

4walls

#24

TRUE TO LIFE ART

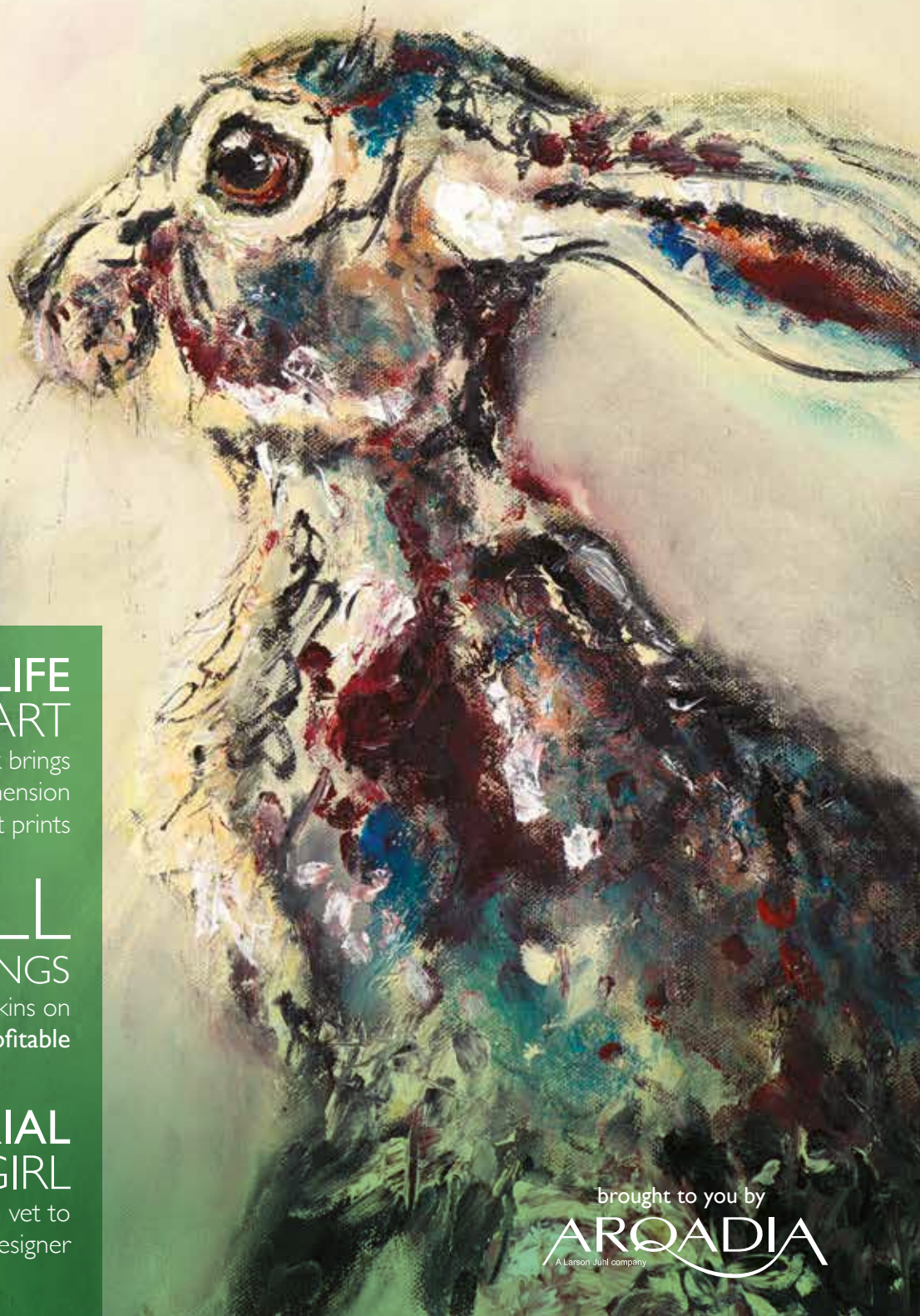
How Len Brook brings
another dimension
to art prints

WALL GROUPINGS

Tips from Greg Perkins on
making this stylish trend profitable

MATERIAL GIRL

Mairi Helena: From vet to
photographer and textile designer



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4walls

SPRING IS IN THE AIR!

Welcome to issue 24 of 4walls magazine – your guide to the latest news and views, with expert advice to help boost your framing business.

In this issue, we speak to Len Brook whose unique 3D reproduction technique shows artists' work in their true light, textures and all.

Our Ask the Experts panel is here to help you solve your real-life framing conundrums - in this issue we cover how to frame a small dagger. Do keep sharing your framing queries with us and we will endeavour to feature them in the magazine.

Lyn's Masterclass takes us through value added techniques that involve minimal cost. She uses a beautiful 1920s Art Deco watercolour to demonstrate her methods.

Framing expert Greg Perkins shares his advice on how wall groupings can be both stylish and profitable for framers. We also have useful tips on both mountboard and social media to help with your day to day business.

We hope you enjoy your read! As ever, we love to hear your feedback so if you have any comments or a story for 4Walls, do let us know.

Pauline

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[LOOKOUT]

by Genny Goodman



4Walls by Arqadia



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[NEW PRODUCT ADVICE]

NEW ARQADIA SPRING RANGES

At Arqadia, our product development programme is dedicated to providing customers with beautiful designs and a wide range of quality mouldings.

As part of this commitment we have launched three exciting and versatile new ranges in our spring collection.

Provence

This new range offers a classic scoop profile that works well for all types of artwork. The foil finished mouldings come in five metallic tones; grey/silver, anthracite/silver, white/silver, silver and gold. Available in three sizes – 44mm, 70mm and 105mm – the collection is FSC accredited and will give a stylish finish to a variety of framing projects.

Provence is priced from **£3.99 per metre** and available in single length or via our chop service.

Beechwood

With natural woods being more popular than ever, the Beechwood range combines this trend with the addition of gold and silver foil finishes that make for an interesting and versatile collection. Beechwood is available in four profiles and two colour variations; natural/gold, natural/silver. Two float profiles are included which makes for an exciting addition to our float selection. The flat profiles feature a natural beech back for a classic look.

Prices for Beechwood start from **£1.99 per metre**.

Mosaic

A distinctive and exciting design comes in the shape of our new Mosaic range. 85mm in width, the collection is available in six shimmering colours; black, white, pewter, champagne and two silver shades, and is perfect for framing mirrors.

Mosaic is priced at **£4.99 per metre** and is available in single length or via our chop service.



Provence



Beechwood



Mosaic

CHELSEA, SPURS AND FULHAM TRIUMPH AT LONDON FOOTBALL AWARDS



In its third year, the London Football Awards, sponsored by Toscafund, raised more than £200,000 for Willow, a national charity providing uplifting and unforgettable Special Days for seriously ill 16-40 year olds.

Announced on the night, was Frank Lampard as the winner of Outstanding Contribution to London Football (sponsored by GM Real Estate), who accepted the trophy from former England manager, Roy Hodgson.

Along with Lampard, other nominees and winners attended the 2017 ceremony, including: Dele Alli, Hugo Lloris, Eni Aluko, N'Golo Kante, Antonio Conte, Neal Ardley, Neil Harris, Jordan Archer, Tom Cairney, Ryan Sessegnon and Alex Smithies.

Nominees and winners of the awards were selected by an expert judging panel from the worlds of football and media, from former players to major footballing bodies, and sports media, including Sky Sports, BBC, The Telegraph, Evening Standard and talkSPORT.

Vital funds were raised at the event through a raffle and auction with items donated by a number of football legends, including signed shirts by Ian Wright, Dele Ali and Pele, which were beautifully framed by Arqadia.

For more information visit: www.londonfootballawards.org or to find out more about Willow visit: www.willowfoundation.org.uk



Football heavyweights Frank Lampard, N'Golo Kante, Antonio Conte, Dele Alli and Hugo Lloris were amongst those to have won trophies alongside Tom Cairney and unsung heroes from Fulham at the 2017 London Football Awards.

Seven of the eight award winners accepted their trophies in person. The prestigious awards ceremony was hosted by BBC presenter Gary Lineker OBE at Battersea Evolution on March 2, 2017.



BUILDING KIPSAMOITE PRIMARY SCHOOL IN KENYA



DUNCAN MCDONALD IS USUALLY KEPT BUSY RUNNING HIS SUCCESSFUL FRAMING BUSINESSES, SUNFLOWER FRAMING AND DIY FRAMING, BUT OVER THE LAST FEW MONTHS HIS TIME HAS ALSO BEEN SPENT ON A PROJECT A VERY LONG WAY FROM HOME: HELPING TO REFURBISH A RUN-DOWN SCHOOL IN THE NANDI PROVINCE, KENYA.

HIS DREAM OF BEING ABLE TO HELP MAKE THE LIVES OF A FEW CHILDREN IN A SMALL VILLAGE IN AFRICA JUST A BIT MORE BEARABLE HAS NOW STARTED TO BECOME A REALITY WITH THE FIRST PHASE OF THE PROJECT GETTING UNDERWAY AT THE START OF THE YEAR AND THEN COMPLETING IN MARCH.

Duncan's story began five years ago on a family holiday to Mombasa. "We stayed at the very best hotel and ate the best food but I wanted to show my two sons what the real Africa looked like. I asked a security guard, called Vincent, at the hotel if we could visit his home and he kindly agreed. You can imagine the look of horror on my sons' faces when they saw the conditions the family were living in. A 10-foot square room with nothing except a two-seater chair, a bed roll for the floor, two suitcases for all their clothes and a small gas burner for cooking on", explains Duncan.

He continues, "To cut a long story short I arranged to sponsor Vincent and Caroline's first son through school, and then later their daughter too. Five years on and my partner Petra and I are still in contact and even visited the family in October last year, spending a week with them in a mud hut that is their family home in Kipsamoite, in Nandi Province."

After seeing an opportunity where he could make a real difference, Duncan then agreed to set up a charitable fund to raise £2,760 to help fund the building of two classrooms at the Kipsamoite Primary School. Villagers had started the project at the school, which was totally dilapidated, a few years ago but soon had to abandon activity after they ran out of money.

Fortunately, with the help of Duncan and his fundraising efforts the project is now back on track. Vincent's family are running the project to ensure each stage is completed to plan and in February the first tranche of money was released which allowed the materials to be bought.

"It was a tremendous day for all concerned and the whole village got involved. Trees were selected from the forest to be used for the roof. Then the whole school walked en masse the two miles to the timber yard to collect the wood and brought it back to the village," commented Duncan. "The look of excitement and determination on the children's faces was almost payback enough!" he continued.

The project moved quickly and the roof was soon put on, allowing the team to get the walls plastered. The two new classrooms were completed by the end of March and the children and teachers have been excitedly settling into their new surroundings. Desks and chairs were being built by a local carpenter to furnish the rooms.

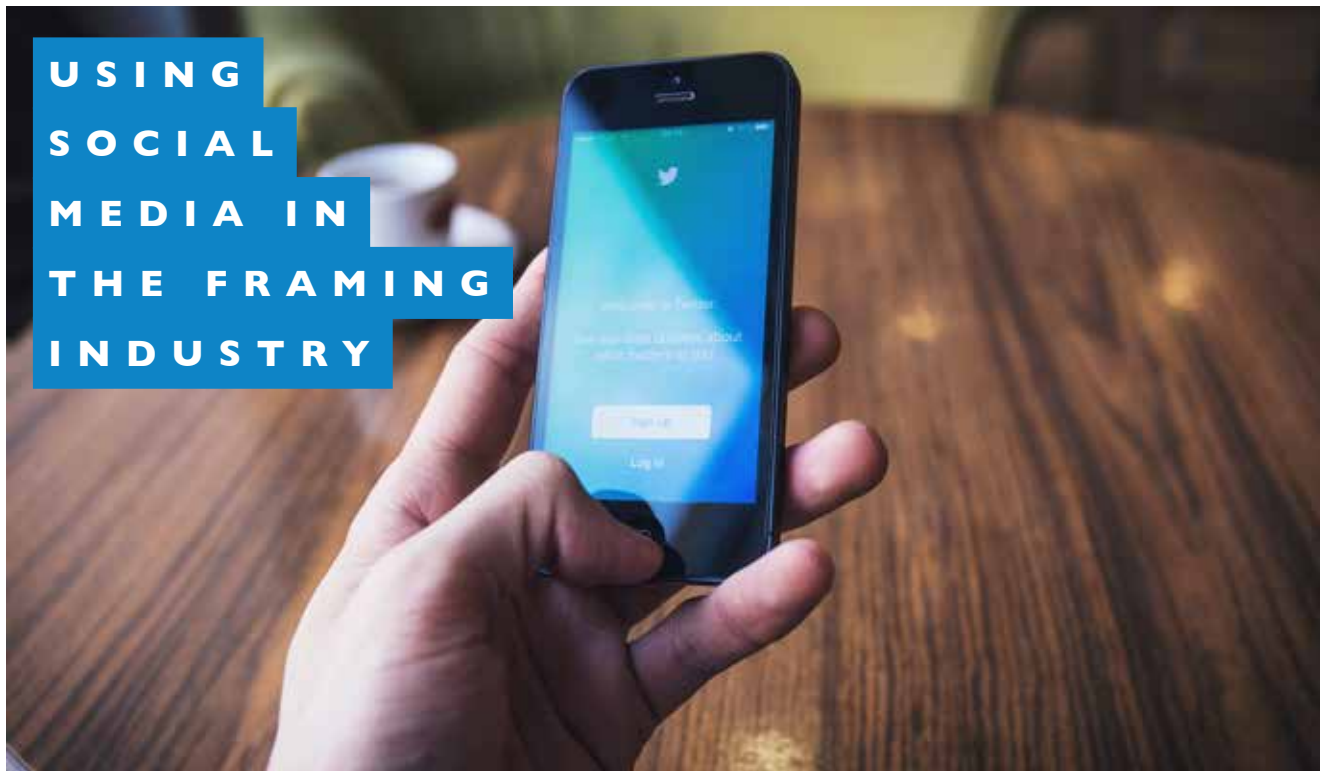
Even though the first phase of the project is complete there is still plenty more to be done. Duncan's fundraising efforts surpassed the initial target, but he is keen to continue raising money. "There is still lots more to do, such as fitting out the classrooms with new desks and blackboards for example", explains Duncan. The school also has no water so his plan is to raise the £700 it will cost to dig a well with a pump. "The school currently has a donkey to help do the 1.5-mile trek to the local river to collect it!", says Duncan.

Duncan praised the hard work of the whole team and their determination to make it a success. He said, "The villagers and I are all so grateful to everyone who donated to this amazing project. It has meant so much to all involved and particularly the youngsters in the village who are now able to get the education they deserve."

Ultimately Duncan aims to raise around £30,000 to build ten more classrooms, dig a well for fresh water, install a toilet block and hygiene program, build a new kitchen to help support a school dinner scheme and introduce a child sponsor program, to provide school fees and uniforms for the most disadvantaged children.

To find out more about the Nandi School project visit www.facebook.com/buildaschoolkenya/ or to donate go to Duncan's fundraising page www.justgiving.com/crowdfunding/nandi-school-project





As social media continues its expansion into yet more areas of our lives, we give framers some pointers as to how you can make it work for your business.

Tip 1 CHOOSE THE CHANNEL THAT'S RIGHT FOR YOU

Of all the major platforms, Facebook is the most popular for framers. It's easy to use and allows you to combine photos and text in a single post. Facebook is also the most popular platform amongst the majority of framing customers. Instagram is growing and its reliance on images makes it a good fit for framers; some framing businesses use Twitter but it's not yet widespread across the industry. The golden rule is, find out what your customers are using and use it too.

Tip 2 POST REGULARLY, POST WELL

Try to post at least three to four times a week. A Facebook page that's kept up to date with new content suggests a business that's busy and popular. Think carefully about what you post: you are working in a visual industry so it should be straightforward to keep up a regular supply of great images. Make sure your photography is up to scratch and remember to credit the artist whose work you're featuring.

Tip 3 BE RESPONSIVE

Many customers will use your social channels to ask you direct questions. Try to answer these as quickly as possible and certainly within a day. A response needn't be long but a quick, friendly answer to an enquiry will always be appreciated and is likely to lead to sales. You should also reply to comments left on your Facebook page; do so with professionalism, personality and friendliness and you'll get a lovely response from customers.

Tip 4 SPEND A LITTLE; GAIN A LOT

Advertising on social media needn't be expensive but you'll find that it will help your posts reach a far wider audience than they otherwise would; as little as £20 a week can make a big difference. All the main platforms have videos about how to promote your posts on their site; take some time to watch these before spending anything.

Tip 5 BE EXCLUSIVE

Use your social media channels to give exclusive offers to your customers. A limited time 10% discount voucher, for example, can drive people to your site and then to your business. Other ideas include simple video content, maybe you giving a tour of your workshop or speaking directly to your customers, and marking significant days of the year with appropriate offers. How about a special "Graduation Voucher" that you promote on Facebook around June time that gives a discount on certificate framing?



CASE STUDY



JON AT OTTERS POOL STUDIOS, GUILDFORD

Social media brings two main benefits to our business. Firstly, it generates business by giving people ideas. After framing our very first ceramic poppy from the Tower of London, I posted a photo on all of our social media channels. The phone rang non-stop that afternoon as people didn't even realise they could do this with theirs. The other benefit is to give confidence. When people are looking for a framer and search the internet, finding our website alone does not necessarily make them pick up the phone. But prominent social media links to multiple channels will encourage the viewer to take a look beyond the website, where they then find photos, likes, comments, and reviews that help to give them the confidence to use us.

Like anything, do not do social media half-heartedly, and be professional. Your social media profile is an extension of your business and should strengthen your brand. If you are going to create a Facebook page, add a picture of your dog as a profile picture, post badly taken photos of the odd frame every now and then, but happily comment on last night's football match, then you'd be better off not doing it. Do it properly – get help if required, define your strategy and stick to it.

CASE STUDY

SAM AT RUISLIP FRAMEWORKS, MIDDLESEX

We don't advertise a great deal, and rely on word of mouth. These days, people tweet or post more often than they speak to each other, so it is logical to be visible on these platforms. We can also generate threads of our own, speaking directly to our customers. We hope to certainly maintain levels of trade, and by targeted local posts, perhaps increase trade in certain areas. As we become more proficient in using social media, we will start using targeted advertising to generate specific trade. Having a strong internet presence is vital, even if you do not have a direct sales platform online, it generates a significantly higher number of enquiries.

CASE STUDY



JO AT THE FRAMING LOT, DAWLISH DEVON

What it really means is affordable advertising for your business that can be seen by anyone – not just someone who reads a particular magazine or paper you've advertised in that week, or listens to a radio show at the point your advert is playing – social media enables you to post information, photos of projects and highlight your USP to the wider world at relatively low cost to your business.



PARTNERSHIP WITH LOCAL FRAMER LEADS TO EXCITING NEW WORK FROM SCOTTISH ARTIST



INSPIRED BY A PASSION FOR THE COLOURS OF THE SCOTTISH COUNTRYSIDE, ARTIST MAIRI HELENA IS BUILDING A SUCCESSFUL CAREER CREATING BEAUTIFUL DESIGNS, INCLUDING AN INNOVATIVE APPROACH TO THE FRAMING OF HER PHOTOGRAPHY.

Mairi Helena never planned to be a professional photographer. Or a designer. Or any of the other creative roles she's combined to build a thriving Scottish business. Despite a lifelong passion for art and coming from a family of artist and sculptors Mairi was determined from a young age to become a vet. After many years hard work she achieved her ambition and, even now, she still does locum work, but maybe the purple wellies that she wore as a student hinted at something a little different from her veterinary colleagues.

Mairi draws inspiration for her work from the Scottish countryside with its unmatched palette of purples, greens and reds. She's particularly drawn to the west coast of Scotland,

a place that Mairi uses as "my way of escaping". This passion for the natural world, along with a lifelong love of colour, have combined to give Mairi's work a richness and depth that has made it very popular indeed.

However, like any artist worth their salt, Mairi is always looking to evolve her work into ever-more interesting and original areas. Several years ago, this desire led to becoming "hooked" on finding new ways of combining texture and colour in her work. As Mairi explains, "I was searching for a way in which two of my passions, my photographs and my textile designs, could work together".



Through a mutual friend, Mairi was introduced to Joe Nicholson from Foursticks Framing in nearby Auchtermuchty who brought his experience and expert eye to this framing challenge. “Joe gave me the confidence to experiment”, says Mairi, “He wanted to find what would work best for my photographs. It was a very positive and productive working relationship”.

The result of their collaboration was a process that replaced traditional framer’s mountboard with Mairi’s original textiles. “The challenge is ensuring that everything is done to perfection”, Mairi explains, “Properly stretching the fabric, cutting everything neatly and securely attaching the image, all these elements took time to reach the standard with which Joe and I were happy”.

Once the process was in place, Mairi was very happy indeed with the results. One of Joe’s suggestions that was particularly successful was to use an open frame, free of glass; a decision that gives Mairi’s passion for colour to shine out unimpeded.

“I think the fabric makes the whole piece appear more tactile”, says Mairi. “It’s not quite three-dimensional but I like the way the pattern in the fabric stands out. I also think the fabric intensifies the image that it surrounds. Your eye is drawn to colours that you wouldn’t ordinarily see and it’s like each element brings more depth to the other; it’s like they are in conversation”.

When the frames were first shown to the public at Fife’s Pittenweem Arts Festival 2014, they were an instant hit. “I think people were surprised”, says Mairi, “but I received a lot of positive comments. People liked the designs because they were different and this made me happy because I’ve always enjoyed following my own instincts in my work. For me, different is good”.

Mairi also began taking orders for original designs which, again, proved very popular. “I received a lot of orders for pictures of pets, which was a good fit for me given my background as a vet”, explains Mairi. “My customers enjoyed the flexibility that the fabric mounting gave them. Whereas normally you’d just put a photograph in a frame, my pictures gave the opportunity for a discussion about which colours would work well together and about which fabric would best show off their pet in all its glory.”

Another popular subject for Mairi’s fabric mounting process was the thistle that, in combination with a tweed mounting, created a piece of art that both celebrated the plant itself as well as its status as a national emblem.

Since the initial success of her fabric-mounted photographs, Mairi has developed other areas of her business and she’s been featured in many national publications. However, she’s always resisted any temptation to look around at what fellow artists are up to. “I’ve always been stubborn”, says Mairi; “I’ve always done the things that I wanted to do, whether its training to be a vet or creating a new design for a fabric. It all comes from the same place. I do what I do and hope that people find as much pleasure in my work as I do in creating it”.

Despite the quiet determination to succeed to work on her own terms, Mairi has noticed some changes in people’s tastes when it comes to their homes. “I don’t follow trends but I’ve been fortunate to be working at a time when it seems people are becoming a lot braver when it comes to using colour in their homes”, explains Mairi. “I remember when all you’d see was off-white or magnolia walls but now things are a lot different. People are bringing more and more colours into their homes and I think it’s wonderful. I’ve been working recently on creating fabrics on a large scale that can be used to create an original feature wall in a home”.

As for the future, Mairi plans to return to the fabric-mounted photography technique that’s been so successful for her. “I would like to make more wall art pieces using a wider range of fabric designs from my new collection. I hope that people will like them.”

From the response to her work to date, I think Mairi can be confident that they will.

You can see more of Mairi Helena’s work on her website: www.mairihelena.co.uk





FROM OREGON TO COUNTY WEXFORD

How Portland's hipster culture inspired one of Ireland's most successful independent galleries

For Claire O'Connell owner of The Gaslamp Gallery in Gorey, County Wexford, Ireland, great service starts with great coffee. "We always have coffee available", says Claire, "And it's good stuff too. Plus we've armchairs to sit in while you're drinking it. I want my gallery to be an informal place where visitors can relax, enjoy the art and be guaranteed a warm welcome."

The Gaslamp Gallery is a successful business, featuring both a large exhibition space and, upstairs, a bespoke framing service, located in the thriving market town of Gorey, about an hour's drive south of Dublin. However, the inspiration for the philosophy at the heart of the gallery came from many thousand miles away across the Atlantic.

It was while living in Portland, Oregon, right over on the north-west coast of America, that Claire started visiting the kind of places that would influence the way she runs The Gaslamp Gallery. "My husband was working in Portland", explains Claire, "and the immigration rules meant I couldn't work so I had plenty of time to explore the city". Amongst Claire's favourite destinations were small, independent art galleries but they were nothing like those she knew back home in Ireland. "Portland is a great city; full of quirky, independent shops", continues Claire, "and the whole place feels so relaxed, so laid-back. The galleries there are lovely places: they serve coffee, they're staffed by friendly people who aren't pushy, and on the walls, you find a massive range of attractive, affordable art. It's a brilliant experience."

After Claire returned to her native Ireland, she had the Portland model of gallery ownership at the forefront of her

mind when she bought a stake in what was to become The Gaslamp Gallery. "The gallery had been in Gorey for a long time but it had seen better days", explains Claire. "The owner had been hit quite badly by the recession and it was only opening five days a week, but I felt that the place had huge potential."

Investing money in a vision is always risky but Claire was determined to make a success of her new venture. "I knew what I wanted and I was prepared to work for it", she says. "I think it's important not to take things too seriously in life and when starting a business, a sense of humour is very useful but I was very serious about making the gallery work."

Another significant element in the rebirth of the gallery was Claire's proficiency in the world of social media. After leaving her job in HR for the construction industry, Claire retrained via a course provided by her local Chamber of Commerce and in doing so was introduced to the potential impact of social media in business. "At the time social media was really just for fun" says Claire, "but the course I attended was smart enough to predict that it wouldn't be long before it played a massive role in business too. I learnt as much as I could and even before I owned part of the Gaslamp Gallery, I was helping the then-owner to start a Facebook page."

One look at The Gaslamp Gallery's Facebook page today shows that Claire was right to believe in the power of social media. With over 10,000 "followers", the page is updated daily with news and events and, according to Claire, is a significant driver of business. "So many people find out about us on Facebook", says Claire, "It's such an effective way of connecting with



customers, letting them know about new work we've got for sale in the gallery and spreading the word about the things we do like free delivery in Ireland or payment over three months. I spend about €400 a month promoting the page and it is money very well spent."

Since Claire took over in 2013, the gallery has thrived and Claire is now the sole-owner. A commitment to customer service, the Portland-style atmosphere and Claire's belief in making good art affordable to as many people as possible have combined to make The Gaslamp Gallery one of the most popular in Ireland. "It's taken a lot of hard work", says Claire, "but I've loved every second of it."

Customers travel many miles just to visit the gallery and Claire has secured the exclusive rights to sell the work of Devon-based artist Yvonne Coomber in Ireland. "Yvonne's work is absolutely beautiful", says Claire. "And it's very popular indeed. She's our biggest seller, no doubt about it and it's a pleasure to be the exclusive home of her work in Ireland".

The Gaslamp Gallery also supports local artists. "We're a proud member of our community", says Claire, "and I think it's important that we give space to local artists alongside some bigger names."



Work by Wexford based artists such as Kevin Roche, Niki Purcell, Kate Kos and Kildare based artist Emma Campbell can be bought at the gallery as well as via its online store.

Upstairs in the gallery, you'll find the domain of Chris the in-house framer and he's never been busier. "Chris has been framing for a long time", explains Claire. "He's an absolute expert, a member of the National Guild and with a taste for very loud 80s pop music; not that he gets to listen to it at work - it's light jazz all the way in the gallery!" Chris prides himself on being able to frame "anything" and he's always on-hand to give advice and work with customers to create the perfect frame for their piece.

Claire's team is completed by Anne-Marie, who began working at the gallery on Saturdays only but is now on hand three days a week. "When I'm not around I know the place is in safe hands with Anne-Marie", says Claire. "Plus she's an absolute master at wrapping parcels which in our business is a very rare skill!"

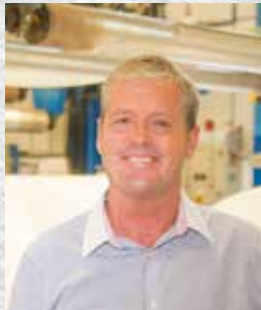
Despite its success, Claire has no plans to extend the gallery or open branches elsewhere. "We're a one-off", she says. "I've no doubt that we could open more shops in different parts of the country; I'm sure our model would work. But I've a family as well as a business and both keep me busy enough as it is!"

So, it seems that customers both new and old who want to sample the unique atmosphere of The Gaslamp Gallery are going to have to keep on making the trip to County Wexford. However, no matter how far you've travelled, there's one thing for certain: there will be a warm welcome, a comfortable chair and a cup of excellent coffee waiting for you when you arrive.

www.thegaslampgallery.com

GUIDE TO MANAGING MOUNTBOARD

When it comes to choosing mountboard, there are hundreds of variables that you must wrap your head around, including colour, thickness, texture and quality. So where do you start? In this guide, we hope to help shed some light on the matter and make selecting your mountboard a little bit easier. We also speak to mountboard expert, Geoff Leech from Croppers papermill, who answers some common questions on the subject.



Croppers is a papermill founded in 1845 in the Lake District by James Cropper. Now in the safe of hands of the 6th generation Mark Cropper, the company employs 550 staff and exports to 48 countries worldwide.

Geoff Leech is Art and Framing Director at Croppers and has worked for the company for 40 years. He's a worldwide authority on mountboard and has answered some questions below in order to bring some clarity to this often-confusing area of the framer's trade.

What are the different types of mountboard that are produced?

We produce four different types of mountboard: Museum 100% cotton fibre; Conservation Quality grade; Aesthetic White or Black core and a Standard Core range. We're unique for the fact that we can produce all of these different types at our own mill, without the need for secondary suppliers.

How is the mountboard made?

At the mill we have four fourdrinier paper machines, three of which make all the elements required to produce all our mountboard ranges, including specialist features such additional textures, embossing and surface coating.

We use neutral pH and AKD sizing regimes, alpha cellulose or cotton fibres with pigment dyes, which have a high lightfastness and bleed resistance. All the elements are then brought together with neutral pH water-based adhesives via a state of the art 1.9m wide 4ply laminating machine.

What is the difference between conservation and non-conservation mountboard?

A conservation mountboard must consist of high-quality alpha cellulose (min 87%) and must not contain any OBAs (Optical Bleaching agents) or Lignin, both of which can cause fading and yellowing. They must also be, and continue to be, alkaline pH and chemically stable.

What are the differences in the levels of quality?

Non-conservation boards can include waste fibres, non-pigment dyes, OBA and Lignin, all of which can lead to fading, yellowing, and an early degradation of the board.

What are the benefits of buying higher grade mountboard?

Apart from peace of mind and ensuring that the best materials available are used, the benefits are in protection, preservation and providing the highest level of permanence and resistance to deterioration and change.



Also, using alpha cellulose fibres extends the life of cutting machine blades due to its smooth, dense composition.

Using grades such as Standard and bulky mechanical (beermat) fibres can cause ragging as well as yellowing and acidic deterioration.

“You get what you pay for, is a bit of a cliché, but in terms of mountboard it’s definitely true.”

What issues can arise with mountboard and what are the solutions?

Dirt specks are the bane of a mill’s life, especially for us with over 4000 colours in production, approximately 60 colour changes per week and a fast-flowing river source that’s either got too much or too little water in it!

However, by ensuring that we programme the paper machines with less critical orders prior to making mountboard, plus employing dirt scanners, filters, refiners and count checks we can minimise the impact downstream.

We also inspect every pale colour and the top 20 sheets during processing; if any are found to be beyond our agreed tolerance, we then proceed to hand sorting every pallet.

Mountboard consists of living, breathing fibres and will be affected by humidity and moisture changes. By storing boards flat in their bags until required, the board has the best chance of remaining stable and flat throughout the cutting process.

www.jamescropper.com

GLOSSARY OF TERMS

Acid free Materials with a pH of 7.0 or higher

OBA Optical Bleaching Agents or Optical Brighteners, a chemical additive used in whitecore and levels below

Ply Refers to thickness (US) and the number of layers used (UK/Europe)

Buffer An alkaline additive such as calcium carbonate, which can raise the pH level and help prevent extremes such as acidity, humidity or temperature changes

pH Potential of Hydrogen. The range is 1-14; Alkaline is pH 7 and above

BWS Blue Wool scale. Generally used in textiles and china as a test for lightfastness; scale is 1-7, the higher the number less chance of fading

Bleed The transfer of colour during contact with other materials especially in wet conditions

Lignin A complex polymer which causes acidic deterioration of fibres over time, especially in the presence of heat and light and the acid can migrate to adjacent papers/artwork

NOT SURE WHAT TO CHOOSE?

Arqadia has an extensive range of mountboard offering a wide selection of colours, textures and styles and the easy to use selector is available to help you choose the right product.

The selector includes Whitecore and now Blackcore mountboard along with Larson Juhl Artique; Linen and Suedette board, available in differing shades with a distinctive texture, self-adhesive cover paper tape for wrapping around bevels and 90% Cotton Plus Museum.

New ranges that feature in the mountboard selector are Duplex boards; a range that has grown and now includes four different mixes to choose from in three thicknesses, and Layered Core; otherwise known as Piano board, this 2400-micron board is duplex in either white/black or Hayseed/black colours.

All boards that are marked C in the colour chart, fully meet the FATG standard for conservation. Meaning all elements from cover paper and core to backing liner are full conservation grade.

With Whitecore it is the core and backing liner that meet conservation level.

Full specification of all Arqadia boards can be found in the mountboard selector and on the website.

Corner chevron sets of all mountboard are available on request.

Mountboard selectors can be requested from our Call Centre on 01234 85277 or to view a digital copy visit www.arqadia.co.uk

[FEATURE STORY]

THE PRINTER'S ART:

HOW LEN BROOK IS BRINGING ANOTHER DIMENSION TO ART PRINTS

To suggest that Len Brook has led a varied life is something of an understatement. His career began in The City, where he worked for some of the biggest names in finance and insurance before then turning his back on the financial world to go in search, as Len himself puts it, **“of something a bit different.”**



Hurtle



Look again



Turning

Len first found himself a job at Fine Art Development and then moved to the once-dominant high street art and poster retailer Athena. He was then head-hunted to revive an ailing company, Holsworthy Art Products, a job that took him around the world and into all manner of adventures. The success of this business led it to being sold and then Len finally set up his own business, an art dealership, and gained a reputation for excellent service, sound advice and an expert eye for spotting art that would sell.

Since retiring from the day-to-day running of an art business, Len has had the time to develop one of his lifetime passions into a profitable enterprise. Len now makes prints of artworks but he does so in way that is very special indeed.

Via his own secretive process, Len can now produce copies of paintings that retain the paint textures of the original. “If you look closely at a painting, you’ll see that it’s not flat it’s 3D”, explains Len, “With oils particularly, these textures are part of the art and artists use them deliberately in their work.”

“Until now there’s been no way of making copies of paintings that reproduce the textures”, says Len, “So if you were buying a print from a gallery, you’d be getting a poor relation of the original, lacking in the details that the artist intended.”

“*Until now there’s been no way of making copies of paintings that reproduce the textures*”

In this new process, Len knew he had developed something special but it took some time to convince artists to let him copy their work. “I need to work from the original piece”, he says, “so it could take a bit of persuading to let me walk away with a valuable picture in order to copy it.”

However, when the artists saw the textures Len managed to recreate in his prints, they were both surprised and very pleased indeed.

“It’s a print but it looks and feels like an original”, says Len, “and of course this means it’s potentially more likely to sell.” Indeed, many of the artists with whom Len has worked have seen the popularity of their prints grow significantly now that they’re able to sell the new, textured versions.

Len has approached artists who work in a way that he thinks would suit his printing technique, recently partnering with Genny Goodman and Kathryn Callaghan, both of whom use layers of ink or paints to create their art. “As always, I had to convince them to work with me”, says Len, “but this isn’t hard to do; the prints speak for themselves.”

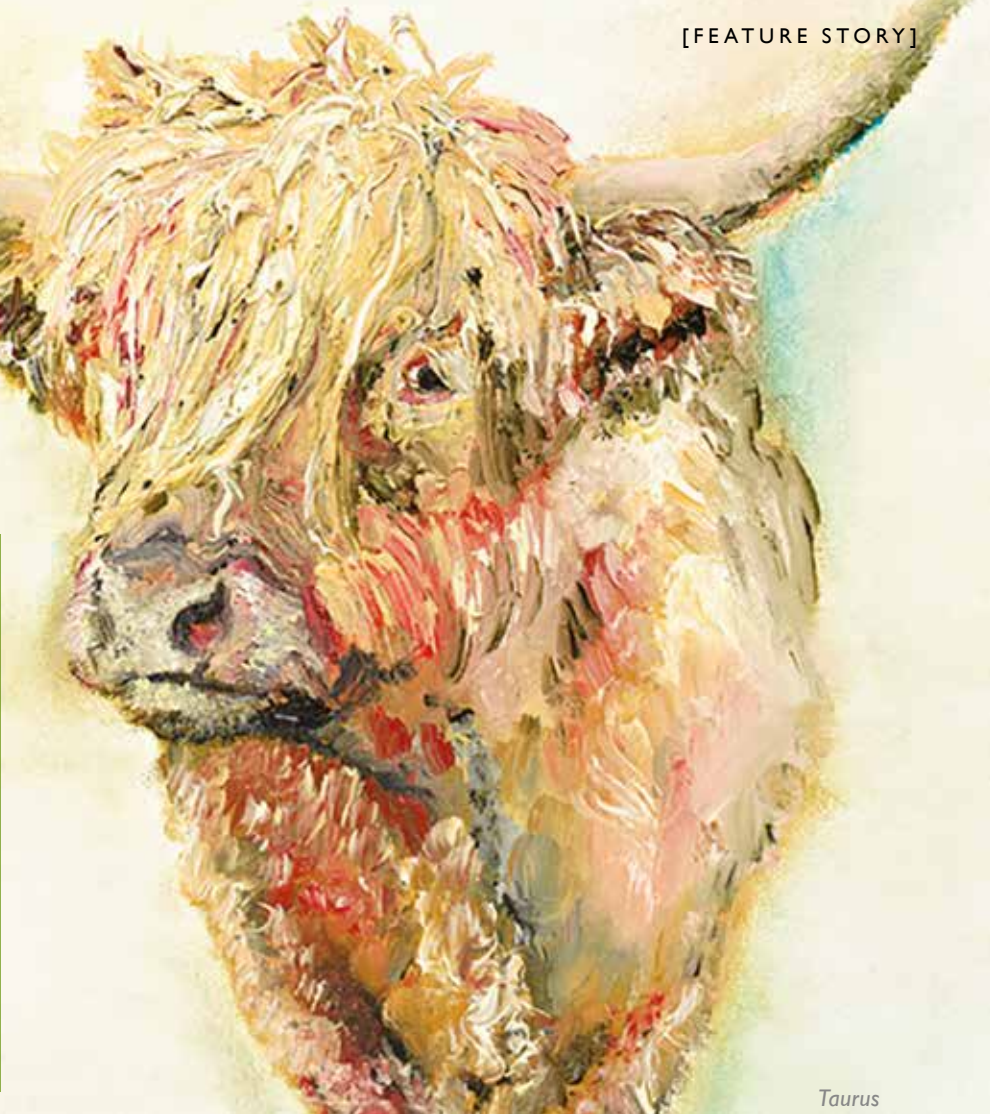
Over his many years in the art world, Len has seen some huge changes that mean that it’s more crucial than ever for artists to find ways to make their work stand out. “Since the 2008 crash, the fine art world has changed radically”, says Len. “Galleries have closed all over the UK, online is king and the whole market is much more competitive. It’s much harder for any of us in the industry to make money.”



Len is very happy if his prints can give an artist an edge in this competitive new world but he's convinced that the fundamentals of the industry will always remain the same. "The artwork is everything; that's never going to change", says Len. "If you make good art then maybe my prints can help you sell more of it but the quality has to be there in the first place."

After a long career, Len's attitude to the industry is refreshingly simple: "Life is short", he says, "So there's no point in producing mediocre art."

Len Brook can be contacted via email at: lenbrook123@gmail.com



Taurus

Lookout



Genny Goodman works primarily in oils, using colour and texture to create portraits of animals that are filled with passion and energy. Her work can be found in galleries around the UK and in private collections internationally.

"Len first got in touch with me after seeing my work in a gallery in Bishops Waltham, Hampshire. I invited him for

a chat in my studio and he explained to me about his unique printing methods and how he could use them to create textured copies of my work.

Texture is a hugely important part of how I work and if you look at one of my original pieces you'll see layers of paint standing out from the canvas. It had never been possible to recreate this effect when printing, so copies made of my work, no matter how good, were always lacking what I consider to be a crucial element.

What Len can do is amazing; the 3D textures are very impressive and he's able to faithfully recreate the impasto paint effect that I believe brings the emotion and energy of my original paintings."

www.genny-goodman-art.com

Hurtle



Kathryn Callaghan, based in County Down, Northern Ireland, creates unique artwork via a technique that she calls 'mid-air drawing' and involves pouring paint onto unmarked boards. Her work is available in galleries throughout the UK, Ireland and North America.

"I had been making flat prints of my work for a while. I am a big believer in accessible art and so for as long as I've been a professional, I've made versions of my paintings available for every budget.

However, the way I create my paintings is a little different, with paint landing on the surface of a board and building up in layers. Until now, it's been impossible to make copies that recreate the textures that I create.

When Len got in touch he promised that he could faithfully recreate the textures in my paintings in printed form. Any doubts I had were allayed by his first proof. It was very good indeed, with all the textures faithfully recreated.

The prints have been very popular and I've had to increase limited runs to meet demand. Len keeps his methods to himself but I know he works from the original painting, not from a copy. Beyond this, I've no idea how he does it!"

www.kathryncallaghan.co.uk

VALUE ADDED TECHNIQUES

WITH MINIMUM COST



As framers, we all have our preferences of materials, techniques and formats and sometimes it is very difficult to think “outside of the box”. My career has been spent exploring and developing ideas – this keeps my interest going but has also spurred on a lot of framers to “have a go”. A comment which used to annoy me intensely was “it’s OK for you Lyn, you have time to play!” You can imagine my response as the tumble weed rolled on by. I have been fortunate enough to grow my business to a very satisfactory level and I will continue “playing” as long as I think it is beneficial.

We throw away an awful lot of “stuff” because our wastage levels are high. However, there are some ideas which use negligible amounts of materials, just our time which inevitably means that you are getting paid for your skill rather than bulking up a job with materials. The technique I am going to show here is one such idea. It has been around for years but is little explored, doesn’t take much time, and looks brilliant on the right artwork.

To set the scene, I purchased a portfolio at an auction which contained original artwork from the 1920s, in fact the start of the Art Deco period. This period of design is very useful to framers because a lot of it is geometric and mounts can easily be designed on any mountcutting machine.

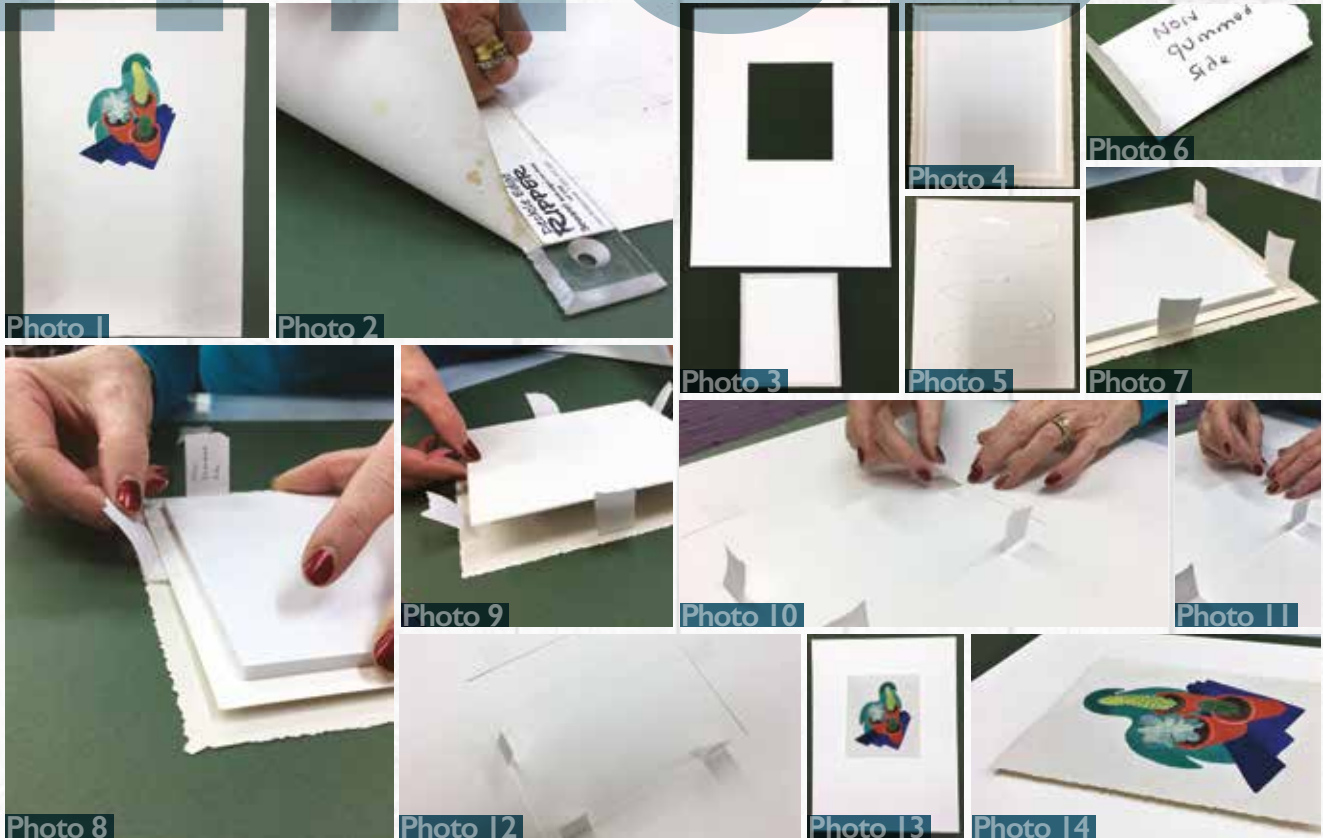
This image is a relatively small watercolour painting which is typical of the period, particularly with the use of the colours and it is because of this that I have chosen to demonstrate a technique which is appropriate.

Framing Plan

- To float the artwork onto a mountboard/foamboard base
- To use a double mount with painted bevels
- To incorporate Marquetry into the corners of the double mount
- To space the mount away from the artwork
- To glaze with Clarity AR92
- To frame using a suitable shaped moulding
- All measurements are shown in centimetres

Materials Chosen

- 8627 Minuet for all mounts
- AR92 Clarity glazing for good visibility and protection
- Moulding Larson Juhl 172411 Luminoso
- Gummed White hinging tape (999 000 026)
- pH7-70 adhesive tape
- 811 Magic tape
- Acrylic paints and flat paintbrush
- Double-sided tape or ATG tape (999 000 037/057)
- Fine paintbrush and PVA glue or Finesline glue pen
- 5mm Foamboard (999020613)



Floating the artwork

- 01** The artwork is painted at the top of a large sheet of watercolour paper and because it is my property I have decided to reduce the size and give it a rough edge like hand-made paper (photo 1).
- 02** Using a Ripper ruler which has 2 sides offering delicate or rough edges, I have measured out the chosen size of the artwork on the front, marked the corners with a pin and then ripped from the back. This ensures a neater edge on the front. (photo 2).
- 03** When choosing a mountboard to “float on”, it is important to choose something that will not make the artwork look dirty. For this reason, I have chosen Minuet 8627.
- 04** I have calculated a mount size allowing for borders of 10cm/10cm/10cm/20cms to replicate the size of the original artwork paper (photo 3).
- 05** I have squared a piece of mountboard to size and cut it out on 11/11/11/21cms on the mountcutter. This will produce a fall-out which is slightly smaller than the artwork so that the artwork, when floated, will be exactly in the correct position. Don't forget to use registration marks on the back for alignment.
- 06** I like the artwork to sit slightly proud of the base so have cut a piece of 5mm foamboard slightly smaller than the fallout which is then glued to the FRONT of the fallout using PVA glue (photos 4 and 5). The glue enables you to position the board accurately. The foamboard sits behind the artwork so the quality is important and I recommend pH neutral acid-free paper coated board.
- 07** Next, prepare hinges using a light/medium white gummed hinging paper tape. Tear several pieces and then fold one end up approximately 5mm with the gummed side out (photo 6).
- 08** Lay the artwork centrally onto the BACK of the fallout/foamboard and using this as a guide for the position of the hinges, wet the 5mm turned up edge of the hinge and slide underneath so that it is attached to the back of the artwork (photo 7).
- 09** Remove the fallout/foamboard (photo 8) and retrieve the cut mount (No. 5 above).
- 10** With the artwork face down, replace the fallout/foamboard onto the back of the artwork using the attached hinges as a guide for its position. The foamboard sits behind the artwork with fallout uppermost (photo 9).
- 11** Place scraps of 5mm foamboard like a collar around the artwork to equalise the height and then realign the mount using registration marks for correct positioning. Pull the hinges through and when in position, fold down onto the back of the mountboard. Wet the hinge and stick it down. NOTE: these hinges do not need to be pulled too tight so that they are able to expand and contract as appropriate (photos 10, 11, 12). Using this method of cutting an aperture first ensures that the artwork is accurately positioned (photo 13 and 14).
- 12** When all hinges are attached, use pH7-70, gummed white tape or Filmoplast to tape up the original opening. The tape is not touching the artwork so the choice is yours.

[MASTERCLASS]



Photo 16



Photo 17



Photo 18



Photo 19

Double mount with TOP painted bevel

- 13** Cut two pieces of mountboard, one slightly smaller than the other ensuring the top mount is totally square. Put registration marks on the back of the bigger board.
- 14** On the front of the board using a very light pencil, draw a line at 8/8/8/18cms and then using 811 Magic Tape, line the tape along the outer edge of this line. When in place, burnish lightly with your finger (photo 16).
- 15** Cut out the aperture at 7/7/7/17cms. This will cut through the centre of the tape giving a mask for the bevel. When cut, burnish the edge of the tape next to the bevel to ensure that no paint can get underneath the edge
- 16** Mix your chosen paint for the bevel colour. I am using a Terracotta acrylic paint and a flat paintbrush (photo 17) and working from underneath the mount, carefully paint the bevel as evenly as possible (photo 18). Don't worry if you paint up onto the tape. Once completed, you can use a hairdryer to speed up the drying process. NOTE: Do not attempt to remove the mask tape until the paint is completely dry (photo 19). Once it is dry, peel the tape off pulling it inwards so that no paint is lifted (photo 20).
- 17** Now make the double mount. Run double-sided tape onto the back of the painted mount, retrieve the original fallout and put a small piece of tape onto that. Replace in the centre of the mount, get a second piece of board that is slightly smaller and stick it down onto the back of the painted mount piggy back style.

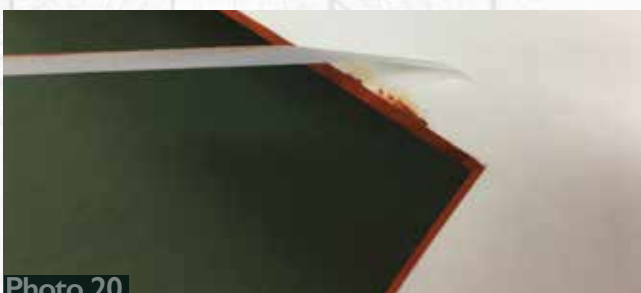


Photo 20



Photo 21

Marquetry

- 18** Choose 3 complimentary colours to the artwork from scraps of mountboard. You need two pieces about 10cms square and one piece 10cms x 20cms.
- 19** I have chosen to paint my colours onto one piece of board using acrylic paint because it dries quickly and is a dense colour and it enables me to get exactly the right shade. You can paint the board either with a brush, sponge or roller and different methods will give you different textures (photo 21). Alternatively, you can use normal coloured mountboard which doesn't require painting. When my board was dry, I cut the different colours out into small pieces with the paint right to the edge
- 20** I have chosen to use the dark blue for corner squares, bright green for long legs and a yellow green for mini squares. To cut these, set your mountcutter width (MCW) at 2cms (photo 22).
- 21** Cutting the blue square first set your MCW at 2cms. Place the painted board in a face down position on the mountcutter and cut 1cm down from the top, stop, allow 1cm gap and then put the blade back into the board and cut to within 1cms of the bottom of the board. You can do this all by eye. Continue on to do all four sides. Reset MCW to 2.8cms and repeat exercise all round. Reset MCW to 3.6cms and repeat exercise all round. You should now be able to remove 16 squares from the corners, 4 in each. The reason for doing so many is to ensure that you can find 4 perfectly matched squares and of course you need to do a lot if framing multiple images.

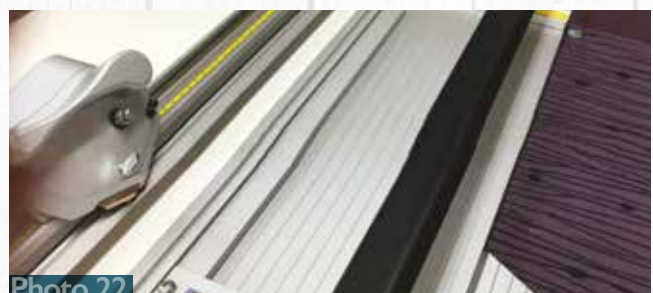


Photo 22

22 Repeat this exercise with the tiny squares. Set MCW to 2cms, cut all round as above. Reset mountcutter width to 2.3cms, repeat as above, reset MCW to 2.6cms and repeat as above. You will end up with 16 squares again. Choose 8 that match perfectly.

23 The method of cutting the legs is different. Set MCW to 2cms and using the largest piece of painted board, (long edge in machine) cut 1cm down from the top to the middle of the board, retract blade and put it back in 1cm further down. Cut to 1cm from the bottom. Turn board 180 degrees and repeat exercise. Reset MCW to 2.3cms and repeat exercise. Do it again on 2.6cms.

24 Reset MCW to 2cms and place the (narrow edge) board in the machine. You will be able to see the ends of the first cuts. Cut across these on both sides and repeat on opposite end of the board. Change MCW to 4.5cms (allowing for legs 2.5cms long) and repeat on both ends. Change MCW to 7cms and repeat. This will give you a good selection of legs some with the bevel on one end and others with the bevel on the other end.

25 Once all the pieces are cut (photo 23) sort them into perfect matches (4 large squares, 8 small square and 8 legs (four left ends and four right ends). Tweezers help the sorting process (photo 24). Before sticking in, sort the pieces to go into each corner (photo 19) making sure the bevels fit together (photo 25).

26 Using a fine paintbrush brush a small amount of PVA or a Fineline glue pen, glue into a corner of the double mount and with tweezers, place the large square into the corner of the bevel. It will dry quickly and be careful not to use too much glue which might squelch out (photo 26-29).

27 Repeat process with two legs per corner, one will fit one way only so make sure you have a fitting pair. Glue along the edge of the top bevel and stick.

28 Repeat the process with the small squares by fitting them into the corner of the large square and legs. (photo 30) and then complete remaining three corners.



Photo 23



Photo 24

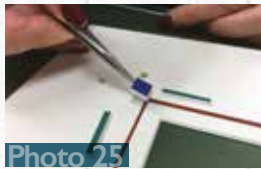


Photo 25



Photo 27



Photo 28



Photo 26



Photo 29



Photo 30

FINISHING

Finishing off the piece

29 Assemble the mounts using 5mm foamboard behind the top mount to bring the level up to that of the artwork. I just cut strips and stick them onto the mount with double-sided tape.

30 Cut and clean the AR92 Clarity glass. The little painting has retained its colours well because it has been stored out of the light. This glass will help to prevent damage from UV and light once it is hung.

31 The frame I have chosen is Larson Juhl Luminoso in Gloss Black. It is an interesting profile which I feel goes well with the image and the period of design (right).



WALL GROUPINGS

Stylish and Profitable

By Greg Perskins



HANGING GROUPS OF ART AND PHOTOS TOGETHER OFFERS GREAT LOOKS FOR YOUR CLIENTS—AND MORE OPPORTUNITIES FOR FRAMING

Framed art groupings have been enjoying a surge in interest for several years and have reached a level of popularity most framers have never seen before. I recall my grandparents having groupings on their walls when I was a child. What I remember were framed family photos arranged in a less-than-sophisticated way. In other words, wall groupings are nothing new but, like many things, they have cycled in and out of fashion and are now back in a big way!

There is a fresh approach to many of the groupings seen today. In a way, it almost seems like anything goes, whereas in the past there used to be a lot more attention to using matched sets of art or matching frames. Another difference is that, in years past, people tended to want what their friends and family had; as a result, there were the same types of groupings over and over again. Now, there is a greater desire to express individual personalities and show off unique styles.

For the past few years, art has been mixed together in groupings I would never previously have thought to hang in the same room, let alone the same wall! More and more people want to surround themselves with things they love and enjoy, not just whatever is popular and matches the sofa. Of course, there is still that faction, too!

What are you doing currently to share this popular trend with your customers? As a custom framing professional, it's up to you to impart your knowledge with your existing customers as well as your community of potential customers. This includes educating them so they know the latest and greatest styles. Since you are in a visual business, it is easier to show ideas than it is to just talk about them. Be sure to include pictures and information about groupings in your marketing messages. For those who come into your framing shop, have an image library of ideas to show, and, when space permits, include a wall grouping or two in your gallery displays.

WALL GROUPINGS 101

A great starting point is to learn all you can about groupings. You can do online searches using keywords such as “wall groupings,” “framed art groupings,” or “displaying framed art.” Also, look in home decorating magazines or on bloggers’ sites. If there is new construction in your area, show homes can also be a source for getting ideas. Once you are familiar with everything that is going on, you will be better prepared to help your clients.

GET THE WORD OUT!

There are numerous ways you can communicate with your customers and customers-to-be about groupings, including your advertising and other marketing. Some of the places to include pictures and information about wall groupings are:

- Website
- Social media
- E-mail shots
- Newsletters
- Advertisements in local publications

IN-STORE MERCHANDISING

Your shop walls should be like a billboard for the things you want to sell. What could be better than selling multiple pieces to one customer? In the same amount of space where a single oversized image fits, you can also display an effective grouping of smaller pieces. If you have enough wall space, consider showing two (or more) vastly different types of groupings so people can see for themselves how varied they can be.

Also, keep a library of photo images in a real or virtual scrapbook. You can easily find pictures online and in magazines, but take pictures yourself when you see cool ideas. When people come in, you can show them so much more than what you have space to display. If you install groupings for your customers, be sure to photograph them to include in your image library, too.

BENEFITS OF WALL GROUPINGS

First and foremost, there must be a benefit to your customers or you will not be successful for the long haul. The benefit for them is that this is a popular trend, so you will be assisting them in creating a stylish look for their homes.

The benefit to you is in the added profitability to your business. It is far easier to sell more to existing customers than it is to find new customers. When you sell two or more pieces to one customer, you maximize profitability. It generally takes far less time to sell multiple designs to one customer than it does to sell the same designs to multiple people. Since your time is valuable, the time you save can be used to help another paying customer, or you can complete frame orders and move on to something else.

TYPES OF ART IN GROUPINGS

Sets of art can be grouped together, but there is big movement today towards mixing art in new ways. Sometimes in groupings you can see a common thread, such as all photos, all watercolours, all mirrors, etc. Art of various styles can also be grouped together, and the only thing in common might be a colour. But there is another trend to mixing pieces in which the common thread may only be that the homeowner likes all of the pieces. There are no rules, so people mix and match just about anything; it just takes some talent to do this successfully.

TYPES OF ARRANGEMENTS

Wall groupings today vary from highly structured to absolutely random. There is uniform spacing, varied spacing, and no spacing between adjacent frames. There is more of an attempt for people to express their unique style, so it comes down to a matter of how common or outlandish they want to be.

When you perform an online search for “displaying framed art” or similar key words, you will not only see pictures of groupings in rooms but also templates for various ways of arranging multiple pieces of framed art. Here are a few of the more common types.



[BUSINESS FEATURE]

GRIDS

For this popular look, frames all have the same outer dimension and are hung in perfect rows, such as three over three or two over four. Sometimes they have spaces between each piece; at other times, they are butted up to one another. This look is most common when displaying a matched set of art, but it may also be used for something like a grouping of black-and-white photos in a variety of sizes with the mount borders adjusted so the frames are all of the same outer dimension. You can also take a decorative print and cut it into sections to frame as a grouping.

RANDOM

To create this look successfully takes some careful planning. Although the results may look unplanned, balancing shapes, sizes and colors can require a lot of thought. In addition to the grouping itself, the arrangement may need to work with nearby furnishings. That can either mean the frames “wrap” around it or leave a negative space simply because a piece of furniture is there. Random groupings are great for collectors because it is much easier to add new pieces than with a more structured arrangement. Randomness is also well-suited to diverse types of art that you plan to hang together.

VERTICAL

Most groupings go across the wall. But in rooms with high ceilings, going up the wall helps to fill space and can help a room look more finished. Vertical groupings can be more challenging because some pieces look too heavy to be high on the wall while others lack enough colour or detail to be seen easily when out of typical viewing range.



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[NEWS]

UPDATE FROM SCHOLARSHIP

JONATHAN BIRCH AND KEITH GILSON



Last year, FATG selected two framers for its first ever Arqadia scholarship scheme; the award was made to cover study and examination costs for the Fine Art Trade Guild's Certified Framer (Accredited Professional Framer) – GCF(APF) – qualification. The two successful applicants were Keith Gilson and Jonathan Birch and below we catch up with them both to find out a bit more about their routes into the industry and how the scholarship has helped them grow their skills and businesses.

Keith Gilson describes himself as a “spanners and oils type of man” who'd had a very successful career as an engineer when his sister bought him a book that was going to have a significant impact on the next stage of his life. The book, a beginner's guide to picture framing, inspired Keith to sign up for a training course, frame his first picture and after this, as Keith himself says, “I was hooked!”

Starting from scratch with a studio in his home in East Yorkshire, Keith drew on his engineering background to make some sensible decisions when it came to purchasing his first equipment. “I bought the best I could afford”, says Keith. “Quality tools are a vital part of any job and I knew that it was money well spent.”

Keith applied the same logic to his training as a framer: “I sought out the best people I could find. There's no substitute for excellent teaching and I wanted to learn from framers with many years' experience.”

This is where the Arqadia scholarship proved very useful, giving Keith the chance to work towards the GCF (APF) qualification from the Fine Art Trade Guild. “I am a big believer in certification” says Keith. “It's a mark of attainment and achievement.” The FATG also opened Keith up to a large community of supportive colleagues “Every framer I've contacted or spoken to has been helpful and encouraging”, explains Keith. “It's a brilliant resource to tap into.”

Keith's company Trinity Framing is growing steadily and, according to Keith, the scholarship is having a positive influence on his business. “It's made me review the way I work”, he explains. “and it's given me confidence in my abilities.”



Keith Gilson



Jonathan Birch

Jonathan Birch followed a similar path into framing as the one taken by Keith. After retiring from the police force, Jonathan bought an existing business, with a plan to turn his hobby into a full-time job. Since then, Jonathan has developed something of a specialism, working most of his time as a mobile framer, visiting customers in their homes to discuss their needs.

“I enjoy involving people in the design process”, says Jonathan, “and visiting customers in their homes gives us both an excellent opportunity to discuss a commission in the room in which the finished piece will hang. This is very useful indeed.”

Around 50% of Jonathan's business comes from working with artists, to whom he also offers the same mobile service. “If I go to them, they only have to give up a couple of hours from their day, which is always popular. It also means that I visit a lot of artist's studios which, again, is a big advantage when recommending mouldings, mounts and framing styles.”

Like Keith, Jonathan is very positive about the benefits that the Arqadia scholarship has brought to his business. “I wanted a professional qualification; something that would let people know that I was skilled and that I could be trusted”, says Jonathan. “It's also been an excellent way of plugging into a network of helpful contacts in the industry. Framing is usually a solitary occupation so I was very happy to meet some great people on the FATG training course, all of whom I'm still in touch with now. The Framers Technical Helpline is also an invaluable resource”, explains Jonathan.

Jonathan's business has doubled in the past year and he intends to continue growing. He's also making very good use of social media in connecting with customers and other framers alike. “Social media gives credibility”, says Jonathan. “If customers see that you're sharing examples of your work, responding to questions, giving advice, it's obvious that you're someone worth talking to when it comes to a framing commission. I find it very beneficial for my business.”

Inspired by the excellent start provided by the Arqadia scholarship, both Jonathan and Keith intend to continue growing their businesses and spreading the message about the value of bespoke framing. As Keith says, “It's not just about price; it's about the preservation of memories.”

No one in the industry is going to argue with that!

For more information about The FATG Certified Framer qualification visit

www.fineart.co.uk/Guild_Commended_Framer



As a gallery owner I used to wonder "what could we do that will add extra value for the customer when they buy an original piece of art from us". Obviously we could offer superb framing from our award winning framing department and we could deliver and hang the finished picture for the customer.....but.....what else could we offer??

Then I saw that the Fine Art Trade Guild had developed the Original Art Register. I read through all the blurb and realised that it was primarily for artists to protect and promote themselves as individuals.....but.....I saw an opportunity to help my artists.....and.....myself in the bargain.

I discovered that I could register as a gallery and, on behalf of my artists, register their images for them as a caring gallery and promoter. The icing on the cake came when I found that you could print a certificate of origination that I could give a copy of to the art buyer to give their purchased original extra provenance. This has gone down very well with the artists and the clients love the feeling of being presented with the certificate of origination to keep with their painting. Quite a few clients felt that this would be of great value if they ever came to selling the artwork in auction or privately. It's a point of view I hadn't really considered as I always knew the work I sold to clients was original and, taken on trust, hadn't seen the need initially.

First off, and as a Guild member, I contacted the Guild and asked if I could sign up as a gallery owner and register my artists work for them. I got a lot of friendly advice on how to do this and found there was no charge for signing up. I have to say that I found this surprising considering the amount of time it must have taken to set this great program up. The first thing in this worthwhile process is to get

Peter Hayton advises the benefits of the FATG Original Art Register



Original Art Register

for Gallery Owners.

a simple, written agreement from the artists you work with, to make sure they are comfortable with you registering their images on their behalf. They were all very happy with the idea and thought the price of registration very fair. I then contacted the Guild who signed me up under the publisher scheme that allows you to register multiple original images for your artists. Once up and running I found using the register to be surprisingly easy from my point of view. I am used to working with artists and their work on my computer when I set up their exhibition catalogues and invitations. You only need to upload a small image as part of the process and resizing can be easily done by using a camera on the lower settings or in any image manipulation program such as Photoshop. Some resizing programs can be found free online or part of the windows package. Once you have your image sized then you need to get the initial details of: Artist, Title, Origination Date and Medium. There are other fields that can be filled in and I did this because I felt the more information I put up the better. The other fields were Dimensions, a Category field to help searches, Substrate used, Limited edition information fields in case you promote the artists work as limited editions and there is even licensing information fields if the artist produces products from their art.

Once I got into the rhythm I found I could put up a simple original registration in just under a minute with a minute ten if I included the limited edition information.

You only pay for registrations as you put them up (£2 inc vat as a Guild Member) and multiple images in a batch are invoiced at the end of the batch upload attracting one payment for them all. There is also a small annual maintenance fee which I pass onto the artists. I simply invoice my artists and they send me a payment by return happy in the knowledge that they are protected and they haven't had to do the inputting. What a bonus and aid to selling!!

There is one other bonus that we use and that is the fact that the artists work, that we sell, is on permanent display world wide on the Fine Art Trade Guild's website and we can use this as a reference point for all past sales that can be shown to the customer if they want to see the type of work produced by the artist in the past. I now also intend to promote this through the social media and on our website to show artists that we care about the protection of their originals and show the clients that we are a genuine Gallery that they can come to our gallery in the confidence that we will give them that all important registration certificate as a guarantee of origination.

For more information go to
www.fineart.co.uk/about-original-art-register



David Wilkie GCF

After spells in the military and motor racing David founded The Eagle Gallery Epsom, an art gallery and framing workshop, in 1993.

Over the years he has been a consistent finalist and winner of numerous framing competitions, including 8 Fine Art Trade Guild Framing Awards, the most recent win being for computerised mount cutting and design run by Gunnar International.

2016 saw a relocation back to the Midlands to concentrate on framer training, particularly CMC cutting and design, 3D object framing and more creative framing projects as Silverstone Framing.

I'm fairly new to framing and mostly concentrate on photo and print framing. I've been asked to mount a dagger in small box, that can be wall mounted with the ability to remove it when required. The dagger is about 150mm long. Any advice on options and styles would be much appreciated.



ASK THE EXPERTS



DAVID WILKIE GCF ANSWERS:

Apart from the regular framing there are two issues to be sorted. First the dagger will need to be supported so that it can be removed and secondly there will need to be some way of accessing the dagger to remove it. I recently did a sword with the same requirements (see images) although a dagger will obviously be smaller. Image above also shows a dagger I have framed, although it's not removable.

MOUNTING THE DAGGER

This will depend on whether it will be horizontal or vertical. Vertical would be easier, not having seen it, but maybe two pins or supports under the hilt would suffice. Other methods which will also work for horizontal mounting include wire supports, where a wire is passed through the backing board and bent to form a hook or support. One at each end should be enough. The wire should be coated to protect the object from any reaction, Hobbycraft do a range of coloured wires however, I'm sure there are other options available too. I used this method on the sword. You can also get special clear plastic mounts designed for specific objects, which may also be worth considering.

OPENING THE FRAME

On the sword, I hinged the frame. The glass needs to be held in with a strip of beading pinned into the frame, this may be hidden behind a mount if you like. The frame also needs to be strong enough to be opened, shouldn't be a problem with a dagger, just don't go too small on the moulding. Magnetic catches hold it shut, which you can get from a hardware store such as B&Q. Another option is a slider frame, where a box frame is fixed to the wall containing the dagger then a separate deep frame, a similar depth to the box frame, holding the glass slides over the box frame.

There is an excellent book by James Millar, *The Complete Guide to Shadowboxes and Framing Objects*, available online, which also covers the methods outlined above.



DIARY DATES

ABC PHOTOGRAPHY

V&A MUSEUM OF CHILDHOOD,
LONDON

NOW OPEN UNTIL 4 JUNE

Works by 26 leading photographers correspond to each letter of the alphabet. The display follows the traditional concept of the alphabet book (A is for..., B is for... etc), but instead each letter represents a keyword from the field of photography – such as art, beauty, document or time.

Free entry

CONSTABLE AND MCTAGGART SCOTTISH NATIONAL GALLERY, EDINBURGH

8 APRIL 2017 – 25 MARCH 2018

Two masters of British landscape painting, John Constable and William McTaggart, are shown alongside one another in Edinburgh. Often thought of as one of the greatest masterpieces of British art, Salisbury Cathedral from the Meadows (1831) by John Constable, is displayed alongside one of the most powerful and celebrated of all Scottish landscape paintings: William McTaggart's The Storm (1890).

Free entry

HERE & NOW MAC BIRMINGHAM

1 APRIL – 4 JUNE

Here & Now is the first major curated exhibition of contemporary tapestry in England for over 20 years and demonstrates the commitment to contemporary tapestry internationally.

Free entry

VANESSA BELL (1879 – 1961) DULWICH PICTURE GALLERY, LONDON

NOW OPEN UNTIL 4 JUNE

Vanessa Bell played a big part in shaping 20th century British art, but this is the first major exhibition of her work. This show will help art lovers see that she was much more than just Virginia Woolf's sister.

**£14 adults, £13 seniors, £7 concessions.
Children and Friends are free.**

MICHELANGELO & SEBASTIANO THE NATIONAL GALLERY, LONDON

OPEN NOW UNTIL 25 JUNE

Explore the extraordinary relationship between two great Italian masters, Michelangelo and Sebastiano del Piombo, who found common ground in the fiercely competitive world of High Renaissance Rome.

**Advance booking recommended. £18 adults,
£16 seniors, £9 concessions**

ROYAL SOCIETY OF PORTRAIT PAINTERS ANNUAL EXHIBITION 2017 MALL GALLERIES, LONDON

4 MAY UNTIL 19 MAY

This fascinating exhibition always attracts some well-known faces both on and off the walls. It is a showcase of the best recent portraits by artists at all stages in their careers from eminent masters to emerging new talent. Consultants are available throughout the show to help anybody who would like to know more about commissioning a portrait.

**£4 adults, £2.50 concessions. Free to children
and Friends of Mall Galleries**

Paintings by Kathryn Callaghan

To read more about her 'mid-air drawing'
read our Featured Story on page 14



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