the magazine for art & framing professionals

Meet the artists crowned overall champions in our art competition

MAKING THE MOST OF 2013
OUR TOP 10 BUSINESS-BOOSTING TIPS

MASTERING THICK MOUNTBOARD
MAL REYNOLDS’ STEP BY STEP GUIDE TO FRAMED ARTWORK

Celtic Warriors

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Happy New Year, Framers!

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Charity Wonder Ball’s a Winner

The Willow Foundation’s annual ball was a resounding success, raising £233,000 for special days for seriously ill young adults.

Several prizes went under the hammer during an auction hosted by former England rugby star, Martin Bayfield. Exotic holidays, golf with Pro-Am stars, exclusive tickets and much more were won by generous supporters of the charity, which was founded by Bob and Mags Wilson in memory of their daughter Anna, who died of cancer aged 31.

Two Rolling Stone prints, which sold for £1,770, were double-mounted by Arqadia – a long-term supporter of the charity. Framed Arsenal and Tottenham shirts with tickets sold for a combined total of £2,650.

Willow Foundation president, Bob Wilson said: “The Wonder Ball is our biggest fundraising event of the year and enables us to provide many more special days, making a real and positive difference to people’s lives.”

Youngsters’ work on show at Ruislip gallery

The Art Gallery in Ruislip Manor has helped local students get interested in art by showcasing their work. The gallery exhibited 20 pieces of work produced by pupils at Ruislip High School. Their artwork was framed and mounted using Arqadia products and displayed for a week in the gallery.

Parents flocked to view and buy the artwork and part of the proceeds from the sales were donated to the school to develop work by next year’s students.

Stephen Bird from The Art Gallery said: “It was an absolutely fantastic event. To see the students’ faces when they saw their work professionally mounted, framed and under lights was amazing.”

Did you know..?

Roman statues were made with detachable heads so that one head could be removed and replaced by another.
Make the most of... 2013

Christmas is over and ‘tis the season of New Year’s resolutions. You, like many others, may be working hard at losing weight or getting fit. But how can you shape-up your business?

1. Clean House
What do customers see when they enter your store – a professional retail operation or a haphazard mix of workshop, office and stockroom? Start with their first impression. Your business should be neat, clean and well organized. Ditch anything that isn’t necessary to your business. Make your work area about your work and find a new home for everything else. Don’t wait for Spring to have a thorough clean. When was the last time you vacuumed every corner or dusted the tops of your lights?

2. If It’s Broken, Fix It!
Does the head on your mat cutter wobble? Does one of your display lights flicker? Make a list of anything that’s driving you nuts and fix it now. Whatever the repair cost, it will be less than the cost of living with the problem. You’ll benefit from the effort made now throughout the year.

3. Get the Look
Peeling paintwork? Faded flooring? Does your store look hopelessly out-of-date? Customers expect your work to bring a touch of style to their surroundings. If the appearance of your shop does not reflect your ability to help people beautify their space, it will hinder your sales.

4. Show and Tell
Do you like selling mountslips or believe that wider mats look better? Are you an expert at framing needleart or creating shadow boxes? Have your samples kept up with the times? Your store should display the framing styles and techniques that show your expertise. There is no easier way to sell something than to show it to your customer.

5. Cash Convertor
Everyone has items that have hung around the stockroom for months. Chop up your non-performing mouldings and turn them into standard size, ready-made frames for sale. You could also insert an inexpensive print ready to fetch a great price. For the flip side, which lessons did you miss? Write down the lessons you learned the hard way in 2012? Which ideas did you spend time or money implementing that came up empty? What opportunities did you miss? Write down the lessons you have learned to help make sure you don’t repeat the same mistakes again!

6. Investigate IT
There’s an infinite number of ways you can frame an item your customer brings in, but do you know which is the most profitable? Frame-pricing software is an effective way of increasing profitability by giving accurate prices for each component of the job and removing any guesswork. Read the article on pages 12 and 13 for more information on some of the benefits and options available.

7. Expand your Offering
For many businesses, the key to success during these hard times has been diversification. Is there something new you can introduce that will add value to your business? Your customers already want to present and display their treasured possessions, so the Timecare® range of conservation-grade storage solutions could be a perfect, new income stream. Aimed at collectors, family history enthusiasts and photographers, the range includes a variety of solutions, including ringbinders, archival boxes, mounting boards, mounting strips, adhesive and even cotton gloves.

8. Plan your Marketing…
For the Year
What marketing did you do last year? Did it work? What would you have done differently? What percentage of sales did you spend? Was that too much or too little? Create a plan of action for the coming year. Think about key selling periods, messages you want to convey, who you are targeting and the best ways of reaching those customers. Look at the most effective ways of using all the tools at your disposal – advertising, PR, direct mail etc. If you are stuck for ideas, take a look at the Arqadia PR Toolkit (www.arqadia.co.uk) which has a wealth of free material and ideas that you can use.

9. Keep in Touch
It’s easy to get caught up in your daily business and lose track of advances in the framing industry in terms of knowledge, techniques and new materials. Trade shows are the perfect place to attend educational sessions, see new products and network with other framers.

10. Dos and Don’ts
Take time to stand back and take a long, hard look at your business. List and evaluate the successes. Which are worth repeating? Which new ideas would you like to implement? Make a select list of things you promise yourself you will do in 2013. Keep the list short – but do it!

Steve Burke from Arqadia looks at how you can use this traditionally quiet time of year to plan ahead. Here he gives his top 10 tips to make 2013 the best year yet for your business.

Art has surpassed the stock market in financial appreciation over the past twenty years.
The natural worn-wood simplicity of Larson Juhl’s new rustic-inspired Lancaster collection will offer framers a new way to achieve understated style for any framing project.

Available in four transitional sized profiles with matching mountslips, the Lancaster series of mouldings is named after the typical woodland landscape of Lancaster County in Pennsylvania. It provides a distinct touch of Americana in a complementary palette of light, medium and dark wire-brushed, distressed finishes.

With its muted, earthy look in three neutral shades, Lancaster is incredibly versatile and will work to complement even the most diverse artwork or object. Here are some hints and tips on how you can make it work for your customers.

01. **Profile 269** is a wide contemporary cap with a rebate depth that is ideal for stacking. The ‘Amish Black’ style provides a slight glimpse of wood grain which can be seen through an aged, charcoal black colouring. It works elegantly alongside stark, white mountboards and monochrome photography to accentuate the contrast between light and shade.

02. **Profile 359** provides a wide, traditional scoop shape with additional detailing on the lip of the moulding to create added drama. When used in a ‘Covered Bridge Grey’ finish, its mid-tone colour with warm brown undertones works as well as a neutral finish when surrounding colourful artworks.

03. **Profile 379** is a basic, flat panel that looks especially stylish with generously mounted artworks, whether they be vibrantly coloured or in more neutral tones. Consider teaming it with contrasting double mountboards to create a real visual impact.

04. **Profile 569** is a traditional shape with detailing on the outer edge and a very slight slope leading the eye into the focal point. A ‘Split Rail Tan’ profile will provide a light Barnwood tone enhanced by silvery greys that can complement classic watercolour art when matched with a neutral toned mount.

Available in four transitional sized profiles with matching mountslips, the Lancaster series of mouldings is named after the typical woodland landscape of Lancaster County in Pennsylvania. It provides a distinct touch of Americana in a complementary palette of light, medium and dark wire-brushed, distressed finishes.

The range is available to order from Arqadia from £1.67 per metre length, and also through the chop service.

The Lancaster collection is manufactured from Swedish Pine, and is accredited by the Programme for the Endorsement of Forest Certification (PEFC).

For more information or samples of this new collection, please contact Arqadia’s customer services team on +44 (0)1234 852777.

For Picture Perfect

Introducing the Lancaster Series

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Mal’s MasterClass
How to master the use of thick mountboard

By Mal Reynolds

Thick mountboard gives a fantastic effect, adding wow factor to framed artwork, but working with it can be difficult. If you have shied away from offering it in your business, follow Mal Reynolds’ professional advice on how to use this tricky product to produce a fine finish every time.

Why use thicker mountboard?
When creating mounts, remember that customers pay a lot of money so as NOT to see what we, as framers, do for a living. The aim of the mount is to enhance the artwork and create an area of compatible colours which draw the eye in to the artwork. There should be continuous interaction between the artwork and mount/frame package, with no definite or defined borders.

While you should not aim to overpower the artwork, the use of thick boards – either as a single mount or in combination with others – does provide that little extra wow factor. Customer comments vary from ‘the mount gives a real impression of looking through a window’ or ‘it makes one feel as though you are falling into the picture’. It is that extra depth of mount that creates both illusions.

If marketed correctly, this board can prove to be a winner. In these times of recession, providing added value for customers through use of thick mountboards not only raises one’s profile but also puts pennies in the pocket.

A cut above
I am fortunate to own a CMC, which is calibrated to cut Arqadia’s 3.5mm and 4.2mm mountboard. Certainly, the 3.5mm board is extremely popular. The board basically sells itself in that all artwork, the use of thick boards – either as a single mount or in combination with others – does provide that little extra wow factor. Customer comments vary from ‘the mount gives a real impression of looking through a window’ or ‘it makes one feel as though you are falling into the picture’. It is that extra depth of mount that creates both illusions.

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Procedure:
Step 1: Cut the foamboard into strips of the required thickness and length. On one edge, cut the bevel either using a manual mount cutter or CMC.
Step 2: On the bottom side of the foamboard measure and draw a pencil line approx 15mm from the edge of the bevel. See Fig 2
Step 3: Cut the required length of tape, peel off the protective backing and line the edge of the tape with the pencil line. Lightly burnish the tape to ensure good adhesion. See Fig 3
Step 4: Turn the foamboard over and place the taped edge on a flat surface. Roll the board so that the bevel lies flat on the surface and then lay the board onto the surface. Carefully smooth the tape onto the top surface of the board. See Fig 4
Step 5: Take an artist’s bone and run it gently down the full length of the bevel and then gently burnish the upper surface. This ensures good adhesion and removes any air pockets. See Fig 5
Step 6: Mitre the corners as required and tape to hold in place. Place window mount over foamboard. See Fig 6

If you’ve avoided using thick mountboards in the past, I hope this guidance will encourage you to offer them to your customers. Whether you have a CMC or prefer to use the foamboard and tapes option, you can create finished pieces that will be sure to impress your customers and boost your business.

Arqadia supplies a whole range of thick mountboard up to and including 3.5mm thick. A number of different bevel tapes – available in white, ivory, bayseed and black – are also offered along with various different thicknesses of foamboard.

Use of colour
The use of a coloured middle mount chosen to reflect a tone within the artwork to which you want your eyes to focus gives a really good impression. The reveal needs only to be up to 3mm, giving that slight hint of colour and not detracting from the artwork. (See Fig 8) Using black core is an excellent alternative but I would reduce to a 2mm reveal as the bevel will add a further 1.4mm. You can also use the 4.2mm conservation backing board as that initial bottom mount – this obviously adds extra depth if required.

Recently, I framed two platinotypes – photographic prints made by a monochrome printing process using platinum rather than silver bromides. It was necessary to use unbuffered cotton museum board (Timeacre® Heritage). To add that extra distance from the glass and provide a thick bottom mount I glued two sheets of 2.2mm board together using EvaCon-R and cut them as one. The effect was stunning with no evidence of the join. (See Fig 7)

Tape techniques
At a Spring Fair several years ago I recall the sale of strips of foamboard with a bevelled edge and a number of self adhesive tapes that were used to cover the bevel, thereby providing a thick mount for use with a standard window mount. Whilst simple to use, these products appear not to have proved that popular.

However, with the present increase in popularity of thick mounts, this method provides a perfect alternative should one not have access to a CMC. Those framers with CMCs can also use this method to provide thick mounts with different coloured bevels and of thicknesses of 5mm and above.

Fig 1
Fig 2
Fig 3
Fig 4
Fig 5
Fig 6
Fig 7
Fig 8

Did you know...?
‘I Was a Rich Man’s Plaything’ by Eduardo Paolozzi was the first pop artwork to feature the word ‘pop’ and was created in the UK in 1952.

Fig 1
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Fig 7
Fig 8

Did you know...?
‘I Was a Rich Man’s Plaything’ by Eduardo Paolozzi was the first pop artwork to feature the word ‘pop’ and was created in the UK in 1952.
Having been a member of the Society of Equestrian Artists for the last 25 years, Mary has spent much of her career painting pet portraits, mainly of horses and dogs.

The idea behind her winning entry, ‘My Long-Eared Friend’, stemmed from childhood memories. She said: “We had three donkeys when I was a child and we have two now, so I’ve always been around them. But when you’re small, you have to look up to them and that is really what the concept behind this piece is. The image I wanted to create was of strong and intense colours, the ultramarine blue sky – that is what you always remember as a child.

Winning this competition is a high point in my career. It gives me an opportunity to get my work out there and seen by a wider audience. It is great that a big company like Arqadia is giving something back to its customers.”

Mary exhibits her paintings all over the country, with art societies and at open shows and has had several paintings published as prints by Sally Mitchell Fine Arts.

She also runs courses and workshops on animal and pastel painting from her smallholding in rural West Wales. “My horse, donkeys, dogs and hens are always willing models,” she added.

Mary Herbert
Ceredigion, West Wales

After a search spanning the length and breadth of the country, Arqadia has announced the artists it has judged to be the rising stars of 2013. Two winners were selected by a team of industry experts that included Louise Hay from the FATG and Paul Taylor from Aquarelle Publishing. Here, we take a look at the artists and the inspirations behind their modern day masterpieces.

In November 2012, Mary Herbert and Doreen Bothwell were crowned joint overall champions in a competition to find artwork which would bring out the best in Arqadia’s 2013 new product launches and showcase the importance of sympathetic framing techniques. Both artists were credited by a panel of judges with displaying exemplary creativity and craftsmanship in their compositions.

The winners earned themselves limited edition print runs of their award-winning work, as well as the prize of their work being displayed to some of the art world’s most influential people at the FATG Awards event in May 2013.

Doreen created her winning entry using a mixed pallet of pastels, salt, watercolours and pencils to produce a contemporary landscape painting of the area where she lives. Titled ‘Valley of the Dolls’, it is a dedication to the music and lyrics of the 1960s. She explained: “The colours are vivid and reflect the explosion of the culture and design of that exciting decade. Texture and composition are also vital parts of my paintings.”

Doreen Bothwell
Cults, Aberdeen

A professional artist since 1966, Doreen initially worked in graphics and cartography for over 20 years. She enrolled as a mature student at art school in 1984, completing a year at Aberdeen College, before doing an honours degree in Fine Art (Drawing and Painting) for four years at Gray’s School of Art in Aberdeen. She graduated when she was 50. Since then, Doreen has attained a teaching qualification and has been teaching at Aberdeen College and with the City Council as an art tutor for adults and people with learning difficulties.

“Drawing and painting have been my hobbies, my career and my passion for my whole life,” said Doreen. “Going to art school always seemed an impossible dream. It was hard work but I have never regretted it.”

Many thanks to Paul Taylor of Aquarelle Publishing Ltd for producing the limited edition prints www.aquarellepublishing.co.uk
The business world isn’t generally known for its artistry. Bare walls are uninspiring, unattractive, and downright dull and those in most workplaces are duller than most. Since 1997, Bristol-based business Artworks Solutions has been doing its best to ensure walls in work spaces across the UK are rejuvenated and provide innovative interior design concepts to brighten the view for even the most corporate of customers.

Artworks Solutions prides itself on delivering very individual looks for its customers, and does so by working closely with them to provide the right solution every time.

The brainchild of John Sulzmann and Seath Herbert, the business employs 30 and has carried out work for clients across a diverse range of businesses. Sulzmann loves the challenge that each new client presents and his work is not just about decoration but also about creating an environment which meets business and branding needs.

Getting to the heart of a business
He explains: “We recently worked with a client who had offices dotted across the UK. During planning it was agreed that, whilst the company branding must remain consistent, the artwork itself needed to retain the individual personalities of the different offices.

“Our solution was to create corporate imagery using prominent people or landmarks from each area – for example, the Glasgow offices featured famous Scottish people whereas the Leeds office featured rivers in Yorkshire. Utilising their unique corporate colour palette we provided wrapped canvas artwork and white-framed aluminium prints. The result was striking, and it really shows just how effective getting right to the heart of a customer’s business can be.”

Technical and creative
Artworks Solutions offers a complete service from concept to delivery, including consultation and idea generation, in-house design and technical drawing service as well as manufacture and installation. The team works with a diverse range of materials, surfaces and structures.

A recent high-profile project for the Hippodrome in London, presented a massive technical and creative challenge for Artworks Solutions. The team was commissioned to completely revamp the interior of the building using the entire breadth of the firm’s unique design experience.

Scale and diversity
“We wanted to make a statement which really reflected the building’s 100-year heritage,” says Sulzmann. “It was a project of great scale and diversity for us. We provided several hundred pieces, which included a mix of historical, framed prints of the Hippodrome, some Acoustic Art where we framed printed acoustic and padded leather panels, and also a series of box frames to house memorabilia dating back to the early 1900s.

“The techniques we used to produce these pieces were quite varied. For example, the box frames were mounted using a vacuum hot press and structural adhesive, while the artwork was painted and supported at the back in order to take the weight and stop the framework from slumping. We often fabricate bespoke solutions for this and also the fixing method.”

The show must go on
“Because much of the artwork we produce is of a large format, it is now second nature for us to frame most of the panels we produce as it adds value, improves the aesthetics and is a simple process for our production team. He adds: “It is important that we work with suppliers who offer comprehensive product ranges and have good stock levels to ensure our clients have consistency.”

Artworks Solutions framed the majority of the work at the Hippodrome using Arqadia products. The project was completed in summer 2012.

The nature of the job and size of the building means that there is an ongoing requirement for interior refreshes at the Hippodrome, so we will continue to work towards evermore innovative solutions,” concludes John. “A lot of the subject matter was based on the building’s history so it was a captivating project for everyone working on it. We’re looking forward to working with them again.”

Find out how artistic flair along with clever framing and design know-how can be used to breathe new life into uninspiring environments as 4Walls talks to co-founder, John Sulzmann, about really getting under the skin of his customers.
Think it’s time to retire the trusty old calculator, join the 21st century and invest in business software? Here’s what to look for before you leap.

The theory of efficiency

Business software promises an end to laborious manual paperwork, forgotten charges, arguing over what was quoted and wondering why there’s so little profit on a job. That, at least, is the theory.

But is this really the case? Will software take away all those headaches? Invest and get it wrong and you’ll also be losing other things: pricing flexibility, personal judgment and other qualities that define framers’ personal, craft-based relationships.

Of course it’s possible to retain the best of both worlds, but achieving this demands asking the right questions. So, here are a few to get the ball rolling.

Do I need to take control of my pricing structure?

“I don’t have time to recalculate new prices on all my products twice,” says Dave Woolas of FrameMan. “One of FrameMan’s unique benefits is that it can price absolutely everything. No matter how many variables or different products are used, you can be confident the price is accurate and you aren’t losing any money.”

Pricing software also offers greater consistency when you have several members of staff pricing jobs. Dave adds, “There’s no such thing as a standard price list with custom framing, so when there’s more than one person pricing quotes, software offers the reassurance that any member of staff will come to the same price.”

What about my regulars?

Mark Wilson of Framiac believes it’s often the small things that make all the difference to framers’ margins. “Software like Framiac’s FramIt allows framers to monitor all the small service costs that sometimes don’t get charged out because they are forgotten or seem too fiddly. It sounds obvious but if material costs, overheads and labour costs aren’t tracked accurately, the business will lose money.”

This is particularly important when it comes to complex framing projects, adds Dave Woolas of FrameMan. “One of FrameMan’s unique benefits is that it can price absolutely everything. No matter how many variables or different products are used, you can be confident the price is accurate and you aren’t losing any money.”

Do I need to improve customer service?

A computerized system could also improve your customer service. Software can ensure accurate order taking by reducing data entry and mathematical errors. It also stores a wealth of information on customer preferences so you can build a picture of them over time. FramR and Quick Price both allow a business owner to manage their client relationships better by building detailed customer profiles which enable targeted correspondence and marketing.

An important part of good customer service is knowing how quickly you can complete a job. eg is the chosen moulding in stock. EstiLite, written and developed by John McAfee, has the ability to link directly to Arquitas to update prices and provide ‘live’ awareness of stock availability – information that can be vital at the point of sale.

Do I need to improve my sales performance?

Most of the software packages available can also provide information on sales performance, financial performance, framing productivity and even a valuation service.

Added features at your fingertips to help your business grow with no extra graft required! That’s got to be worth a closer look.

Actually, am I happy as I am?

The framing business can fall into two categories. If you see yourself as an ambitious, professional operation with deals with local hotels, auctioneers and galleries, there’s no doubt a software system will improve your business.

Thinking about investing in software?

Have a closer look at the latest products.

Royall Framing
www.framingsoftware.co.uk

Framman
www.framiac.com

Quick Price
www.qprice.co.uk

EstiLite
www.estlite.scenes.biz

Lifesaver
www.lifesaversoftware.com

It will throw the spotlight onto the tiniest procedural flaw and enable you to improve your bottom line. Maybe, however, you’re more of an artisan, a craftsmen, a specialist. Customers come to you because of your old-fashioned wooden rule, dusty shelves and your pile of interesting, ongoing work strewn across the workbench. You have no shop front, you have a workshop. You are tucked away and people come and find you. Your work comes from word of mouth recommendation and people are willing to wait any amount of time for you to frame their priceless medieval map of the Forest of Arden. Your business does not need software, but the world needs you.
Q: I have a deep box frame to make and will be using Arqadia’s Framexbox to make up a depth of approx. 150mm. How would you recommend I finish it? It looks a bit messy just left as bare wood.

A: I cover the visual edge with brown licky sticky tape and then paint it as close to the colour of the edge of the moulding as possible.

I suggest you look at my Masterclass in Issue 7 of 4Walls magazine which covered this matter in full (see diagram 8 ‘secured frame box’ and diagram 9 finished construction’), you can find this at www.arqadia.co.uk.

Mal Reynolds

Q: I notice that you sell buffered and un-buffered Timecare® Heritage CottonCore mountboard. Can you advise when and why I should use an un-buffered board?

A: Un-buffered board should be used when framing photographs that have been developed using silver bromides etc. This development process tends to be slightly acidic and as buffered board is alkaline, there could be an adverse reaction between the two.

Stuart Welch

Q: Recently I’ve been asked to frame a few pictures that will be on display at the Chelsea Flower show next year. They require certification to say that they have come from a sustainable source. Do you have any recommended products I can use?

A: Yes, you can use any of the products shown on our website (www.arqadia.co.uk) under the heading FSC & PEFC. You can be guaranteed that these products have full certification using our Forest Stewardship Council (FSC) and Programme for the Endorsement of Forest Certification (PEFC) licence number. With regards to mouldings you have a choice of over 120 styles and profiles and almost 150 varying combinations of mountboard.

Steve Burke

Q: I sell a varied range of mouldings in my store, from the affordable to the quite expensive. While I appreciate all custom, I would very much like to boost the sales of my higher-priced stock. Do you have any hints or tips that might make it more appealing to the customer?

A: Firstly, it’s important to think about positioning. 76% of UK sales come from eye-line shelves. Think commercially as to the best use of your eye-line spaces to maximise your sales and profit. Secondly, the products you want to push are higher in price for a reason. Use point of sale materials to communicate a product’s true ‘value’.

Are there any key selling features – for example, how it’s made and where it’s from? Or, if you’ve built your customers’ trust, putting a simple tidyt on the item stating it’s your favourite will be enough.

Eve Reid

Who do you think you are?

Walk across the road and look at your premises from the point of view of your customers. Ask yourself, “What does this say about my business?” Is it inviting? Does it showcase creativity? Does it even say that you are a picture framer?

Clear display goods in an attractive arrangement of ‘hero’ products to excite people in. Strong visual themes work best. Create collections of artifacts with similar colour palettes or subject matter and plan ahead for events like Valentine’s Day and Easter.

Stay fresh

Refresh window displays regularly. Reflecting current trends and seasonal changes needn’t break the bank. Andover Framing created a striking Union Jack themed window for the Queen’s Diamond Jubilee, then re-used the backdrop for a patriotic Olympics display. This showed great business sense and also brought them much publicity through local retail awards, drawing additional customers into the store.

Size doesn’t matter

If your front window is small, try using graphic images of the products rather than the products themselves. In a very narrow store, leave the entire window open so your store interior becomes the display. Be sure to hang framed art close to the glass so passers-by can see the quality and details of the framing.

Continuity

Merchandising will only be successful if you are able to satisfy your customers’ primary shopping mission. To create a clear customer journey, continue your window display themes inside your shop through point of sale material, shelf ends and display boards. Use additional signage or bold displays to highlight the products which your customers have seen in the window.

From all angles

Utilise all the window space to ensure your display looks good both up and from across the street. Hang products at different heights and depths to add interest. Make sure interior displays are clearly visible from the front window, even when the store is closed.

So, why not see the New Year in by refreshing your window display? Make it your resolution to stop being the unnoticed ‘wallpaper’ on your high street and start turning heads. Even if you don’t think this is your forte, have a go by making just a minor change or adding a new point of interest. Use your artistic eye to turn a fresh face to the world for 2013 and you’ll be pleasantly surprised at the new attention – and business results – you receive.
Winchester Discovery Centre
Until 3rd February 2013
Mayor’s Choice Art Exhibition
Pictures from Winchester City Council’s collections have been selected by the present Mayor of Winchester, Cllr Frank Pearson, who has chosen paintings that reflect the diversity of the Winchester City Council district.

Modern Art Oxford
Until 10th February 2013
Amalia Pica
Playful and celebratory, Pica’s sculpture and works on paper – many of which will be shown in the UK for the first time – explore some of the underlying social concerns that relate to our daily experience of life.

Henry Moore Institute, Leeds
Until 17th February 2013
1913: The Shape of Time
1913 was an extraordinary year in the history of modern European art, seeing artists explore increasingly experimental ways of representing the complex life of the modern world. The Shape of Time exhibition investigates how sculpture was uniquely positioned to give shape to such ideas through its materiality, spatiality and power of its ancient figurative traditions.

The Lowry, Manchester
Until 24th February 2013
Peter Blake and Pop Music
Known as the Godfather of Pop Art, Sir Peter Blake has been inspired by pop music since the 1960s. Many of his musical heroes – including The Beatles, Elvis Presley, The Everly Brothers and Ian Dury – feature in this major exhibition, marking his 80th birthday year.

Petworth House
Until 13th March 2013
Turner’s Sussex
Turner’s Sussex is the first exhibition to examine and celebrate the artist’s work in the county of Sussex. View around 40 carefully selected exhibits, mainly drawings and watercolours, which represent the wide-ranging importance of Sussex to his art. You’ll also have the rare opportunity to view the Old Library, used by Turner as a studio and not normally open to visitors.

Museum of Liverpool
Until 28th April 2013
Beryl Bainbridge, Painter
Beryl Bainbridge was one of the UK’s most famous novelists and an accomplished painter. The exhibition explores the paintings’ connections to Bainbridge’s best-loved novels, family, lovers and life in Liverpool.

Nottingham Contemporary
26th January 2013 until 7th April 2013
Piero Gilardi and John Newling
For its first exhibition of 2013, the Nottingham Contemporary presents two artists who address the national world and our environment.

Graves Gallery, Sheffield
Until 13th April 2013
Turner & the Monro Masters
This display features some of Sheffield’s finest watercolours by the great masters of this medium – JMW Turner, Thomas Girtin, Peter De Wint and John Sell Cotman. All ‘schooled’ at the academy of Dr Thomas Monro, a great patron of the arts, these talented, young artists perfected their technique by copying from his fantastic collection of watercolours.

Tate Modern
21st February until 27th May 2013
Lichtenstein: A Retrospective
This exhibition offers the first full-scale retrospective of this important artist in over twenty years. Co-organised by The Art Institute of Chicago and Tate Modern, this momentous show brings together 125 of his most definitive paintings and sculptures and will celebrate his enduring legacy.

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