MAL’S MASTERCLASS

A step-by-step guide to framing a ceramic bowl

GOING FOR GOLD

How taking a chance can lead to a golden business opportunity

A developing talent

Read about our ‘Best of British Photography’ winner
A Dozen Reasons to Smile this Spring

Fresh ideas to energise your business

Welcome to Issue 12 of 4Walls magazine – a publication so packed with the latest news, views and industry insights, it’s bound to put a ‘spring’ in your step this season!

Alongside all our regular features, such as the magnificent Mal Reynolds’ framing masterclass, we’ll be delving a little deeper into how our winner of the 2013 Art Competition, Oliver Dixon, manages to mix work with pleasure, as well as looking at how creating bespoke business brands can boost profits with Derek Poulton of One Vision Imaging.

Ever wondered how Arqadia keeps up to date with international trends? Steve Burke, our European Development Director, lets you in on a few little secrets, while Peter Goodwin from Gallery One discusses how quality service and design can all help in the never-ending quest to up-sell to customers.

Our Ask the Expert panel are also back to try to ease your framing woes with their advice on a range of tricky customer conundrums. We’ll also give you a few tips and hints for convincing new parents to part with their pennies in order to preserve those precious first memories.

As ever, we’d love to hear your feedback, so let us know what you think. You never know… you too could end up featuring in one of our future issues…

We hope you enjoy your read!

Pauline Pauline Hutchinson  Editor pauline.hutchinson@arqadia.co.uk

@Walls by Arqadia @4WallsbyArqadia

Keepakes from these once-in-a-lifetime events deserve a special spot on the wall, and custom-framing with quality materials is a fantastic way to preserve favourite family moments for years and generations – to come. Here’s how to make sure your business is equipped to deal with, and make the most of, these special occasions.

Be seen. Have a look for events and groups in your local area which will attract new parents. There will be a number of parent and toddler groups and classes where you might be able to leave leaflets. Or look out for Mother and Baby sales and craft fairs which you can attend; they’re great places to show what you can do. Present novel or creative ideas that customers may not have on their list.

Go social. Blogs and online portals are an excellent way of targeting new parents. Advertise your services on websites such as mumsnet.com and netmums.com. Timecare® range to keep photos safe. conservation supplies from Conservation By Design's

Guest books: As the little one won’t remember their christening, it may be nice to have a document of all the guests who were there. Place a picture of the baby in the centre of an extra-thick mount which guests can sign. It is then framed as a keepsake of the day.

Precious memories: Be known for your expertise in preservation. Stack storage boxes, folders and acid-free tissue paper from Conservation By Design’s Timecare® range to keep photos safe. If customers don’t want to frame the christening gown, recommend a Premier™ Archival Textile Storage box or Premier™ Premier™ Archival Textile Storage box and protect the garment with OK tissue paper made from acid and lignin-free wood pulp.

Did you know...? The protein that keeps a baby’s skull from fusing is called 'noggin'.
Arqadia Supports Football Legends Award

In March, Arqadia joined a host of football legends for a star-studded evening in aid of the Willow Foundation. The London Football Legends Awards Dinner saw over 20 footballing legends, including Roy Hodgson and Chelsea’s Eden Hazard, come together to celebrate outstanding contributions to sport.

More than £100,000 was raised on the night where a host of prizes, including rare, signed football shirts and memorabilia - all expertly framed by Arqadia - were auctioned for the charity.

Founded by Bob and Megs Wilson in memory of their daughter Anna, The Willow Foundation is dedicated to improving the quality of life of seriously ill young adults aged 16 to 40.

Mal Reynolds’ Voyage of Discovery

Our very own framing guru, Mal Reynolds, has just completed a very special commission on behalf of Lincoln’s Collection Museum which saw him work on a number of artefacts for inclusion in an exhibition celebrating the Lincolnshire explorer, Sir Joseph Banks QW.

The exhibition, entitled A Great Endeavour: A Lincolnshire Gentleman’s Legacy includes items collected by Banks during his time on Captain Cook’s first voyage, and was recently unveiled to the public during an event attended by Sir David Attenborough.

For his part in the Heritage Lottery funded project, Mal was tasked with converting digital versions of original voyage documentation kept by the British Library into framed exhibition displays.

The collection, some of which dates back as far as 1768, includes a number of engravings, watercolours and drawings created by Sir Joseph Banks, Daniel Solander, Sydney Parkinson and Alexander Buchan throughout their historical journey.

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Mal worked with a conservator from the Natural History Museum to recreate exact replicas of the paperwork before framing them using traditional conservation framing techniques.

He was also privileged enough to have access to 13 items from the core artefact collection, such as a selection of engravings, watercolours and drawings which whilst already mounted, required the provision of bespoke framing.

The exhibition is open until 11th May 2014.

New Arqadia Catalogue is Bigger & Better

Arqadia has launched its 13th product catalogue, offering a complete guide to its unbeatable range of framing products; from mouldings and ready-made frames to conservation materials and accessories. And now, the catalogue also incorporates the Arqadia mountboard selector.

Featuring 21 new mountboards, Arqadia’s Mountboard Selector offers a complete guide to our entire selection of mountboard colours, textures, styles and properties – putting a world of fantastic choices right at your fingertips. Additions to the range include two new boards with a black and white core, available as duplex in either black/white or black/hayseed. These new products measure 2400 micron in thickness and the core, when bevelled, has a black and white layered effect that looks very impressive.

All new mountboards have FSC accreditation.

Marketing Manager Pauline Hutchinson said: “This new catalogue is our most exciting yet, showcasing our entire product range. Whatever your needs, there is a quality product to accommodate all styles and suit all price points. A digital catalogue is available on CD or can be viewed on our website or you can order a printed version.”

Masterpiece Given New Look

Arthur Wasse’s famous 1887 Pit Brow Lasses painting has been given a new lease of life using a decorative gold moulding from Arqadia’s Essential Collection.

The painting has been carefully restored and reframed by Mike Dipple of Mike’s Framing Studio. He explained: “The painting had needed some restoration but was generally in good condition considering it was 127 years old. Unfortunately, the frame had previously been painted and then stripped and was in a very poor state. I recommended that the painting be refinished and chose an ornate gold leaf moulding from Arqadia which I thought really did justice to the artwork. Arthur Wasse was an English artist who was born in Manchester in 1854 and spent much of his adult life in Germany. The painting, which was commissioned by the College, depicts the life of girls and women known as the Pit Brow Lasses, working in dangerous tasks above the working pits in Lancashire.

The painting enjoyed international recognition after being exhibited in Paris and Chicago in the 1920s and 30s and in more recent years, renewed interest was sparked after its appearance on the BBC’s Antiques Roadshow. It now takes pride of place in the conference room at Wigan & Leigh College.

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Did you know…?

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As the winner of Arqadia’s 2013 Best of British Photographic competition, professional photographer Oliver Dixon has already proven his credentials as having a real eye for a striking composition. Here we meet the man behind the lens and discover how his early exposure to the tools of his trade has helped him develop his passion into a successful career.

A Developing Talent

Son of Fine Art Trade Guild Commended Framer, Ian Dixon, and artist mother, Vivienne Dixon, Oliver grew up surrounded by art. Having been around cameras since his childhood and encouraged in his hobby by his parents, Oliver knew from an early age that photography was his vocation. And it was his father he turned to for career advice as a teenager.

“I was studying for a Computer Science degree at university and passed my first year with flying colours,” Oliver recalls. “But, when the university removed the photography module from the course, I faced a difficult decision. When you know you’re not doing what will ultimately make you happy, you have to make a choice, and my instincts told me to move on.

“Luckily for me, as my dad was so active within the Guild it meant that he had a really extensive network of contacts from across the art world. He soon managed to convince one of his photographer friends to let me carry his bags and I grabbed the chance with both hands.

“This opportunity at the start of my career has really stood me in good stead for the future. It allowed me to gain some invaluable experience in how to work with people and get the best from my camera.”

Alongside this experience, Oliver took some time to complete a summer school course in photography and started to work on his portfolio.

In the few years since, Oliver, now aged 25, has already come a long way from those humble beginnings, including being a finalist of The Times Young Photographer of the Year 2012. Working as a professional photographer in Fetcham in Surrey, he has managed to build a reputation as a Press, PR and Corporate photographer regularly working alongside a company called Imagewise. He also shoots a lot of weddings and events for friends and family.

“I find it exciting to be able to undertake such a variety of work and it’s really led to some amazing opportunities. For example, I shot the recent Parliamentary Pancake Race in Victoria Gardens, London and also photographed the Queen’s official visit to the View from The Shard last November.

“I am lucky enough to be able to make my living doing something I love, but I do think it’s important to test my skills outside of that as it will only strengthen my abilities.”

Just as when he was a boy, Oliver’s camera is still a constant companion to him. Today he can usually be found with his Canon 5D Mark3 within easy reach, both at work and in his free time. Outside of work he exercises his creativity experimenting with techniques and finding inspiration in subjects as diverse as sport, landscapes and architecture.

The motivation for the photograph that claimed Oliver the 2013 Arqadia Photographic Prize came whilst he was shooting in London on Valentine’s Day last year. The striking image, which showcases one of the capital’s most iconic scenes, was captured by Oliver as he experimented with exposures.

“Many people believe that the strong colours in the image are a result of editing, but it was, in fact, just how the photograph came out. I’ve taken many images from that location, and I discovered that, by adjusting the shutter speed, London buses create a very captivating light display if photographed at a low speed. I set the aperture at F8 with an exposure of 2.5 seconds and then had to wait patiently for buses to pass.

“If you look closely at the picture you can see where the headlights and information displays on the bus are, but the overall effect is one of light and movement, which I feel shows London at its vibrant best. I’ve been delighted by how well the image has been received - it’s always great to receive the recognition, particularly when it is not part of a paid commission.

“It’s also been particularly nice to be able to give something back to Dad. He often frames my prints for me, either for his gallery or for our homes. As a six-time national award-winning framer I know my photography is in good hands. And equally, he can now be proud that I’m an award-winner too. It’s fantastic to have that support, and I will always be grateful for how he helped to shape my career.”

To see more of Oliver’s work see www.olliedixon.com
Three-dimensional objects come in all shapes and sizes. Each item requires a unique framing solution to ensure it remains undamaged and is firmly secured.

Use of the correct framing materials is important to achieve a quality finish and creative mounting can also be employed to showcase the artefact.

Here Mal Reynolds GCF Adv. of Harlequin Frames takes you step by step through the process of framing a Clarice Cliff style ceramic bowl. In addition to offering his handy tips to ensure a perfect box frame, he’ll demonstrate some clever finishing touches to inspire you to upsell and wow your customers with a creative framing solution to display their own artefacts.

Here are some hints and tips on how you can make it work for your customers.

- With eight profiles, including a float, Tate can be used as a classic stand-alone frame or stacked combinations.
- The cool Silver finish will complement modern abstract pieces or artworks with paler tones while providing a stark contrast to darker images.
- The Burnished Black finish will transform a piece of art into a bold striking statement.
- The cool Silver finish is both simple and sophisticated. It perfectly accoutres modern or classical artwork without distracting from subdued tones or simple compositions.

Did you know..?

The Tate Modern has 9 passenger lifts, of which only 4 are for public use.
**Top Tips**

Always inspect the condition of the item thoroughly with the customer present. If it is a valuable item, ask them to sign written inspection notes. Make a careful note of any damage. Ceramics, for example, may be chipped or cracked.

When using FrameBox®, always construct the box before cutting the moulding.

Carefully consider the type of glass; clarity is important to allow the viewer to get 'up close and personal' to enjoy the framed object to the full.

Three-dimensional objects provide a great opportunity for you to demonstrate your creativity in order to showcase the artefact.

Consider layering mountboards in colours that complement the object you’re framing. I make all my own spacers; by doing so, one can create an eye-catchign design, ensuring compatibility in colour within the box frame.

You can save money by using offcuts of foam and mountboard.

Use a window mount to conceal the sides of the spacers in a box frame and also to provide that added value that is a cut above the rest. For a professional touch, paint the tape on the sides of a deep box frame to match the moulding, as the sides can be seen when it is hung on the wall.

**Materials used:**
- Plastazote® - BLPLAB0003
- Evacon-R™ - SUEVAR0002
- Mountboard - 8065,8682,8686
- Foamboard - 999000613
- Moulding - Malta 342605
- Tape - 999000026
- Framebox - 206/207/208400000

**Balloon:**
- Foamboard - cut to size.
- Mountboard - cut to size.
- Plastazote® - BLPLAB0003
- Evacon-R™ - SUEVAR0002
- Moulding - Malta 342605
- Tape - 999000026
- Framebox - 206/207/208400000

**Machine:**
- Plastic injection moulding for frames.
- Laser cutting for mountboards.
- CNC routing for expert finishes.

**Handmade:**
- Personalised sign-making for makers.
- Bespoke frames for collectors.
- Wooden bases for displays.

**Creative Thinking:**
- ‘Multipoints’ to attach mouldings, inserting with a slight upward angle to ensure a firm fixing into the wood.

**Sealing:**
- Use framers’ ‘multipoints’ to attach mouldings, inserting with a slight upward angle to ensure a firm fixing into the wood.
- Tape the back of the frame, using gummed paper tape ‘licky sticky’ rather than self-adhesive tape as you can slide it into position more easily.

**Installation:**
- Paint the tape on the box sides which can be seen when the item is hung on a wall.
- Paint the tape on the box sides which can be seen when the item is hung on a wall.
The Military Cross (MC) was awarded to 2nd Lieutenant Cameron Holmes McIntosh in 1917. The King has been graciously pleased to award the Military Cross in recognition of conspicuous gallantry and devotion to duty in the Field. He led four parties to search for an officer and a man, and was out for four hours under heavy fire. Later, he carried out a daring reconnaissance and obtained most valuable information.

Framing items of historical significance requires particular care and skill. Such artefacts may have considerable sentimental and monetary value. You may have to dismantle an old frame. Conservation framing materials and techniques should be used and you may need to involve a specialist conservator.

As part of the international Larson Juhl brand, Arqadia has the widest collection of home-mouldings to their customers are buying. It’s great for framers to upsell and thereby increase revenue and profits. Because of our position within this global network, we are able to provide our customer base with a much greater level of service and growing portfolio of high-quality products to suit. It makes us much easier for our customers to remain creative themselves and, in turn, sell their services and skills on, thus boosting their own framing businesses.

Larson Family Jewels

“We’re all used to eating dishes every day from all around the world, taking the best of British fare and enhancing our diet with international flavours and cuisine. In this way, we’re continuing to deliver quality products and service for which we’re renowned, while also cherry-picking the best that Europe has to offer, tapping into the continental reputation for design excellence and ensuring that the latest international trends are brought to the UK first by us.”

Did you know...?

The oldest known fired ceramics date from the Prehistoric period some 27,000 years ago. The oldest known fired ceramics date from the Paleolithic period some 27,000 years ago.
Going For Gold

The ability to adapt your services to meet changing customer demand and capitalise on new business opportunities can be imperative in order grow your share of the market. Here, Derek Poulston of One Vision Imaging Ltd, explains how the company took advantage of a sporting chance by diversifying, leading them on the road to a golden business opportunity.

The story of professional photography and printing laboratory One Vision Imaging is a prime example of how building on existing experience and contacts can lead to exciting, new enterprises. The business has been one of the UK’s leading suppliers to professional photographers for over 40 years, and has established a strong reputation for delivering quality products such as large acrylic prints, artwork and advertisements for a host of retailers, hotels and pub chains.

It was growing customer demand which drove the decision to launch a sister business providing more specialist services five years ago.

“We had started to develop strong relationships within the sporting world and were receiving enquiries from some very prestigious quarters,” Derek explains. “Arena Imaging was launched as soon as possible to enable us to tackle these opportunities in the dedicated manner that they demanded. It gave us a unique identity, allowing us to start marketing ourselves less as a one-stop-shop and more as the specialist go-to provider for sporting memorabilia.”

Arena Imaging quickly secured a lucrative licence with UEFA to create exclusive, panoramic images during both the Europa and Champions League finals. Panoramic photographs taken of the grounds during the match would then be artworked with the final scores, logos and supplementary photography by Arena Imaging’s in-house reprographics team, before being sold back en masse to the retail locations at the winning clubs.

“These images provide customers with the opportunity to purchase real collectors’ pieces almost as soon as their team secures a victory,” adds Derek. “By providing this service, we are offering clubs the ability to capitalise on their successes by selling quality, UEFA-approved products, meeting a very prevalent market demand.”

The success of this provision has resulted in further contracts being secured to provide similar services to both the German Bundesliga and a number of Premier League clubs. Arena Imaging also provides quality framed shirts, match programmes and a host of other memorabilia to meet the demands of collectors and fans.

“There is still an element of creativity to everything we produce. The business is set up to ensure these orders can be handled in a bespoke fashion; if we need to create something specific, such as mouldings or mountboards to match club colours, we can. It doesn’t always have to be classic blacks and silvers.”

It was Arena Imaging’s ability to meet specialist briefs, which played a pivotal role in the business securing a role supplying the London Organising Committee of the Olympic and Paralympic Games (LOCOG) during the London 2012 Games. Having been approached by Innovation Sports Ltd, providers of official memorabilia for the games, Arena Imaging worked with them to design concept pieces, which could be created to celebrate gold medalists within Team GB.

“Our remit was to provide the UK’s retailers with quality framed ‘official’ products. We worked with LOCOG and Innovative Sports to design individual pieces honouring all of Team GB’s heroes as and when the medals were won. We were also given unprecedented access to frame items such as Olympic torches, jerseys and kit worn by the team, costumes from the opening ceremony and even a javelin signed by Jessica Ennis.

“It was a phenomenal project and we have learned so much from the experience. Blood, sweat and, admittedly, a few tears were shed throughout the process. However, we also gained a huge amount of pride in our staff and production capabilities in return.”

“At present, football continues to offer us the largest commercial gains, but we definitely see scope to expand into rugby, Formula One and ice hockey too. As long as there is still appetite to celebrate sport, there will be a place for the products we offer. It is this ever-growing opportunity which will drive us to develop and evolve our services even further in the future.”

Did you know..?

The last Olympic gold medals that were made entirely out of gold were awarded in 1912.

The Winter Olympics in Sochi, Russia, also secured the contract for providing framed memorabilia of Russia’s Winter Olympians and magnificent venues. It was another huge win for us; one that really does show once again just how much of a gap in the market there was for our kind of specialist sports services.

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Although the experience of purchasing art should always remain a rich one, the price tags involved should be attainable for all, believes Peter Goodwin of Gallery One. Here he explains how taking a fresh, unconventional approach to the world of art galleries can help to create a booming business.

The world of fine art can be a very exclusive club to which many people will never have the opportunity to join. But does affluence really play a part in how art is enjoyed? Peter Goodwin, global operations director of Gallery One, certainly thinks not.

“The joy you feel when you’re moved by a piece of art is quite special. But it’s not something you only experience when buying a big-ticket item, and nor should it be:” he states firmly. “Everyone should be able to appreciate art in their own way. That enjoyment doesn’t have to come from spending a lot of money, but from feeling you have had a fantastic experience that you can re-live again and again, every time you look at the item you’ve just purchased.”

Peter is clearly passionate about art. And the same is true about everyone who works at Gallery One – the global gallery group launched nine years ago in Dubai by designer and branding expert Gregg Sedgwick and his partner Jane. The ethos of the company is to ‘democratise art’ by creating accessible gallery spaces for all.

Gregg was not a retail expert,” Peter adds. “But he understood that galleries often have reputations for not offering great consumer experiences. They can be austere and intimidating, exclusive and excluding. He wanted to turn that on its head and make Gallery One friendly and welcoming.”

It’s clearly a concept which strikes a chord with customers. Today’s consumers are familiar with a wide variety of buying experiences and best practice from a variety of sources, both online and in brick-and-mortar stores. Businesses have to work hard to meet and exceed their expectations by creating a great customer experience, and those that do can reap the rewards. Research has proven that happy customers linger longer, visit more frequently, spend more and recommend brands to their family and friends.

“We offer a branded experience which is consistent, familiar and friendly whichever part of the world you are in,” says Peter. “We’re a high street brand and that’s what we want to be. And we haven’t had to compromise to become this. All our customers can be assured that they are buying quality products by incredibly talented artists and getting a high-end service, no matter how much they are spending. Everything is designed to boost the customer experience and make them feel special. So it’s really no surprise that we are out-performing many traditional gallery formats.”

Gallery One soon expanded from its initial 350 square foot space in Dubai to 10 retail stores across the Middle East and into Europe. It aims to build on this success with ambitious plans to expand to 100 retail stores in three continents by 2018.

Peter compares Gallery One to the shop at the Tate Modern – championing the accessible side of contemporary art with collections of products that people can acquire without major financial outlay. “It’s a way of bringing people in,” he explains. “Offering small items at affordable prices allows people to take their first tentative steps into the art world. That’s why we created our Small Things range, a collection of uniquely creative gifts designed exclusively by our Gallery One Studios. Often we find that once people have taken those first steps, they come back because they have felt welcomed and informed about their choices, perhaps aspiring for something bigger or something to complement their original purchase.

“Our customers aren’t scared to come in, to talk to us, and more importantly they are not afraid of the art. Everyone is treated the same whether they are spending hundreds of pounds or just a couple. Those on the lower end of that scale get engaged with the art, and may end up becoming bigger spenders because you have opened their eyes to the possibilities.”

Peter’s business tips

While not all small business owners are in a position to embark on international expansion, there are a number of lessons that can be learned not only from Gallery One’s approach but also by seeking inspiration outside the sector.

Keep your eyes open. Business owners are consumers too and you can find inspiration to improve your own operations from a wide variety of sources – while shopping, eating out, browsing magazines... Always be on the look out to cherry pick the best examples of great customer service, welcoming store layouts and enticing promotions.

Think like a retailer. Show off the full breadth of your offering, including items both large and small. Customers will not feel scared if they want to ask for smaller items and will also be tempted to go on to buy more expensive pieces.

“I knew what I liked.” Customers often fall in love with their favourites and come back to make bigger purchases by the same person. Keep comprehensive collection of artists offering a range of different products. Many artists produce greeting cards which can be a great entry level item to entice customers into your store.

Be a stickler for high standards. Quality in terms of both product offering and customer service will bring people back. First impressions are everything to a new customer and a good experience will result in repeat business and word of mouth recommendations.
Q: We have a very heavy piece of Indian banded and padded embroidery to frame measuring 1220mm x 1220mm. It has a mesh attached at the back which extends 2.3” beyond the edges and is only connected to the embroidery’s back edge. Our first thoughts are to attach it in thick MDF by stapling the mesh around the MDF and then simply framing it (no glass has been requested by the client). Are there better ways to do this and how can we avoid it balking out from the frame?

Kieran from Clacton Picture Framing

A: Although the embroidery will be open to atmospheric pollutants and conservation framing isn’t the customer’s priority, you might consider covering the MDF with conservation backing board of at least 110micron to limit the effect of any acids leaching from the MDF. In this case, stapling might be acceptable but ensure they are inserted at a 45 degree angle in the same way that you would stretch a canvas onto stretcher bars. Ensure the material is strong enough and will not tear.

I would insert a number of small stitches - maybe 150-200mm apart - through the backing fabric and the embroidery to support it and stop it falling forward. From your description, the embroidery is sufficiently thick for you to hide the stitches.

The results: After a bit of thought, Kieran decided to use heavy-duty stretcher bars and mouldings. He comments that it was like framing a large canvas but with the added challenge of heavy padding.

Q: I have a collection of old paper maps, approximately A3 in size, showcasing the London Underground. While I plan to get some framed for display, there are some duplicates which I would like to safely store away. Ideally, I would not like to roll these maps as I am concerned about damaging them, so would appreciate some advice regarding storage to prevent any further deterioration.

Anon

A: For the duplicates I recommend individually storing them in crystal clear inert Melinex® or Timecare® Crysta-type 2 polyester pockets or album pages. If the maps do not contain information on both sides, support them on a thick acid-free paper or card before insertion. These can then be stored in an acid-free box to give further protection. Choose pockets bigger than the material being inserted to avoid damage. Pockets are available in a variety of styles and can be sealed on three sides or two sides to form an ‘L’ type enclosure for easier insertion of delicate or lightweight items.

Examples of suitable polyester pockets can be found in the Conservation By Design (CXD) catalogue, along with a selection of (acid-free) Library RingBinder Boxes, and P-box Storage Systems, which were originally developed for photographic materials. Acid-free folders or portfolios are also available to you if you prefer not to store the items in polyester.

Mal Reynolds
Harlequin Framing

Stuart Welch
Founder of CXD

Did you know?

The first day of spring is called the vernal equinox.

Dates for your diary

Nottingham Contemporary
Somewhat Abstract. Selections from the Arts Council Collection
12 April 2014 - 29 June 2014
Founded in 1946, the Arts Council Collection is now the world’s largest national loan collection of modern and contemporary British art. The common thread in this selection, made by Director Alex Farquharson, is the abstract. The exhibition abounds with non-aesthetic ideas and allusions to nature, to social systems, to history, to existential questions, to gender politics and to architecture and technology.

Manchester Art Gallery
Ossie Clark: A British fashion genius, 1967 - 1977
Until 29 June 2014
A retrospective for one of the most influential British designers of the late 1960s and 1970s. Renowned for his fluid lines and unpretentious use of fabric, Ossie Clark also used the creative and cutting-edge prints of his wife, Celia Birtwell. The Gallery will showcase 25 outfits from the height of his career.

The Walker Gallery, Liverpool
The Vanity of Small Differences
17 May 2014 - 10 August 2014
Grayson Perry’s celebrated series of six tapestries will go on display to coincide with Liverpool Biennial 2014. Made during filming the BAFTA award-winning Channel 4 series All In the Best Possible Taste with Grayson Perry, they explore taste, class, aspiration and identity in a British context.

The Wallace Collection, Westminster
Great Gallery Refurbishment
9 May 2014 - 25 August 2014
The Wallace Collection’s Great Gallery, one of the world’s greatest Old Master picture galleries, has been undergoing an extensive refurbishment programme and will re-open to the public on 19 September 2014. Between 9 May and 25 August 2014, some of the most celebrated works - including paintings by Poussin, Van Dyck, Velázquez, Domenichino and Frans Hals - will be on display in the exhibition galleries on the lower ground floor.

Modern Art Oxford
Sean Lynch: A Blow by Blow Account of Stone Carving in Oxford
12 April 2014 – 8 June 2014
Through his projects, artist Sean Lynch develops representations of idiomatic moments from the past, which have left a narrative trail. In A Blow by Blow Account of Stone Carving in Oxford Lynch explores the work of 19th century stone carvers, John and James O'Shea, whose naturalistic renditions of animals and plants are still visible in locations in Oxford and Dublin.

HATON Gallery, University of Newcastle
Marilyn Monroe: A British Love Affair
Until 17 May 2014
Photographs and magazine covers from 1947 to 1962 celebrate the transformation of the world's most popular pin-up into an acclaimed actress, highlighting the British photographers and personalities who worked with her. This exhibition showcases photographs from the National Portrait Gallery, including Antony Beauchamp’s poses of Monroe taken in 1953 wearing a yellow bikini and Baroni’s portraits of Monroe bathed in Californian sunlight taken in 1954. Cecil Beaton’s 1956 photographs taken in his Ambassador Hotel suite in New York include Monroe’s favourite image of herself, clutching a rose.

The Fine Art Trade Guild’s FATG Making Pictures event for the second year running. Artists, framers and the wider art community are invited to a series of presentations and exhibits aimed at showcasing business and framing advice along with the latest products and equipment on the market. Included in the evening’s programme will be a talk from master framer Mal Reynolds about conservation framing, demonstrations in creative mount cutting by Peter Cleavelly, and a closer look at pricing software with Mark Wilson from Framiac.

Arqadia, Bedford
10 July 2014, 6-9pm
FATG Making Pictures

Experts in the fields of conservation materials, PR and social media, and payment methods will also be on hand for the duration of the evening to offer any guidance, and Andy Cole from Arqadia will be in attendance to help with any website queries.

Visitors will also have the chance to visit our own extensive showrooms to view our full range of mouldings, mountboards and framing sundries.

To book tickets to Making Pictures please contact kasia@fineart.co.uk
From mouldings to mountboard, frames to glass (and everything in-between). Whatever you’re looking for, Arqadia gives you plenty of options.
Visit arqadia.co.uk to view our range.

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