A glimpse into Zinsky’s world
– a rising star in British art

Plus: What’s new in framing
Preserving Egypt’s Treasures
A history of Larson Juhl
A cut above

As framing techniques and styles change to keep up with the latest design trends, thicker mountboards are becoming increasingly popular. However, using deeper mountboards often raises the question of cutting and which mountcutting machines can handle the extra-thick board. Some framers avoid using the higher micron mountboards for this very reason but feedback from a number of leading cutting equipment suppliers shows that it needn’t be a problem.

Nico Valiani from Valiani said: “Our 45° BLUE head can easily cut Arqadia 4200 micron board without any problems.”

Sarah Osbourne from Gunnar advises: “That it needn’t be a problem.”

Tim Taylor from Zund UK said their 45° BLUE head can easily cut Arqadia 4200 micron board without any problems. Some of our 8000 and 8500eSBT models.”

Welcome from Mike Brown, Arqadia’s Managing Director

Welcome to the second issue of 4Walls. Inside you’ll find interesting articles on a range of topics such as a profile on up and coming artist Zinsky, as well as a look at the fascinating work Conservation By Design has been doing to preserve ancient manuscripts in Egypt. There’s also some great advice from our panel of experts, an in-depth look at framing memorabilia and 3D objects and advice on how to make the most out of exhibitions.

Jon Hill said: “Our machines can cut Arqadia 3500 micron board without any problems.”

Andrew Roberts, from Keencut explains: “The Keencut Ultimat Gold will cut mounts up to 4200 microns thick using the specially designed Keencut TECH 5 blades. These are available in two thicknesses, the standard 012 (0.012” thick) is suitable for conservation and white core boards up to about 3000 microns and the thicker 015 blade for those over 3000 microns. However, Keencut do recommend that a little trial and error is advantageous to select which of the two blades gives the best results for the particular board being used.”

Sarah Osbourne from Gunnar advises: “We only guarantee up to 3.5mm boards but we know that the Arqadia 4200 micron cuts beautifully at a full 45 degree angle.”

Sam Cook, from Wizard International explains: “We can currently cut the 2000 and 3500 micron boards on both of our 8000 and 8500eSBT models.”

What’s new in Framing

Strong, saturated colour has been very popular in both home decor and fashion over the past few years and continues to be so. But now a brand new set of more neutral, softer shades is emerging, creating an important juxtaposition of fresh, optimistic colours and chameleon-like neutrals. These new chameleon neutrals are actually infused with colour, making them both complex and versatile. They can change in appearance, depending on what they are paired with.

Both colour palettes work well together. Neutrals represent the blank canvas to which you can add Hits of colour creating a new and fresh look for home decor. Arqadia’s new Savona range of mouldings is the perfect example of this new trend. With 12 different colours to choose from, this versatile range is the perfect match for any interior design scheme. Savona features a 19mm bevelled profile with a generous 33mm rebate and is available in eight soft painted tones and four metallic variations. Each features an indent running along the length of the moulding which gives an added depth to its appearance. The wide selection of colours and classic finish make it suitable for any type of material – from modern, contemporary prints to more traditional classic artwork.

It’s not just the colour of the frame that you need to consider. Colourful feature walls have been popular long enough now that some people are over it and going back to neutrals, but all sorts of colours are still fashionable. With the in mind, custom framing using neutral matt colours is the best choice to provide the flexibility to look good on any background.

As well as changes in colour trends, the way we use accessories and home furnishings has also evolved over the years. For example, rather than always hanging framed art or mirrors on the wall, people are increasingly setting pieces on mantels, shelves and other pieces of furniture. Arqadia’s latest range of Loft frames are perfect for leaning against the wall in this style. The frames feature a 13mm rebate and are available in two sizes – 12” x 18” and 12” x 16”. With five colours to choose from – white, ivory, gold, silver and black – they are the perfect accompaniment to any interior design scheme.
Steve Burke

Sales Director of Arqadia.

The key to a successful sales team is ongoing professional training in a fast-moving company. That is the expert view of Steve Burke, Sales Director of UK market leader Arqadia.

With nearly 30 years’ experience in the framing industry, all of it with Bedfordshire-based Arqadia, Steve clearly knows the market inside out. He presides over an 11-strong sales team which together looks after the needs of some 4,500 customers spread across the whole of the UK and the Irish Republic.

Steve, who joined Arqadia (then Arquadia) in February 1981 as an area sales representative, likes to lead his troops by example. And high among his list of requirements is for himself and his sales team to be close to the customer.

He says: “The main feature of the job is to achieve good sales figures. But my aims, my objectives, are to help develop the sales team, develop understanding with the customers, deliver fresh ideas for the company, provide related training within the sales team, and be close to the customer.

Accessibility is very important, which is why people are able to contact me on a daily basis.”

Steve is responsible for managing the whole of Arqadia’s sales team as well as overseeing all UK customer accounts. In fact, he adds, “I am responsible for every stick of moulding that goes out of the building, as well as dealing with all the customers’ needs and inquiries which land on my desk.”

Steve points to the length of service of his sales team as a significant factor.

“Half of the team have worked for more than ten years, which is amazing: they have anything from two years to 30 years’ service, and that longevity is testimony to the company.”

Their background in fast-moving consumer goods, Steve adds, “means they have a good, sound, basic sales training, but then we provide specific sales training within the company.”

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The objective of the sales team is to get close to the business they deal with, to develop a good working relationship, and to advise and direct the business to a brighter future and profitability.

“The special skills we require are being able to understand the customer’s business, to understand why their customers are in business, and what motivates them. If you can do that, and help your customers, then your profitability, that is the skills we require them to have.

They don’t just walk in, show a product, and walk out again. An Arqadia sales person has to be able to do more than that.”

For the vast majority of the sales team, another requirement has also been to operate within the public as well as private sector. Three years ago Arqadia purchased Conservation by Design Limited, a company dedicated to the design and supply of high quality conservation storage and display products.

“The company is involved in preservation, conservation and restoration, and my guys have to have a different set of skills for the public sector, as well as previously for the private sector.”

“So what makes for a routine day in the life of an Arqadia sales person?”

Steve, who has been an active member of the Fine Art Trade Guild throughout his career in the framing industry, says: “Their daily activity involves visiting the customer in the field, to discuss their needs, to help devise short and long-term business development, and to enhance IT values between customers and ourselves.”

Another key element of their role is to launch new products to their customers every four months.

Steve adds: “We are at the forefront of new business within the art framing industry and we actively seek gaps within our range. We also work very closely with our customers in product development of future ranges. And we work with our partners Larson Juhl in the US. Their product is exclusive designs which we are proud to have in our existing range.”

The global economy has been having a pretty hard time of things, and there are likely to be further difficult periods ahead. So what does the future hold for Arqadia?

“One of the biggest challenges over the last two years of the recession has been customers asking how we can see them through it, which we have done by holding bigger stock levels ourselves.”

“What happens in a recession is that most customers do stock up and that’s why we took the serious decision to make sure we held good stocks. So when the time came for our customers to live off our stock it paid off. Every order they needed we were able to fulfill as much as possible.

“That was important to our customers because we held the stock rather than them. We had faith we would come out of the recession and have managed to see them through tough times, and help ensure the future of the framing industry.”

“We have still got tough times ahead but I think, if we run a very tight ship and help our customers through it, with shipping and delivery, we will survive.”

As such, the company is inspired by the inherent beauty of the earth, by the artistic expressions of all types of creative people, and so much more.

Larson Juhl is also about protecting and caring for the world in which it lives.

It is the first custom framing manufacturer to offer environmentally friendly Forest Stewardship Council and Programme for the Endorsement of Forest Certification products. And in 1991, Larson Juhl partnered with American Forests to begin the Global ReLeaf ecosystem restoration project. Since then, the company has funded the planting of more than 35,000 trees in over 25 unique Global ReLeaf ecosystem restoration projects within the US and around the world. This year, Larson Juhl donated 25,000 trees and has planted more than 9,000 so far.

As the world’s leading manufacturer and distributor of custom framing products, Larson Juhl has a rich tradition of caring for its customers and team members. It is a company committed to what its values of the customer always coming first, being fair and honest in all its dealings, having respect for the individual, providing excellence in its products and service, offering rewards tied to service, and providing leadership by example. Throughout its distinguished history.

Larson Juhl’s mission has been what brings this international company. This is to help its customers, create beauty and preserve memories, something it has been doing for more than a century.
The rise of Zinsky

Walking into The Lincolnshire Gallery is very much like walking into an old village pub, the atmosphere is warm and friendly and groups of people are standing chatting about life and art.

Mark Fisher, the owner, is wandering around helping those who need advice on artist materials and framing which is exactly what he was doing when he stumbled upon Zinsky.

Since then, Mark has continued to guide Zinsky in his art, gaining his trust with support and encouragement, and he has now produced a wealth of high quality oil paintings, of which most are sold as soon as they become available.

Mark says, “It’s been fantastic. I have never known anything like it; the buzz is incredible. I encouraged Zinsky to try new subjects like street scenes and landscapes and his second exhibition of Barcelona street scenes sold out within 15 minutes!”

“One of the key measures of his success has been that since the beginning people have come to us, we haven’t had to knock on doors or push his work in any way – his art speaks for itself which is very rare in this day and age.”

Mark’s favourite Zinsky? “His self portrait; I love it, it has humour and classic Zinsky style using his cat as a shield. The other one is of Hugh Grant which we donated to The Marie Curie Cancer Fund raising over £1,500 for the charity.”

Zinsky’s story is one of great hope, unusual story, but overall his art will stand alone in a very critical world.”

Some people have drawn a parallel with the urban artist Banksy, who also has the aura of anonymity. “It’s simple,” explains Mark. “Banksy has a choice; Zinsky does not. He views the world through a different set of eyes to the rest of us, his anonymity is enforced not chosen and that is also his appeal.”

So what of the future for a man who just over 2 years ago was unemployed and unable to express himself in the modern world? At the time of going to press, leading international publishers, DeMontfort Fine Art has signed Zinsky in an exclusive deal. Creative Director, Sara Hill said: “We are delighted to represent an artist of Zinsky’s stature. His remarkable portraits capture the essence of his subject in a way that sets his work apart from that of his contemporaries, and in a world where iconic art is in such great demand, we believe he brings something new and exciting to this hugely popular genre.”

Mark Fisher will continue to play a key role in Zinsky’s career. “My task is to encourage Zinsky to realise his potential as an artist, allow him space to try different mediums and to protect him from the spotlight,” added Mark. I believe his future is secured with the help of people within the trade who have shown enthusiasm for such an unusual story, but overall his art will stand alone in a very critical world.”

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Zinsky’s story is one of great hope, an artist’s can be discovered in this day and age and people considers different could find someone like Mark Fisher who will not only believe in them but also help them on the ladder to success.
The key to successful Exhibitions

The annual Spring Fair event in Birmingham is the perfect example of what makes a successful exhibition. Held every February at the National Exhibition Centre, Spring Fair is the biggest gift and home trade event in Britain, with more than 70,000 buyers coming to source their stock for the coming year. The 2011 event, which takes place between February 6 and 10, will attract trade professionals relating to everything from art and antiques to household products and sports and leisure goods.

So what is the best way to ensure a successful exhibition?

Top exhibition managers will tell you that the most common reason why events go wrong tends to be that not enough time is devoted to adequate planning and preparation. And many of those exhibitions that are believed to have been successful are often likely to be the result of chance rather than actual organisation.

As with all other forms of marketing it is important to plan your exhibition properly and in good time - often as soon as the previous year’s annual show has finished. Proper planning will result in a good show that will give good results.

Successful exhibition managers have a strategic marketing and tactical plan of action. They like to adopt five basic questions as their foundation before making any arrangements - what does this show fit into our corporate marketing strategy? what are we exhibiting? who does this show fit into our corporate organisation?

Creating checklists is one of the best ways of approaching a trade show together. It is also essential to have a high quality display, as there is no point in wasting resources with a stand that is not designed to sell. There are many displays that will be perfect for any trade show, and the best place to begin your search is online with plenty of helpful tips and tricks to help achieve an attractive and successful display.

Moving exhibits or displays attract attention. If you have a static display create movement with the use of light and audio visual effects. Be careful not to make it too cluttered with information as it needs to be clear and precise.

Appoint someone to take overall charge of your exhibition stand who should be effective, efficient, diplomatic and flexible. Also, ensure that exhibition staff are fully trained and briefed. Make sure that each member of staff understands his or her role on the stand. Create the correct balance between sales and technical staff as buyers attend exhibitions with specific questions about products, performance, price and delivery. It is important to remember that you only have once chance to impress potential new customers.

Keep a log of visitors to the exhibition stand and create a clear and precise enquiry form. A successful trade show will help a company to build its business and generate a good amount of sales. So, to help achieve this, be sure to include giveaways, and always include your business card with every sale. This is going to help keep your company fresh in their minds.

Brochures are expensive to produce, so it is not a good idea to leave them on the stand for anyone to pick up. Produce a concise sales leaflet or postcard and keep the glossy pages for those with genuine interest to support your goals.

And when the event is over, waste no time in following up leads immediately after the show, as well as finding out how the exhibition could have been even more successful.

Create a system to evaluate results, such as asking exhibition stand visitors and staff for their feedback. Find out what they liked about the display stands and general show participation, and what would they like to see improved.

It’s 30°c in the shade, the clear blue sea laps on the white sand and a crisp cool unopened chardonnay has been gently introduced to a sparkling glass. “What are you on about, Matt; are you day dreaming again?” I hear you say.

Summer holidays, that’s what. We need them, we love them, we dream of those exotic and far off places that offer an escape from the stresses of modern living.

Holidays also provide a wealth of fantastic objects for framing from the bizarre to the downright illegal. Over the years I have seen thousands of paper, all 2,000 years old and found in the Tomb of the Kings in Egypt. They even came with a certificate of authenticity.

I have seen Ming dynasty alms from China, mosaics from Roman ruins and Aztec woodcarvings but my favourite is when you are offered a 1,500-year-old piece of painting sold on the harbour. He would then sit on a wall in Greece by some rusty old local with a pallet and brushes under a free standing easel.

This is just what happened when, some years ago, Mrs. Finish and I went off to the Greek island of Delos – it’s an old joke but it was named because all the people were clean round the bend!

In a small hotel on the edge of town we would rise early and walk down to the pretty harbour front for breakfast with the locals. We sat and watched the fisherman and ladies of the island with sales of fishy art as the nicely coloured boats bobbed in the harbour.

Each day a bearded old man dressed as if midwinter was about to arrive would set up an oil painting of, yes you guessed it, fishing boats in a harbour. He then sat on a stool with his coffee and pipe. When the tourists arrived, he put down his mug of coffee and proceeded to add a touch of white to the already white buildings; the tourists would chat with him and admire his ‘original’ artwork; he then sprinkled some with a canvas rolled up under their arm and a few hundred Euros lighter.

Each morning we would see a particular lady go into deep conversation about the contrast of light and shade, the balance of colour and a certain amount of fishing seem to be involved but each day she would walk away with a canvas rolled up in her bag and the old man would have a smile on his face.

“Another tourist taken for a ride” I thought and continued with my daily worship of food, drink and sunshine.

Many months later I was in a framers in West London when a familiar face walked in. Yes, it was my holiday victim.

To my surprise she opened her bag and produced fifteen of the finest masterpieces Chinese oil paintings of harbour scenes with a lot of extra white on the buildings. “I want these framed in your best frames please” she said to the owner.

I was bursting to tell her that they were worthless and she had been conned by her so called ‘artist’, when the door opened and there stood the harbour commen, dean shawn and beaming.

“I know they are just worthless tat but they brought costas and me together so to us they are priceless.” So the result of all this was she caught her man, he granted a new lease of life and we stayed at the framing. Now that’s what I call a summer holiday.
James Milner and Adam Gascoigne have turned his passionate hobby of collecting sports memorabilia into a thriving small business.

Adam said: “I collect sports memorabilia, cricket in particular, as a hobby, but I took the decision more than eight years ago to turn it into a full time business. I got frustrated because I couldn’t get anywhere to frame it, I started getting asked to do framing jobs for friends and neighbours and the business grew from there.”

“High street framers have set ideas of the way I wanted and, gradually, the framing side became more of an obsession.”

Adam Gascoigne

## Bringing sporting heroes to life

A specialist framing company is successfully raising the bar in the world of sports memorabilia. Sportframe founder Adam Gascoigne has seen some real horror stories with signatures fading because of the wrong type of glass.”

“Because I collect myself, it’s as much about conservation as design. I have seen some real horror stories with signatures fading because of the wrong type of glass.”

Adam Gascoigne

The new hi-tech frames form part of the company’s commitment to innovative design and presentation techniques. Embedded in the frame is a MCU (multi-functional control unit) which has volume controls, ac/charging port, USB, on/off button and speakers, all enabling easy control of the frame, in addition to the infrared remote control.

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frames: Ryan Giggs’ shirt

The history and knowledge of ancient Egypt are being preserved using skills and techniques developed thousands of miles away at a company in Bedford, Conservation By Design Limited, which has been producing high quality conservation storage, display products and materials for almost 20 years, is currently involved in protecting ancient manuscripts for the Dar Al-Kutub Egyptian National Library in Cairo.

The 19th century library houses several million volumes, including more than 57,000 of the most valuable manuscripts in the world. Collections include a wide variety of Arabic manuscripts of the Qur’an and collections of Arabic papyri from across Egypt, some dating to the 7th century AD. Conservation of this important collection is currently being undertaken by the library, with the help of the Thesaurus Islamicus Foundation and companies such as Conservation By Design.

The Thesaurus Islamicus Foundation is successfully raising the bar in the world of sports memorabilia. Sportframe founder Adam Gascoigne has seen some real horror stories with signatures fading because of the wrong type of glass.”

“A big area of our work is on the conservation side,” explains Adam. “Because I collect myself, it’s as much about conservation as design. I have seen some real horror stories with signatures fading because of the wrong type of glass. And it’s important that the shirts never touch the glass because you can get condensation from moisture in the shirt and can cause mildew growth on the shirt over time.”

“It’s effectively a rechargeable seven-inch television screen which is specifically designed to take memorabilia, explained Adam. “It will play movies, music and also play music over a slideshow of photos.”

Adam has already used the new frames to present memorabilia from some very well known personalities, including Ryan Giggs whose framed shirt was on display on the Ampadta stand at this year’s Spring Fair. “James Milner has a framed Aston Villa shirt which includes footage of him scoring a free kick against Everton, a goal he was particularly proud of. We also regularly produce screen displays for some of the top race horse owners and trainers around the world including Sheikh Mohammed, owner of Godolphin. Some of the most memorable and valuable pieces we’ve framed for collectors include a pair of Tiger Woods golf shoes, Muhammad Ali’s gloves and Andrew Flintoff’s Ashes bat & helmet.”

Conservation By Design is also working with the Thesaurus Islamicus Foundation on a groundbreaking new framing and drawer storage system to house the libraries collection of Papyrus – but that is another story.

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Since their appearance at Spring Fair in February, Arqadia’s panel of framing and business experts have been busier than ever offering help and advice on a wide variety of interesting and some slightly unusual topical! Here are some of the latest problems posed to the experts.

Q We have a customer who owns a bar and he has several china ashtrays in the shape of letters of the alphabet which he would like framed as ‘ENGLAND’ in one frame. Each ashtray is about 4” x 3” x 1”. Any suggestions?

A. There are couple of questions that you need to answer: how do I support the ashtrays and is the rebate depth of the chosen moulding deep enough to accommodate the framing package?

Supporting the ashtrays could be achieved in one of two ways. First, they could be glued onto mountboard such that they are floating in the frame. This would, perhaps, enhance the ashtray as one would see the whole shape but you would need a sufficiently rigid mountboard (min 2mm) to ensure they were secure. If you were to use PVA as the adhesive then coat the ashtray first, let the PVA dry and then apply a second coat before gluing to the mountboard. The first coat of PVA provides a bond between the ashtray and mountboard.

Using this method of support you would need to use spacers to position the ashtrays in the frame.

An alternative method of support would be the use of foamboard the same thickness as the ashtrays; this may require several pieces to be stuck together to achieve the required depth. Mark and cut the shape of the ashtrays into the foamboard; this will then provide the support but then to stop them falling forward cut the final shape ‘ENGLAND’ from mountboard, slightly overlapping the ashtrays, thereby holding them in place. The downside to this is that you would need a CMC or access to a framer with one. This could look good if a double mount was cut with the colours of the ashtrays reflected in the mount. Even though I have a CMC I may opt for the first method but that would be dependent upon the condition of the side of the ashtrays.

I suggest they were glazed. Clay or standard water-white glass would suffice as there should be no UV protection issues as the ashtrays are most probably glazed and fired. Moulding rebate depth could be a problem; it may be easiest to choose a moulding with a deep rebate.

I have just recently used a black Arqadia 233.167.000 to frame a football shirt – 233.167.000 with additional material all round, and we’ve discussed using stretcher bars but my one slight concern is how to seat the fabric on the stretcher bars. Stapling would be the easiest method but that would obviously damage the fabric, she’s not overly concerned about conservation framing so am I unduly concerned?

As you mention this potential customer is not concerned about conservation framing and so obviously will be unwilling to pay for such. I suspect she wants a reasonably inexpensive job doing so that her work can be sold at a good profit for herself. In which case there is one answer to your question – stapling onto stretcher bars. Remember to angle your staples at 45 degrees along the back of the bars. It is not going to damage any of the artwork that is showing and if you glue using Evacon-You are still likely to damage the fabric even though this adhesive is reversible. If you had been conservation framing you would have had to seal the stretcher bars but in this case that will not be necessary.
The framing of memorabilia and 3D objects is considerably different from the framing of artwork on paper or in some cases simple fabric art and should be treated more as a project.

From the start it is essential that the framer discusses the project with the customer to establish what is required. This also provides the framer with valuable time to work out how the project is to be completed, the techniques and materials to be used, how long it is likely to take and any problems that might be foreseen before taking on the work. By working through these questions it can be established if one has the experience to complete the ‘project’ and finally, the cost. By getting these questions correct thereby completing a good, cost-effective job will, without a shadow of doubt, enhance a framer’s reputation.

The first, most important question is how one should support the item. Is the item valuable in terms of cost and/or sentiment and therefore requires conservation framing in which case reversibility is the key. Supporting the item effectively can be achieved with a little thought and it is good framing practice to ensure that whatever method of support is used, there is no damage to the item.

In many cases a framer might reach for either silicone or one of the many adhesives available but first consider reversibility and that the item should not be damaged. Adhesives might be an option for ceramics but in the case of the spoon the mountboard surface was gold so most adhesives did not work; consequently, silicone was used (see Diagram 1). If you were to use an adhesive then in the first instance I would use EVACON-R, a conservation adhesive that is reversible.

In many cases foamboard/plasterboard can be used as a sink support whereby the shape of an item is cut into the board and the item is held in place by a mount. Alternatively, the shape of the base of the object may be cut into the board which is then supported by a push or tight fit. This method was used to support the dish (see Diagrams 2 & 3). The base of the object was cut into the board which is then supported by a push or tight fit. This method was used to support the dish (see Diagrams 2 & 3). Two pieces of 5mm foamboard were used the shape of the base is cut exactly into the top layer, in the bottom layer the shape was slightly smaller. The two layers were then glued together - a triple mount was cut and the dish pushed into the shape. The whole frame package was made for demonstration purposes with the dish being removed on numerous occasions - the support remained tight.

The framing of fabric art often involves the use of box framing to ensure the fabrics don’t come into contact with the glass. There are methods used in the support of fabrics that could be transferred to memorabilia e.g. the use of hidden stitches to attach items direct to mountboard. This might require the use of either thread or wire dependent upon the weight of the object. Methods of supporting and framing fabrics will be the topic of a further article.

The selection of moulding can cause problems as there are few with sufficient rebate depth to accommodate the whole framing package and consequently the framer needs to construct some form of box. The following considers two types of box construction: the use of FrameBox and stacked mouldings.

FrameBox is available in three interchangeable widths: 13mm, 19mm and 25mm (see Diagram 4). FrameBox is easy to use: the different widths can be cut to the size required and glued together to provide the depth of box required (see Diagrams 5 & 6). It is important to remember that when using FrameBox the box is made before the moulding is mitred otherwise the resulting frame will be too small. Further a spacer will be needed in order to position the supported item. When finished the outer face of the box can be painted to suit.

Stacked Moulding. This is a particularly interesting method of using two mouldings to provide a rigid strong box. First, select a flat moulding, the width of which should equate to the approximate depth of box and mitre it vertically down the width thereby providing the depth of box (see Diagram 7). Then the choice of moulding for the frame is mitred and joined as normal. The frame is then placed inside the rebate and secured using framers Multi-points (see Diagram 7). Then the choice of moulding for the frame is mitred and joined as normal. The frame is then placed inside the rebate and secured using framers Multi-points (see Diagram 8 & 9). This will then require the use of spacers in order to position the framing package.

The construction and final assembly process is important, first the object should be supported using the chosen method; the depth of box is then determined and the box made. This is a priority as it will determine the dimensions of the moulding used for the frame. The moulding can then be mitred, the frame made and glass cut to size. The framer can now decide whether or not a window mount is required so as to hide any cross section of box showing; once completed, the spacers can be designed and made.

The deep rebated moulding is mitred as normal and fits inside the frame with the glass held in place both front and back with the use of spacers (see Diagram 10). In both cases the use of spacers is required to position the supported item such that it is kept away from the glazing. This subject was covered in some detail in the January issue of 4 Walls magazine and so I don’t intend to spend time discussing the advantages of homemade spacers. Needless to say they provide an effective and flexible option in terms of size, colour and level of framing. With a little ingenuity they can also enhance the object being framed (see diagrams 11 & 12).

The frame, glass, window mount and box are loosely assembled and then the spacers are glued into place. The supported object is then placed on the spacers and the backboard secured using framers points. Assembly in this order enables the framer to check for and remove any debris inside the frame. Once content the box can be secured to the frame using framers Multi-points (see Diagram 13). The back is then taped up and hinges and buffers applied. To really finish the job the tape may be painted an appropriate colour.

The framing of memorabilia and 3D objects by Mal Reynolds
Sports auction raises money for children’s charity

A recent charity golf day and sport auction sponsored by Arqadia, raised an amazing £7,500 for children’s charity, Dreamflight. The event at Moor Park Golf Club in Hertfordshire featured 18 holes of golf, dinner, cabaret and finished with an auction of sporting memorabilia, all framed by Arqadia.

Dreamflight is a registered UK charity that changes young lives through taking seriously ill and disabled children, without their parents, on the holiday of a lifetime to Orlando, Florida. Once a year, 192 deserving children from all over the UK, accompanied by a team of medical carers, board a chartered Boeing 747 and head to Florida to spend 10 magical days of fun and excitement. Many children could not undertake such a trip without the support of the army of doctors, nurses, physiotherapists and non-medical volunteers who care for the children 24 hours a day.

Event organiser, Ian Goss said: “The Golf Day was a fantastic, fun event and the money raised will go towards funding more holidays of a lifetime for those the charity helps. We are hugely grateful to our sponsors, Arqadia, and could not have wished for a more professional and supportive partner. As the market leader, the company supplied a quality of mounting and moulding that would have normally been out of the budgetary reach of the charity. As a consequence the memorabilia was stunningly enhanced, which added real value to the items and everyone who bought a piece commented on how wonderful the framing was. We cannot thank the team at Arqadia enough.”

Arqadia’s managing director, Mike Brown, said: “We were delighted to once again be able to offer our support to this fabulous charity. The golf day and auction was a huge success, everyone had a great time and we raised a fantastic amount of money for a very worthwhile charity.”