He holds a BA in Documentary Photography from Newport University. Jack is the author of A Pink Flamingo (Self Published, 2015) and Sugar Paper Theories (HERE PRESS, 2016), which was shortlisted for the Paris Photo/Aperture and Kraszna Krausz photobook awards. His latest project, Parliament of Owls, focuses on Bohemian Grove, a private men's club in Northern California and the dangers of not providing context to the public. This is the collection that won this year's BJP award.

His work was framed in Touchwood wenge moulding with Clarity by Larson-Juhl glass.

The BJP's International Photography Award has dramatically changed the careers of previous winning and shortlisted photographers who have benefited from a solo show, extensive industry exposure and, in some cases, global media coverage! Larson-Juhl is delighted to be supporting the BJP and will be bringing more news about the partnership in Issue 34 of 4walls.

jacklatham.com

bjp-online.com





MEET THE NEW GUYS!

A big welcome to our three new area sales managers – Barry McLean (Scotland and the North), Andrew Chandler (South/South West) and Warren Temple (internal sales) who are all committed to providing the best possible service and are enjoying getting to know the business.



Barry McLean

As well as framing, Barry has a passion for design, and having completed an Interior Design Diploma with the National Design Academy now intends to continue this further online with the British Institute of Interior Design. Barry previously spent a number of years as a product demonstrator at home exhibitions in the UK, Australia and New Zealand.



Andrew Chandler

Andrew has 18 years' experience in the framing industry. In his last role, he worked with many framers across the South and South West area so he knows the region very well. He has previously worked for the likes of Molduras Hergon, the Art Group/Pyramid Group and Innova Editions Ltd.



Warren Temple

Warren joined Larson-Juhl in February 2019 working in the Call Centre looking after internal sales for the North. Before Larson-Juhl, Warren worked in sales for almost 20 years with various companies including Audi, Motorpoint and Mercedes Benz. Warren is currently covering Katrina Tillson whilst on maternity leave.



DUNDEE ART FAIR

Late May saw the inaugural Dundee Art Fair take place at the iconic Caird Hall with more than 40 exhibitors in attendance - and Larson-Juhl was delighted to sponsor the event.

The aim was to make art accessible to all and there was work on sale worth between £50 and £3,000 with visitors having the chance to meet the artists behind the creations.

Apart from some stunning paintings, there was an eclectic range of glassware, furniture and sculptures. There was also a kids' corner for youngsters to take part in an art activity.

Mark Gask, one of the organisers, who owns Galleryi in Aberdeenshire, said:

“The fair has been well received and there was a real buzz about it.

“It was a great opportunity for artists, not only to sell their work, but to get feedback on it and to meet other artists at the same time. Dundee is a great spot for an art fair. We've felt for many years that this was something the city was missing, so we're excited to have organised the first one.”

Area sales manager for Scotland and the North, Barry McLean, was there from Larson-Juhl and loved it! He says: “It was fantastic to spend some time with the Galleryi team and to meet up with some of our customers. I especially enjoyed seeing the different styles of art and chatting to some of the artists.

“It was also nice talking with visitors about their artistic skills and their favourite types of art and I even got to discuss Larson-Juhl products and the service we offer!”

SURVEY RESULTS

Thank you to everyone who completed the recent 4walls survey – we really appreciate your input. Overall, it seems the new look magazine is a big hit – which is great news!

- 91.8% now read every issue with an increase to 96.97% reading it in print as well as digitally (up from 77% and 16.76% respectively in our survey last summer)

- 96.97% value best practice advice

- 90.91% value Ask the Experts

- 89%+ now value industry news and masterclasses.

New product news was valued 'a lot' by 69.7% of respondents – so we hope that our recently launched Simplicity range will get a good reception.

Over two thirds of respondents felt the balance is right in terms of content, although 10% would like to see more shorter pieces and another 10% would like to see more images. All noted.

In terms of suggestions for content going forward, here is a wish list:

- New products being used in different projects.

- Information about the different types of courses available around the country - who offers what, where, contacts etc - including specialist subjects like box framing, mount decoration and T-shirt framing.

- A framers' sale/swap shop contact section.

- More about framers' hobbies and interests.

- More interior design pieces.

- More contemporary art features – referencing larger galleries and international art fairs.

- *More 'how to' advice on techniques especially techniques and tips on framing unusual objects.

- More detailed framing descriptions and methods which would help framers.

- More about sustainable products.

- *More about the production of mouldings – customers love knowing about the quality of the finishes.

- A piece on long term causes of damage to artworks.

- Features on small specialist suppliers.

- Framing business advice.

- Content relating to Ireland.

- Details of best-selling mouldings.

- More marketing ideas.

- A visual list of discontinued items.

- It would be interesting to know what price the customer is charged when you show framers' examples.

- More customer profiles.

- The people behind the scenes.

We will endeavour to include as much of the above as possible in future issues – especially the points with asterisks as these got numerous mentions.

The winner of the prize draw will be announced shortly on social media.

RECORD BREAKER!



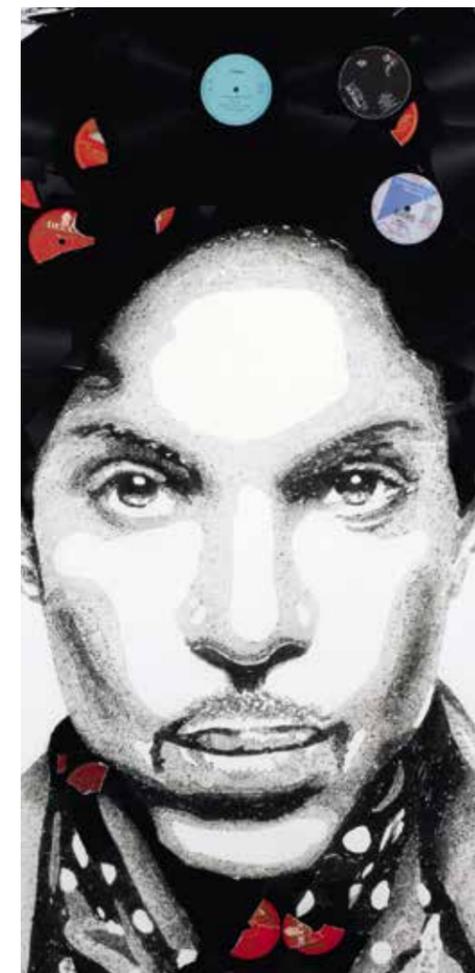
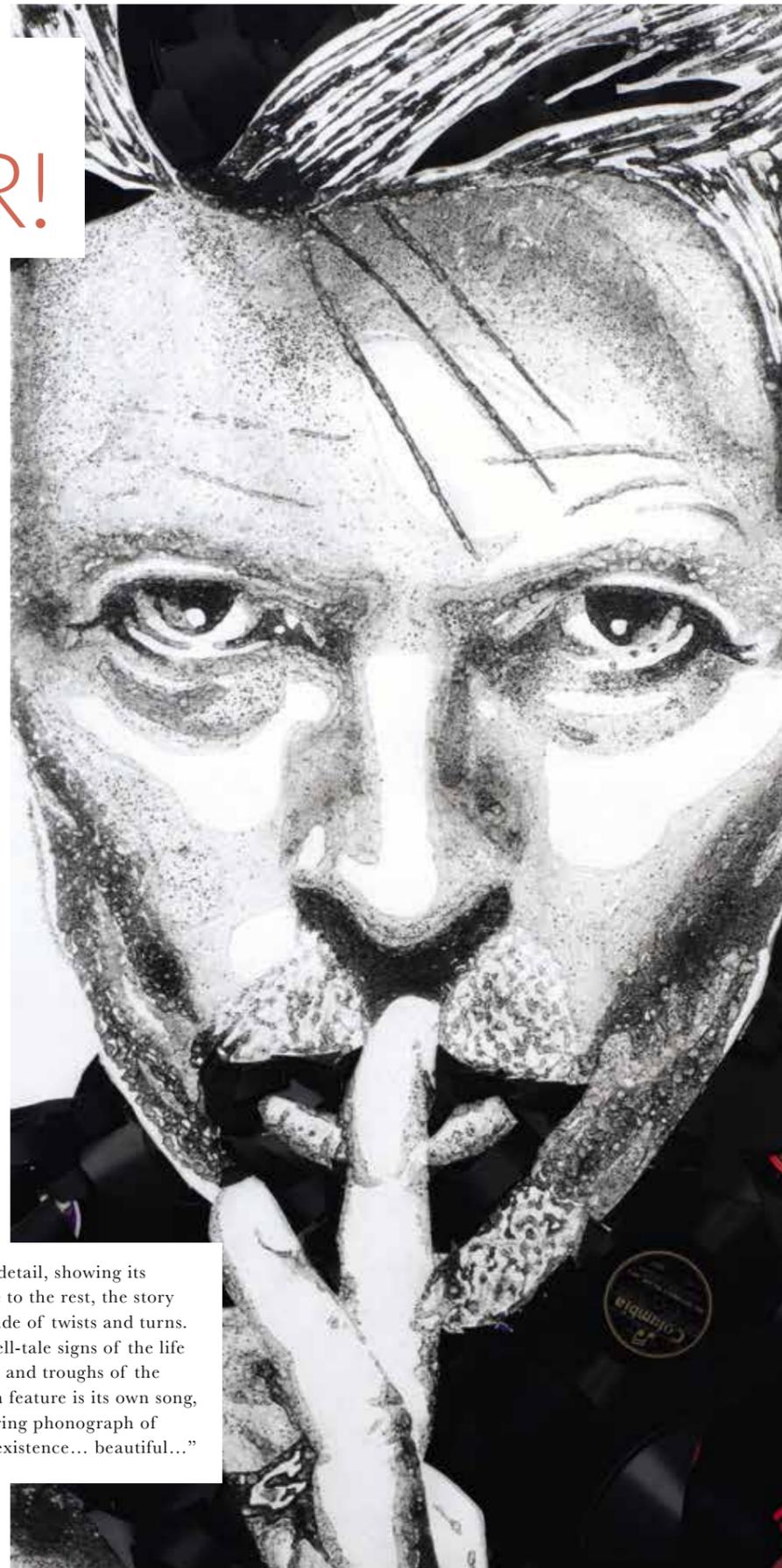
Ben Riley really is a record breaker. He breaks records, then turns them into art. Having seen him on BBC's The One Show, 4walls was inspired to find out more!

Born in 1981, Ben Riley is an accomplished British artist, based in Staffordshire – merging the boundaries of art and music. Since his early life, music had played a significant role in the journey to becoming a professional artist. Studying the academics of art since his teenage years, Ben has established a number of signatures, which include concept art, and crossover techniques.

Since 2002, Ben has been delivering his art professionally to an international audience focusing on iconic and stimulating portraiture worldwide, gaining notoriety in the capture of mood, soul and character of a subject. With an accolade of celebrity and professional collectors to his books, Ben's commissioned pieces have featured proudly throughout media, television and press worldwide.



“The human face is a landscape of detail, showing its lifelong adventure. Each one unique to the rest, the story changes each time holding a multitude of twists and turns. The eyes, the mouth, the skin, the tell-tale signs of the life and journey – captured in the peaks and troughs of the lines, just like the vinyl record. Each feature is its own song, each subject – its own genre, and living phonograph of mood, feeling, character and sheer existence... beautiful...”



Rock 'n' roll

Ben has produced some absolutely stunning work which includes portraits of numerous music legends – including David Bowie, Mick Jagger, Keith Richards, Prince, Ray Charles, Jimi Hendrix, Debbie Harry and Amy Winehouse.

During the One Show appearance, Ben was asked to produce a piece for Brian May in just two hours – his artwork normally takes two to three days! “He liked it!” Ben says!

“I never directly copy photographs – I inject my own interpretation using vinyl records.” The use of records started when his grandfather was about to throw out a load of old 78s – the rest is history!

This summer he has a new collection coming out and, for the future, Ben is looking to take his unique brand of art to Dubai, Europe and Asia.

Framing is an important finishing touch, Ben says: “It makes my work pop!”

In terms of marketing, Ben is a fan of Facebook as it is a good way to reach his 35 to 50 year old customer base. He is also on Twitter and Instagram and has some fantastic videos on YouTube.

Follow Ben on social media @benrileyart

benrileyart.com



GIRL POWER

Mandy McGimpsey is now in her seventeenth year as a framer, and what a brilliant ambassador for the industry she is! Passionate, creative and with endless energy.

If you are active on social media, you will already know Mandy McGimpsey aka Girl Framer aka @kingstongallery aka @speedframer.

Mandy was initially cynical about social media. "I was the last one to get a website, to get an iPhone and to get active on social media, but now I am a complete convert!"

Mandy's previous career was in IT in London, but she hated it. In 2001, on her parents' suggestion, she followed her creative streak and started to train at Kingston Gallery every Saturday, while still commuting all week. Then in May 2002, she took the shop over and has not looked back. She told 4walls: "I love it! It may not be as lucrative but I love the lifestyle. I get time with my boys. Taking something someone loves and making it look even more beautiful is the perfect way to spend my days!"

Mandy's social media posts very much reflect her approach to customers. Showcasing beautiful artwork. Giving advice. Not a hard sell approach at all but a regular drip feed of inspiration and ideas. "Then when customers want framing," she believes, "they remember me!" This is reach and engagement at its best!

In terms of framing trends, Mandy is loving the current popularity of white and scandi wood effects, and Farrow & Ball colours. Her favourite work includes the images shown, featuring Torre and Canaletto. She recently framed some of Scott Naismith's work (Issue 31) which was beautifully complemented with a white frame and moulding.

The secret to Mandy's success is her integrity. She says: "Customers would say I am an honest framer. They want my advice. My opinion."

Mandy has two sons, Connor (7) and Noah (4). Connor has definitely inherited his mother's artistic talent. She reckons: "I could fill a filing cabinet with his work!"



FRAMING COMMUNITY

I believe it's important to get to know your fellow framers locally. I'm only 5'1" so larger projects can be tricky! I can always rely on David from DMR Framing for a helping hand. He's easily swayed by anything from Hotel Chocolat! And if I'm ever caught short on moulding or mountboard I know I can count on him too.

WEIRD AND WONDERFUL

My strangest ever project would be framing a one foot long metal rod removed from someone's thigh! Complete with story board photos surrounding it, from the helicopter transfer on a ski slope to leg casting in the hospital.

My most proud project was stretching a patchwork made out of 50 rugby jerseys for Jim Jenner. Then framed in a chunky white floater. It was bigger than me in each direction. (Pictured).

Follow Mandy on:
 Facebook @KingstonGallery
 Instagram @girlframer
 Twitter @SpeedFramerLtd
 kingstongallery.co.uk



MANDY'S TOP TIPS FOR SOCIAL MEDIA

- Adapt your copy for the different channels as some are great with hashtags, others have a limit on photos or amount of wording.
- Take good photos!!! Set up a staging area to display your framing with the least amount of reflection. I'm by no means a pro photographer, using my iphone only, but I use a great app, Camera+, for all my editing to brighten colours, cropping and levelling.
- Customers love to see samples of framing. Describe what you've used to make the most of the artwork and show that a range may be available in other sizes and colours.
- Try not to 'sell' to followers. I have far less engagement results when I do this. 'Showcasing' works way better.
- Share creative home display ideas. I find loads on Pinterest but I always credit/tag the original author if there is one.
- Followers LOVE to see who the framer is. Show them there is a human being behind the scenes!
- Last but not least...Everyone loves FREE stuff. My largest engagement and shares come from offering recycled frames and off-cuts of mountboard. Students, budding artists, schools and creatives find this immensely useful. MK Play Association (a charitable organisation supporting child centred play) and the Create & Design Team at All Saints Academy in Dunstable are regulars. I absolutely hate waste so this is a perfect way to upcycle and re-use all the unwanted frames and boards.



We love jobs that are prestigious and challenging at the same time

Look out for Woody's Wagon!

Peter Clevely is an award-winning picture framer who has worked with all manner of challenging pieces over the years. One of his recent works of pride is this stunning tribute to the career of Rob Wood, who has spent 40 years as a chef, 12 of which were with the Royal household.

Now planning a brand new venture, Rob wanted to commemorate his time at Buckingham Palace and on the Royal Yacht Britannia. State dinners for up to 180 kings and queens was one of his favourite briefs, with Nelson Mandela among the famous guests.

4walls was also interested to hear that his remit included the Corgies. "Boiled chicken. Boiled rabbit. Savoy cabbage with gravy were all regulars on the canine menu," Rob says!

Rob is now working towards the launch of Woody's Wagon which will be a mobile street food offer – with the ambition of winning a Michelin star. Rob is planning an autumn launch with locations to include fairs, festivals, weddings and even roadside hotspots. Beautifully created with a weatherboard exterior, the vehicle is 18ft by 12ft, including an accommodation area. It will be equipped with vintage equipment with Rob's framed chef jackets and menus from his Royal role pride of place. "Peter did a great job," according to Rob, who has huge affection for his time with the Royal household.

Peter was also really pleased with the finished commission. "We love jobs that are prestigious and challenging at the same time," Peter told 4walls. "It was important to use spacers given the depth of the jackets and to keep the fabric off the glass to ensure this amazing piece will be preserved. I was especially pleased with Larson-Juhl's bronze moulding (441601000) which is enhanced with the blue and white whitecore mounts, complete with rounded corners that reflect the menus."

Peter has an Aladdin's Cave of Oddities in his portfolio (a particular priority of 4walls at the moment!). Boxing gloves. Cricket bats. Sewing bobbins. A six-inch black scorpion. A sapphire ring – that was given to a woman by her birth mother, when she eventually found her after a life of not knowing her or her five siblings. This was a very emotional commission, as you can imagine – bringing much joy, and a few tears.

picturecorner.org.uk





In terms of sources of inspiration, Matt says: "I find materials and objects in my local environment and observing people in the streets and in film. I also feed my artistic compulsion by giving myself the challenge of creating art and comedy without one discrediting the other."

Maybe not surprisingly, Matt is a fan of Monty Python and all clowns! He told 4walls that: "I feel compelled to stay close to the dream I once had of Charlie Chaplin passing me a clown shoe in an Olympic clown race. The metaphorical baton!"



WHISTLE STOP TOUR

Matt Whistler, AKA Whistles, is what you might call an extreme artist! He is also a comedian, performer, film producer and robot maker.... And already gaining legendary status.



UPCOMING SHOWS

Matt will be showcasing his digital artwork in two movies called Matt Cat Pratt 1 and 2. The films can be found on YouTube and they are semi biopic indie shorts that he produced and directed about his life as an artist.

His favourite pieces of work include his AD Bot media pieces, because they are a mixed media collage. They are made from scalpalping, glued together advertising campaigns and layering pieces of retrograde futurism from the 1950s world of wonder magazines. This particular work is what he calls Art Pop and has all been inspired by music, in particular The Space Agency.

In terms of framing, practices can include glueing together sections of reclaimed wood, with interspersed slithers of wood and then spraying over the wood with gold and silver in a drippy fashion.

Matt started working with Aaron Broadhouse in 2016, describing him as "a supportive friend and agent." He continues: "Photal Photography tailor their frame choice with all mediums to frame my work. I see the framing process as part of a continuation of art - and Photal Photography organically get to know the art through consultation and strong intuition. For me it's not always about the art it's about the experiences that runs with it and simply put I just love friendly people!"

We are delighted that some of his work has made its way into a Larson-Juhl frame! (See photo left).

As for Matt's ambitions and hopes for the future: "I want to be on every wall in the world! I would like to instigate the birth of several large scale art galleries around the globe in the shape of a whistle. I would also like to build the world's biggest robot." Well, we did ask!

FAST FACTS ABOUT MATT:

- Three world records on a push scooter.
- The organisation of the world's first naked speed dating event.
- One million hits on YouTube with two comedy virals.
- He once turned a parrot into a national celebrity.
- His digital robots were exhibited in a robot hotel in Manhattan.
- He once replaced all the art in a Kurdish restaurant without telling the owner.
- Everyone in Shoreham-by-Sea now thinks there are sharks in the River Adur because of digital art.
- Currently Ad Media Bot 1 is the most expensive piece of art work in the world.

ABOUT PHOTAL PHOTOGRAPHY AND GALLERY

Photal Photography is a family run business based in Shoreham-by-Sea, West Sussex, which initially started in 2009 as a means for Aaron to display his own photography work. It has expanded, now offering local artists a chance to display their own work, with new talent constantly growing.

Aaron offers a bespoke framing and mount cutting service with a wide selection of mouldings and mount boards.

Photal Photography also specialises in a restoration and archival service from photographs and negative slides.

Find out more about Matt's art and antics on all his social channels - @mattwhistler photalphotography.co.uk

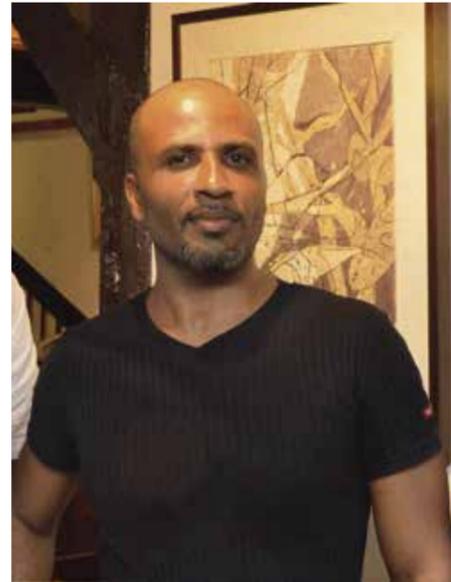


Key achievements include a commission from the Liverpool Tate entitled Portraits of Liverpool Biennial as seen through a panoramic camera. Other notable successes to date include:

- | | |
|---|--|
| 1998: Static art gallery Liverpool | 2013: Manhattan Yotel robot |
| Matt Whistler push scooter records illustrated through Art. | hotel.Digital Robots on display in Bots on 10th collection |
| 2000 - 2006: Radio West Pier Arthouse movie. | 2013 - 2019: movie short Matt Cat Pratt. |
| 2006 - 2014: Matt Whistlers Trip Out movie. | |

CAMART

Born in 1969, in the tropical isles of The Seychelles, Camille Mondon is an artist by birth. For as far as he can remember, art has always been his passion. He says: "Art is life!"



Most of his education and schooling were done locally, followed by a degree in Art and Education at the University of Sussex.

At 22 years of age, whilst studying, Camille felt compelled by the works of famous French artist Paul Cezanne. His use of strong colours and shape deeply inspired Camille. The impressionist technique really piqued his interest, but as time has passed Camille has evolved into discovering his own journey, his own interpretation and perception.

Camille told 4walls: "Now that I've come full circle with my own philosophies, I can firmly state that all artists deserve respect for the work they create." Along with evolving within his art - paintings, sculpture, 3D reliefs - Camille has also managed to add framing into his scope of creativity. He started doing framing himself a couple years ago as he noticed, as an artist, that it was rather difficult to get a good framer once he had completed his painting. Hence the seed was planted and he started framing his own artwork.

FRAMING AS AN ART

Steadily, his framing business has grown. With his artistic background, he has quite an advantage in this domain and this is clearly evident in his output which has really developed over the years. Camille is now a very confident framer.

Camille is in the process of extending the framing scope and one of his upcoming projects is to put up an exhibition whereby framing will be the centre stage "Framing as an art".

He says: "I want people to know that framing is not something that is restrictive. Frames can be made to accommodate any type of artwork, you just have to know how to do it, to visualise the outcome. Framing has various purposes for artworks and memorabilia - to protect them, to properly display them so that the object shines, to complement and enhance the artwork."



INSPIRATION FROM NATURE

As a skilled watercolour artist, Camille does a lot of observational drawing of nature. He has a keen eye for minute details and considers all of his artwork to be unique, individual pieces. They are all equal in his eye because, he states, it can take longer to repair a tiny scratch on a frame than to make a new one. So art is all about perspective for him, it has evolved to a deeper meaning.

Seychelles has a small market for art so trends take longer to change. "I have noticed a lot of technological advancement in art, framing and photography," he observes. "It seems to have its advantages as it is bringing more affordable art to more people. In framing as well, people tend to go for more affordable frames such as the Artcore range. It is cheaper and lighter but quite versatile and has a wide variety of colours."

We love what you are doing, Camille!

MASTERCLASS – SHADOW MOUNTING

Jon Price GCF(APF) - Handmade Framing & Gallery, Bude, Cornwall.

I've said many a time that the idea of the six videos that I made with Larson-Juhl is to demonstrate some highly effective but simple framing techniques. Techniques that can be utilised by any framer. In other words, they're ways of upping your game with very little pain, and they don't come much less pain free than shadow mounting!

To be blunt about it, a shadow mount - or shadow box - is basically a bit of recessed foam board placed behind a window mount, or in between a couple of window mounts in this case. However, given its simplicity shadow mounting is surprisingly effective, especially when it's done well. Like most aspects of frame design, creating a great shadow mount is all about a combination of colours, balance and proportion that enhances the subject without overwhelming it. There have been a couple of really good articles on frame design published recently - by David Wilkie GCF in Art + Framing Today (January 2019) and Lyn Hall GCF(APF) ADV here in 4Walls (Issue 29). Both of these articles go in to the subject far better than I could and I'd thoroughly recommend reading them.

Despite me lacking the vast experience and knowledge of either David or Lyn, I'm rather pleased with the shadow mount design that I chose for this video. I made up a treble mount using two colours. The first and third mounts are Hayseed (8065). The first mount has border proportions of 75mm at the top and sides and 85mm at the bottom. The second mount is Dark Coffee (280850) and shows 5mm on all sides. The third mount displays 10mm on all sides.

Both the off white Hayseed and the Dark Coffee were chosen to emphasise the cottage which is the central part of the image and its main focal point. The brown of the Dark Coffee also sits well with the shades of brown that are consistent throughout the image, and they are both matched in colour and finish by the wenge of the warm, chunky Coastal Woods moulding (452000499).

Many framers will tell you that the strongest colour in a multiple mount should be placed right next to the artwork and I wouldn't dream of telling you anything different. However, I have chosen to do something different by having the brown as my middle mount and placing the 'shadow' of the shadow mount between it and the off white third mount. Why? Well, with the brown being the most dominant colour in the image and the shadow mount helping to draw the viewer's eye into the picture it means the placement of the brown doesn't distract from the image. However, the position of the brown does make the shadow mount more effective and the framing more noticeable. I like to make my framing noticeable, as long as it's not to the detriment of the image. I also like breaking the rules. After all, how many times were Orville and Wilbur Wright told that "people can't fly"!

To start making the shadow mount, I cut the window mount as I would any treble mount. If the mount cutter you use means that you normally stick your mounts together before cutting, don't stick the two mounts together that you intend to place the foam board in between.



Figure 1

Cut four pieces of foam board to match the height and length of the borders of the bottom mount (the one that will sit closest to the artwork). However, they should be slightly narrower than the width of each border. This is so that the foam board will be recessed and therefore not seen between the mounts. I used 5mm white foam board (999010613), which is ideal when framing open edition prints of limited value, and I cut it 15mm narrower than the mount borders.



Figure 2

Using ATG tape or PVA, attach the foam board to the face of the bottom mount, aligning the edges of the foam board with the outside edges of the window mount. This should leave a 15mm gap around the window aperture.



Figure 3

Having already joined together the top two mounts, apply ATG tape or PVA to the face of the foam board which you've just stuck to the bottom mount. Then place the top mounts into the appropriate position and adhere them to the foam board.

At this stage you've completed the 'shadow' part of the shadow mount. Now it's time to attach the under mount and artwork. The under mount should be cut to the same dimensions as the window mount. The only difference between the two being the lack of aperture. The job of the under mount is to fully support the artwork. The window mount can't do this because it's got a great big hole in it. Consequently, artwork should always be attached to an under mount and not the window mount. The window mount and under mount are hinged together along the longest side with the face of the under mount facing the underside of the window mount.



Figures 4 & 5

With its layers of foam and mountboard, the window part of the shadow mount is now around 9.2mm thick - see Fig 4. To achieve a stable hinge between the window and under mounts it is important that both these pieces sit at the same height whilst we hinge them together. Figure 5 shows how this is achieved by placing two pieces of mountboard and then a piece of 5mm foam board beneath the under mount, before hinging it to the window mount.

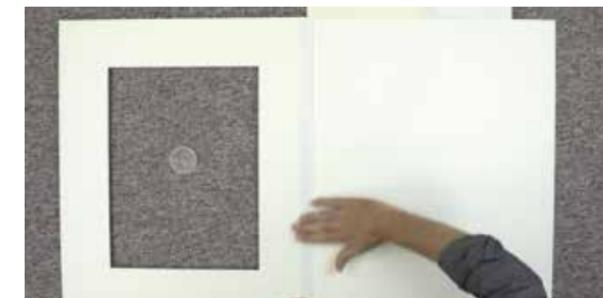


Figure 6

As I've said, a window mount and under mount should be joined along the longest edge (either the top or the left). To join the two together, place the window mount and under mount next to each other on a flat surface. They should be butted up along their longest edges. Don't forget to raise the under mount to the same height as the window mount, as described earlier. Cut an appropriate mount hinging tape (I used White Gummed Tape 999000026) to the same length as the butted sides. Dampen it with deionised water using a brush or sponge and stick the tape along the butted join so that half the tape is on each board. Give the hinge a minute or two to dry and fold the under mount and window mount together along the hinge.



Figure 7

Attach the artwork to the under mount using a T-hinge. This consists of four pieces of tape, two pieces of about 30mm or longer and two pieces about 75mm long. Dampen the end 5mm of the two shorter pieces using deionised water and attached them by that 5mm to the top edge of the back of the artwork. They should be placed a quarter of the way in from each side. These are the uprights of the T-hinge.



Figure 8

Once you've given the uprights attached to the back of the artwork a short amount of time to dry, place the artwork in the mount package between the window mount and the under mount. Position the artwork as you require it to be displayed and place a paper weight in the middle to hold it in situ.



Figure 9

Open up the hinged mount package. Dampen the 75mm pieces of tape with deionised water and place them across the uprights leaving a few millimetres gap between the artwork and these cross pieces. This gap and the T-hinge itself allows the paper based artwork to expand and contract with relative humidity. Attaching paper based artwork to a mount in a way which doesn't allow the paper to expand and contract - e.g. taping all along the top of the paper, at the corners or along all four sides - causes the artwork to cockle and buckle (wrinkle).

That's it, you're on the home straight now! I finished off my frame using wenge Coastal Woods moulding 452000499. Not only was the wenge colour perfect for the overall frame design but this profile offers a nice high rebate. The entire package of treble shadow mount, glazing and backboard was at least 11.8mm thick, so a deep moulding was needed to house the whole package. A mount package that protrudes out of the back of a moulding is not properly protected and should be avoided.



Finally, I cut the glazing – Larson-Juhl Clarity AR 99 (CLF915122), and back board (999110000) and secured it using framers points, before sealing using gummed paper tape and attaching fixings and bumpers.

So there you go, shadow mounting. I may have taken a long time to explain it (I get paid by the word!) but there's no denying the facts: shadow mounting is very, very, simple; it looks good and it ups your game and your profit margin. That's a pretty good result considering you're just putting a piece of foam board between window mounts.

Jon Price is Cornwall's only Guild Certified Framer and a member of the Fine Art Trade Guild's Framing Standards and Qualifications Committee.

WATCH THE SHADOW MOUNTING VIDEO HERE



FATG SCHOLARSHIP WINNERS

Congratulations to this year's Larson-Juhl Scholarship winners:

First place - Oonagh Main, Irish Art Plus, Ballymoney, Co. Antrim

Second place - Laura Hemsley, Sapphire Framing, Okehampton, Devon.

Their stories will feature in the next issue of 4walls.



ON THE ROAD IN CHESTER AND BRIGHTON

We have loved hearing from framers and artists at two recent round tables – which both took place alongside Art & Framing Roadshows in Chester and Brighton. The events were organised by the Fine Art Trade Guild, and sponsored by Larson-Juhl. Newly elected Master of the Guild Jo Palmer chaired the sessions, ensuring that a broad spectrum of topics was covered.

Both round tables started off looking at current trends, which - across the two sessions - were felt to be: biophilia and a passion for all things from nature, naturals, monochrome, copper and grey. (Apparently, 50 shades are not enough!). Black, white and grey remain especially popular for contemporary art.



SHARING BEST PRACTICE

Other opinions included:

- A significant growth in demand for specialist glass – especially welcome given the great margin potential from premium ranges while delivering extra value to the customer. A number of attendees always price with AR or UV these days.

- Increased confidence amongst all attendees around all types of digital marketing and the need for a good, current, responsive website Google was everyone's best friend when it comes to getting new customers. While returning/regular clientele will engage on social media, consumers new to bespoke framing will search for 'picture framers in'. Mark Jones might be new to the industry, having only set up his framing business in March this year, but he secured eight five star reviews in his first three months of trading.

- While views were mixed about the level of demand for sustainable products, the likes of Disney and John Lewis are regularly specifying FSC ranges and more and more members of the public are asking questions about provenance and responsible sourcing.

- Much is read in the media about consumer demand for artisan products and craft items and there was extensive discussion in Chester and Brighton about the appetite for interaction with real people, for expertise and advice, and a chance to view framers in action - even if early research about picture framing was all done online.

- The need for innovation in terms of new products and services.

- Finally, the importance of educating customers about the beauty and value an experienced framer can add to a precious photograph, family heirloom or expensive artwork remains paramount – and this expertise needs to be paid for!

GETTING SOCIAL

Not surprisingly, even for those who are not fans of social media on a personal level, its importance in business, raising awareness and driving sales was unanimously endorsed. Pretty much everyone loves Instagram because it is so visual but its primary role is raising awareness, telling a story and showing personality. Attendees were realistic about this channel's potential for driving sales, although Lucy Newport was one exception. A single image – posted on holiday – generated three sales.

Facebook's targeting tool enables framing shops and galleries to reach consumers within a specific catchment area or special interest group with news about events/initiatives very cost effectively – from as little as £20 in one case! Those who are more active on social media are spending about three hours a week on posts and responses, which was felt to be very manageable.



The Eastern roadshow and round table will take place at Newmarket Racecourse on Tuesday, 24th September. If you would like to attend the round table, please email louise@fineart.co.uk.

A HUGE THANK YOU TO EVERYONE WHO TOOK PART:

ATTENDEES IN CHESTER

Artist Alison Bradley and her framer partner Jon Davies

Lawrence Robinson – Pictor Gallery Custom Framing

Alistair Gray – Art Imaging Ltd

Andrea McCulloch – Love to Frame

Daniel Bailey - Bailey Arts.

ATTENDEES IN BRIGHTON

Lucy Newport – Eastbourne Framing

Mark Jones and Camille – Art of Treason

Graham and Sharon Hunter – Creative Picture Framing

Sharmaine Guthrie – Opal Picture Frames & Gallery

Neil Scrase – Fine Art Services

Past chairman of the Guild Ian Kenny attended both sessions alongside Jo Palmer and Larson-Juhl representatives.



Ask the Experts

Q: I'm fairly new to framing and would like some advice on framing pastels please.

A: The pigments used with soft pastels, oil pastels and chalks are migrant (not firmly fixed). In other words, bits can fall off them, and often do. In practical terms this means you should:

- Avoid touching the image or placing anything on the image (there are certain exceptions to this, for example when a piece needs to be flattened before framing, but techniques vary depending on the type of chalk/pastel, so the general rule is 'don't touch').
- Keep the art work uncovered during storage. A box or plan chest is ideal.
- Always glaze pastels and chalks, but ensure that the glazing sits at least 3mm away from the image by using multiple mounts or spacers. Due to its staticity, standard acrylic glazing should never be used.

Some framers use a slightly recessed spacer hidden between the window mounts and the artwork. Not only is this helpful for increasing the space between the artwork and the glazing, it also means that any bits of pastel/chalk that fall off the image should fall into the gap created by the spacer. Finally, never dry mount pastels or chalks and beware of fixatives. These are sprayed on to a pastel to stop bits falling off but can change the look of a piece and flatten pigment. If an artist you're framing for wants to use a fixative suggest they spray the artwork themselves.

Jon Price is Cornwall's only Guild Certified Framer and a member of the Fine Art Trade Guild's Framing Standards and Qualifications Committee.

There are an abundance of calendar events and awareness days that offer a great opportunity to get creative within your marketing activities. Fancy improving the engagement of your customers, increasing the profile of your business or simply getting involved in timely campaigns? Some of these dates offer a great chance to promote all things framing from July to October....

Days to keep in mind...



The Ashes begin – 1st August

The 71st Ashes series begins this August, with England hosting their oldest rivals, Australia. Bowl over your customers by showcasing the best examples of framed sporting memorabilia you've commissioned so they know exactly who to come to with any of their cricket-orientated framing requirements. Howzat?!

International Cat Day – 8th August

For all those cat lovers, this is the day set aside to celebrate our favourite felines. We love how creative you are when it comes to framing your pets' keepsakes, from mounting collars, framing toys and engraving animal names onto a frame. How else can you showcase your customers' furry friends?

World Photography Day – 19th August

Amateur, hobbyist or professional, the 19th August is a day to embrace your love of photography, celebrating a moment in time captured forever. Why not showcase your favourite photographs in-store or encourage your customers to share theirs through social media to increase online engagement?



National Dog Day – 26th August

Don't worry, if you aren't a cat person, National Dog Day arrives later in the month... another great opportunity to be inundated with adorable photos that need that perfect frame. This could make a very personal present for a loved one or enhance a room in an animal lover's house.

International Day of Charity – 5th September

This day is a great chance to raise money for a charity close to your heart. You could opt to donate a percentage of profits from a certain moulding to charity, or sponsor a fundraising event in your local area. It feels good to go that extra mile!

Rugby World Cup – 20th September

The Rugby World Cup is yet another great time to demonstrate some of your specialist skills. There seems to be no limits to what you can frame so make sure your customers are aware of this.

National Doodle Day – 20th September

National Doodle Day sees a whole host of celebrities, artists and illustrators pick up their pens, pencils and paints to help people affected by epilepsy. Could you get involved? Or do you know someone that could? Any doodles and drawings produced will then be up for grabs online in a three-day charity auction. Could you piggy back off this and frame any charitable doodles won in this bid war?

First Day of Autumn – 23rd September

Autumn is upon us and with the leaves beginning to fall, is it time for a window display update? Channel those autumn colours and remember to keep in mind the best products that will help those beautiful shades of red and yellow stand out. If you are still holding onto summer, this could also be a great opportunity to let customers know how they can preserve those special summer moments. Perhaps a call out on social could do the trick? Don't forget your hashtags.

National Grandparents Day – 6th October

A day dedicated to acknowledging and celebrating our beloved grandparents and the valued contribution they make to our families is definitely something worth shouting about. Grandparents love getting all the family together in one photo, so what better way to show gratitude than through gifting them a bespoke framed family portrait. Could you offer a discount on framed photographs prior to this event?

Make an understatement.

Introducing the Simplicity range.

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Available in a range of ten muted shades to suit all tastes and designed to tonally fit any environment.

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