

for

MEMBERS Only

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Working the “Wow” factor

Webb Gallery II owner shares tips on how to capture and keep customers

In 1981, Molly Webb, CPF, graduated from college with a major in speech and biology, aiming for a career as a speech therapist.

Now she speaks moulding, matting, mounting, metal leaf, memorabilia, and more.

“I strolled into a frame shop one day and applied for work to tide me over between college and graduate school,” she says. “I never went back to school. I loved my job so much, I simply switched professions.”

Fast forward almost three decades. Today, Molly and her husband Tom “Spider” Webb are the owners of Webb Gallery II Inc. in Humble, Texas, and Molly serves as vice president of the Professional Picture Framers Association (PPFA).

“The reason I enjoy custom framing so much is I’m very creative,” she says. “Even if I’d stayed in the sciences, I would have pursued artistic hobbies. Picture framing satisfies my need to produce beautiful stuff.”



Webb Gallery II in Humble, Texas, specializes in object framing and framing needleart and fiber art. The gallery has built up a large base of customers and corporate accounts. The gallery is owned by Molly Webb, CPF, currently serving as vice president of the Professional Picture Framers Association (PPFA); and her husband, Tom “Spider” Webb, who serves as Chief Financial Officer.

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For Members Only

A publication of PPFA for the benefit of association members

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The new member list is published separately on inserted pages.

Her creative pursuits include pottery and sculpture, drawing cartoons, creating handmade note cards and holiday cards, drawing and coloring designs for needlepoint canvases that she then stitches, and calligraphy.

Owning a business provides a different satisfaction, she says. A key benefit has been the vast numbers of interesting people that have become lifelong friends and working associates, along with well-earned flexible hours and valuable life experiences.

“When people ask about the financial rewards of owning a business, I say earning a living this way is not for the weak of heart,” she says.

The changes she has seen during 28 years in the industry can all be described with Oliver Twist’s favorite word, “More”: more moulding choices, more supplies of all kinds, more conservation awareness, more literature, more education, more computerization, more professionalism, more art, more competition, and more business networking.

Capturing customers

To stay in business, Webb explains, a frame shop has to offer something that causes customers to say, “I love that shop.”

“That might be curb appeal, ambiance, selections, service, staff personalities, framing designs, craftsmanship or, if all else fails, pricing. If customers say ‘wow’ because our prices are high instead of low, then we better have most of those other things going for us.”

Staff members are Operations Manager

Joel Lefevre, CPF; Loretta Eagleeye; April Wright, CPF, a First Place winner in a PPFA International PRINT Competition; and Webb’s mother, **Ellen Powers**, the store file clerk.

A gallery specialty is framing needlework and other fiber art. Through the years, Webb and her team have gained the trust of customers who want to frame special one-of-a-kind treasures.

“The more we do, the more we’re asked to do,” she says. “We show our customers we’re excited about framing these items, we photograph our finished designs, and we’re perfectionists in our workmanship.”

Webb Gallery II also specializes in object framing. A full-color half-page ad running monthly in a local magazine features samples of shadow boxes created for customers. The ad would normally cost more than \$800 per month, but Webb trades services to the publishing company in exchange for the ad.

“They sell framed magazine articles featuring clients, and we provide the framing,” she says.

For many years, Webb has done free on-site consultations for several purposes. She picks up items to be framed and/or repaired. In seeing where they will hang, she can design framing with appropriate choices. She searches for art, orders it, and frames it for customers who want to fill in particular spots on the walls.

“I know the streets of my local neighborhoods well,” she says. “I’ve been inside more homes and offices than I can count.”

WEBB GALLERY
Custom Picture Framers
Serving Kingwood & Humble Since 1985

5311 F.M. 1960 East, Humble, TX 77346
281-852-0828
www.webbgallery.com

We Specialize in Framing Objects & Memorabilia.
Bring Us Your Portraits, Diplomas, Needlework, Paintings, Children's Art, Mirrors, Collectibles, Awards, Prints, Charts, Maps, Photographs. We Frame Everything!

Webb trades services to a publishing company in exchange for a monthly full-color half-page ad featuring samples of shadow boxes. The ad would otherwise cost more than \$800.

“I advise customers who have recently moved, and who have many framed pieces sitting on the floor, about where to hang each one,” she says. “I usually end up doing the installation, for which we charge \$75 per hour per person.”

Cultivating commercial accounts

Webb Gallery II has developed dozens of commercial accounts, with all sorts of businesses, large and small. Usually, the company – or an employee – is located in the gallery’s market area and contacts Webb.

The gallery partnered with a well-known Houston photographer to frame one-of-a-kind photos of Texas landscapes for a privately owned bank. About 25 large pieces decorated the bank’s first floor in custom frames that matched the décor. When the bank opened a second location, Webb and her team repeated the service.

The gallery provided a local orthodontist with frames for displaying portrait photos of clients. The orthodontist can slide photos in and out of individual mat units, mounted



onto large backgrounds, allowing him to update regularly and feature his most recent clients. “He owns a large building, so we have done quite a few for him,” Webb says.

The gallery landed the account of a statewide food distribution company when the design firm providing furniture and carpeting for a new lobby referred the company to Webb for framed art.

“The design firm knows us through another large commercial account we share,” she says. “When I met the president of the food services company, he showed me custom-framed sports memorabilia in his office his wife had purchased from us.”

Passion for volunteering

After opening her store, Webb joined PPFA in 1985 to meet fellow framers, after a moulding vendor alerted her to local Chapter meetings.

“I became an active volunteer because it was the proper thing to do,” she says. “That led to many more years of active volunteering – a familiar story to many PPFA members.”

Webb served twice as an officer of the Texas Gulf Coast Chapter, and arranged venues for Chapter mini-trade and educational



The close-knit team includes Loretta Eagleeye (top left); Molly Webb’s mother Ellen Powers; Webb; April Wright, CPF; and (below) Operations Manager Joel Lefevre, CPF.

shows where she also taught classes. She hosted meetings several times; judged approximately 20 competitions; and attended PPFA national conventions. She served on two national committees for several years and on the national PPFA board of directors for two 3-year terms, starting in 1996.

“I’m back on the board of directors, currently serving as vice president,” she says. “How did this happen? I said ‘Yes’ once again.”

Webb has given much thought to chapters that are struggling to remain viable, and to worn-out volunteers. She can relate; she stopped attending chapter meetings for several years and only recently started attending again.

“I believe people join our association for three reasons: to interact with other people in the industry, to acquire education, and to earn professional designations and accreditations,” she says. “Our association provides those things. We work diligently to improve them all the time.”

“An expertly trained staff of a few people, plus a vast assembly of dozens – perhaps hundreds – of volunteers, runs



Webb Gallery II has developed dozens of commercial accounts, including a bank (top) and an orthodontist’s office.

Continued on page 16

Pros and cons of mounting digital canvases

By Chris A. Paschke, CPF, GCF



Photo 1: The canvas at left does not flake, while the canvas at the right has inks flaking off in pieces.



Photo 2: The crack is merely the ink splitting to expose the canvas beneath it.



Photo 3: Most tissue adhesives do not have the tear strength for mounting canvases. This one allows the canvas to peel.

The popularity of canvas art rages on, with digitally generated copies being offered to galleries and customers stretched onto bars with diagonal staples; or museum wrapped, with the image ending at the wrapped edge fitting into deep canvas or float frames; or as an unframed gallery wrap.

With digital canvas, these may not be the only – or the correct – solution.

Two issues haunt digital canvas: flaking – or rubbed – ink, and sagging once stretched.

Numerous misnomers have been posted online about stretching in warm weather, or cool weather, or not too tightly, all in an attempt to control sagging issues. None of these apply.



Chris Paschke, CPF, GCF

Stretching

There are coatings applied to canvases that are required to receive digital inks and prevent them from bleeding or spreading when applied. Ink on the surface splits (photo 1) when uncoated canvas is bent or folded; it is the nature of the beast.

Technology has vastly improved the problem of surface inks splitting. The application of surface laminates or sealers allows the inks to be more pliable and better suited to stretching (photo 2).

Unlike traditionally painted canvases, the use of stretcher bars and keys will never solve the digital issue of sagging. Too many elements come into play from humidity to temperature, and even they are unpredictable.

In a long-term stretched test begun in 2008, all I succeeded in proving was there is no standard. The same canvas sagged one month in cold, the next in heat, but months later was unaffected in cold. There were no constants.

Mounting

Mounting is the most predictable and easiest way to present a digital canvas – albeit controversial. It is really an ethical issue, not a technical one, of whether or not dry mounting is the best way to display a digital canvas.

Many publishers of fine-art giclées are recommending mounting rather than stretching. Pure film adhesives are actually museum quality because of their neutrality, inert, and stable nature. Since they are not reversible, they have not been considered an appropriate alternative to stretching until recently.

If choosing to dry mount a digital canvas, first test the inks



Photo 4: Film adhesives and a few heat-activated boards have the required tear strength for mounting canvases.

for heat sensitivity along one edge with an iron. Most pigmented wide-format prints will be heat tolerant.

The top layer of paper must be pulled from the substrate to pass a T-peel test. In 2006, I ran an extended mounting test for digital canvases, using heat- and pressure-sensitive (P-S) commercial boards and film adhesives. A commercial low temperature 150 F and tissue adhesives are not the best choice because of tear strength failure (photo 3), and use a film (photo 4).

Conversely, all P-S films failed both manual and roller tests. Only three commercial P-S boards held well enough to be considered, though heat applications are more foolproof. Also, P-S adhesives take more time to cure under weight, even when initially bonding in a cold vacuum frame. Wet glues and sprays should be avoided altogether.

Final Words

Digital canvases are not your grandmother's oil painting, and mounting may indeed be the best option for displaying these. Be careful of hand-embellished canvases, as they may be damaged or crushed in a press. I have been working on a more preservation-sound method of mounting these gems, but a report will not be available until next year.

Additional information, discussions, and guidelines for handling digital canvases is available in *The Mounting and Laminating Handbook, Third Edition*, available through the **PMA Store** at www.ppfa.com, and now featuring blank Condition Report forms for stretched canvas projects. When handling digital canvases always fill out a condition report, as you will not know whether it will flack, crack, or rub until you are actually trying to stretch it. Consider mounting it instead. ♦

Ask for help, exchange ideas at the
PPFA Framers Corner Forum!
www.ppfa.com

Industry News

LaFontsee Galleries to serve as art consultants to new hospital

LaFontsee Galleries, Grand Rapids, Mich., has been selected as the art consultant by **Helen DeVos Children's Hospital** – the largest children's hospital in West Michigan, serving children and families throughout a 37-county region – for its new 14-floor, \$286-million hospital slated to open in 2011.

After a national search, **Scott** and **Linda LaFontsee** were appointed as lead art consultants, and will select and create original art developed by and with children to promote healing, instill wellness, and communicate quality care at the hospital. Scott was a speaker at **PPFA 2009** in March.

Todd McMillen honored

Todd McMillen, owner of **McMillen's Creative Custom Framing** in Traverse City, Mich., was honored June 11 with the 17th annual **Lyle DeYoung** Downtown Achievement Award, reports the *Traverse City Record Eagle*. The award was presented at the annual dinner of the **Downtown Traverse City Association (DTCA)**.

McMillen, who was in his early 20s when he opened his first store more than 20 years ago, founded the Downtown Art Walk and the district Public Art Committee, and sponsored the Downtown Art Fair Series. He also served on the board of the DTCA for 4 years, including the last 2 years as president, and was named president for the coming year. He donated time and money to local causes such as the **Denno Museum Center** and **Goodwill**, where he was a Volunteer of the Year.

Larson-Juhl facility earns certifications

Senelar, a French manufacturing facility, is the first **Forest Stewardship Council (FSC)** certified manufacturing facility for **Larson-Juhl**, Atlanta, Ga. Senelar, which earned **Programme for the Endorsement of Forest Certification (PERC)** standing, will be the role model for other Larson-Juhl manufacturing facilities.

The Senelar facility, with a history of more than 100 years, uses materials and processes that reflect concern for the environment. Many designs are reflective of the long history of frame making at that facility. Gesso – made from chalk and gelatin– and compo – made from linen seed oil, colophane, gelatin, and chalk – are two primary components needed in the frame-making process, both of which are environmentally sound. Senelar, best known for its water gilding, uses water, gelatine, alcohol, and shellac in the finishing process, all materials which are sustainable and friendly to the environment.

Clean sawdust is recycled into briquettes and used for heating. For materials not appropriate for recycling, Larson-Juhl works with specialized companies to ensure material is disposed of properly and receives appropriate certifications. For packaging, only paper-based products are used, so they can be recycled. ♦

PPFA News

In memoriam: Jim Orr

Jim Orr, founder in 1985 of **Orr Moulding and Chop**, San Leandro, Calif., a wholesale supplier of wood picture frame mouldings, passed away unexpectedly in late March. According to the company newsletter, he built Orr Moulding virtually from the ground up and became known throughout the west as “the moulding guy with a cowboy hat and almonds.”

Orr is survived by his wife **Betsy**, who managed the business while Orr was on the road selling. During the past 18 months of retirement, Orr kept busy at his almond farm.

Surviving turbulent times

It's a pleasure to report the vast majority of **PPFA** chapters have scheduled an increase in activities for this year.

This means members are getting more “bang for their buck,” as they explore opportunities to attend more educational meetings to increase framing and management skills.

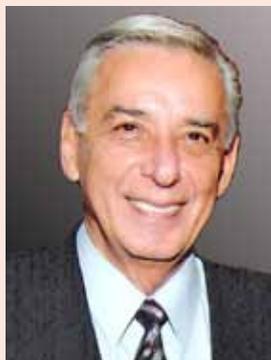
In this economy, we need all the help we can get to survive and thrive; and chapters are doing their bit in working with members to improve members' abilities to do so.

Chapters are providing education for members through dues rebates. Education is the basic reason for the chapters to exist, and they are rising to their obligations. Many members are not able to attend educational programs offered at the annual conference, due to time, financial, or other constraints. This is where chapters come in, and provide members with education on a continuing basis.

We're also receiving substantial assistance from **PPFA** and **PMA** supplying new and improved programs to help us better manage, market, and advertise our businesses. Staff can advise on how to achieve free listings on the internet, methods to get free publicity from local publications, decrease costs through endorsed insurance and credit card processing companies, and a host of other programs. Most can be found at www.ppfa.com, or by calling **PPFA** staff. Many benefits are also explained in *For Members Only*.

We are truly fortunate to have hundreds of volunteers, who step up and dedicate hours of personal time as chapter leaders, committee and task force members, advisors, serve on the board of directors, and others who are dedicated to providing members with support, for the greater good of **PPFA**.

By pulling together, we will come through this recession bigger, better, smarter, and more prosperous, both as individuals and as an organization. ♦



Gene Ausili, CPF

Gene Ausili, CPF
PPFA President

Time is running out for scholarships

The deadline for the **L. Thomas McKeon Scholarship** is Sept. 1. **PPFA** awards annual scholarships to five framers. Each receives a voucher for a free sitting for the Certified Picture Framer (CPF) examination and a set of reference books. **PPFA** members (or employees of **PPFA** member shops) can apply.

Contact **Heather Kelso** at 800-762-9287, email hkelso@pmai.org, or visit www.ppfa.com. ♦

Framing sessions on tap at PMA Canada Exposition

Canadian framers are in for a treat Sept. 10 when **Jim Miller**, MCPF, GCF, presents three sessions at the **PMA Canada Exposition 2009** set for Sept. 10-11 at the **Toronto Congress Centre**, Toronto, Ontario, Canada.

The event is expected to attract framers from the upper east coast of the United States.

Miller, who taught at **PPFA 2009** and the June **PMA Australia Imaging Technology Show**, and is a popular educator at **PPFA** chapters around the United States and Canada, will teach “Design and Construction of Shadow Box Enclosures” and “Clear Film Mounting with Mylar/Melinex.” Both meet the requirements for MCPF continuing education credit.

Miller will wrap up his sessions with “Survival Strategy Checklist,” a discussion on the evolution of the framing market, marketing and operational strategies, and practical suggestions to improve profitability, even in unfavorable market conditions.

Karla Elder, CPF, GCF, of **Jackson's Extraordinary Custom Framing** in Spruce Grove, Alberta, Canada, will reprise her very popular “Customer Acquisition and Retention Strategies” on Sept. 11.

Elder, who spoke at the **PMA Canada Exposition 2008** in Montreal, as well as at **PPFA 2009** in Las Vegas, will share secrets, tips, strategies, and methods of successful businesses; how to write an effective ad; why a Unique Selling Proposition (USP) is necessary; and how to get customers to drive past competitors to your store.

The Certified Picture Framer (CPF) exam is offered Sept. 11. For information, call **Heather Kelso** at 517-788-8100, or email hkelso@pmai.org.

The PMA Best Value Registration is \$95 per member and \$185 per nonmember. For more information, visit www.pmai.org/canadaexpo2009. ♦



Jim Miller, MCPF, GCF



Karla Elder, CPF, GCF

PPFA Calendar OF EVENTS

The calendar is available online at www.ppfa.com. Send information to **Lisa Bullinger** at **PPFA**, 3000 Picture Place, Jackson, MI 49201; phone 800-762-9287; or email lbullinger@pmai.org. ♦

AUGUST

- 2 Damron C. Owen-Carolinas Chapter Meeting**
"Tips and Tricks from the Back Room"
Jerry's Artarama, Raleigh, N.C.
Jini Lumsden, MCPF; 888-336-3736
- 3 Northern Ohio Chapter Meeting**
Garden Party and Demonstration of
Double-Sided Framing
Fairlawn, Ohio
Vivian Kistler; 330-836-2619
- 3 Mid America Chapter Meeting**
"Mounting with Fine Mesh Fabrics," with Jim Miller,
MCPF, GCF
Tina Knoll; 314-469-7834
- 5 Arizona Chapter Meeting**
"IT and its Value in Small Business"
Alan Abeyta, CPF; 602-957-1080
- 9 Deep South Chapter Meeting**
Biloxi, Miss.
Charles Saucier, CPF; 504-362-5846
- 13 North Texas Chapter Meeting**
"eMail Marketing Promotions" with Melanie
Hoffman, Brandnu Marketing
Premier Gallery, Flower Mound, Texas
Jerry Cornelius, CPF; 972-690-6216
- 16 Texas Gulf Coast Chapter Workshop**
Jim Miller, MCPF, GCF: "Shadow Box Enclosures,"
"Noninvasive Object Mounting"
Patty Mehmood, CPF; 713-781-7772
- 23 Greater Los Angeles Chapter**
Featuring Jim Miller, MCPF, GCF; Location TBA
Gene Ausili, CPF; 661-254-0510

- 30 Tri State Chapter Workshops**
Featuring Tim Franer, CPF, "Fabric Wrapping and
Fitting Fillets"
Hampton Inn, Coraopolis 10 am - 4 pm
Diane Transue, CPF; 724-543-6964

SEPTEMBER

- 8 Kentucky/Tennessee Chapter Teleconference**
6:00 p.m. EDT
Mike Drury, CPF; 859-253-3885
- 13 Cascade Chapter Meeting**
Julia Heinzmann, CPF; 503-544-3381
- 19-20 Canada West Chapter Fall Session**
Tabletop Show, Educational Mini Classes, and
PRINT/OPEN Framing Competitions
Cathie Antoniuk, GCF; 780-904-3180
- 20 Metro Atlantic Chapter Meeting and PRINT
Framing Competition**
Bedminster, N.J.
Bart Ingraldi, CPF; 856-234-5055
- 26-27 Indiana Chapter Fall Meeting**
Janie Peters, CPF; 765-448-1821

- 27 Mid-America Chapter September Spectacular**
Tabletop Trade Show, and PRINT and OPEN
Framing Competitions
Barbara Pelton, MCPF; 573-785-6178

OCTOBER

- Indiana Chapter Meeting and PRINT Framing
Competition**
Janie Peters, CPF; 765-448-1821
- 4 San Diego Chapter Meeting, PRINT and OPEN
Framing Competitions**
Vista Art Foundation; Vista, Calif.
Gina Osborne; 760-806-7777
- 4 Central Texas Chapter Meeting and PRINT
Framing Competition**
Austin, Texas
Ursula Overdiek, CPF; 512-263-9333
- 8 North Texas Chapter Meeting**
Larson-Juhl, Dallas, Texas
Jerry Cornelius, CPF; 972-690-6216
- 18 Great Lakes Chapter Annual Meeting and
Framing Competitions**
Gregg Carner, CPF; 231-775-8282
- 18 Heartland Chapter Fall Meeting and Framing
Competition**
Featuring Pat Kotnour, Attach-EZ
Holiday Inn, Coralville, Iowa
Ron Mason, CPF; 319-351-8468

Mark your calendar!

PMA Canada Exposition
Sept. 10-11, 2009
Toronto Congress Centre,
Toronto, Ontario, Canada
PPFA Education – Sept. 10

PPFA 2010
Feb. 21-23, 2010
Anaheim Convention Center,
Anaheim, Calif.
Details to follow soon!

- 19 New England Chapter Meeting and PRINT
Framing Competition**
Redhook Ale Brewery, Portsmouth, N.H.
Cliff Wilson, CPF; 508-770-1270
- 25 Damron C. Owen-Carolinas Chapter PRINT/
OPEN Framing Competitions**
Jini Lumsden, MCPF; 888-336-3736
- 25 Metro Atlantic Chapter Meeting and PRINT
Framing Competition**
Somerset Art Association
Bedminster, N.J.
Bart Ingraldi, CPF; 856-234-5055
- 26 Tri-State Chapter Meeting and PRINT and
OPEN Framing Competitions**
Robert Morris University, Moon Township, Pa.
Diane Transue, CPF; 724-543-6964
- 27 Texas Gulf Coast Chapter Meeting, PRINT/
OPEN Framing Competitions**
Patty Mehmood, CPF; 713-781-7772

Congratulations, new MCPFs and CPFs

*The following framers passed the
Master Certified Picture Framer
exam in Sydney, Australia.*

Stewart Harding, MCPF, GCF
Larson-Juhl
27/350 Settlement Road
Thomastown Melbourne VIC 3074
Australia
04-0770-9750

Alan Randle, MCPF
Abacus Art Holdings Pty Ltd
489 Warrigal Road
Ashwood VIC 3147
Australia
03-9885-8742



*The following framers
passed the Certified Picture
Framer exam:*

John (Harry) Gaston, CPF
Gastonart & Frame Inc.
257 Boston Turnpike
Shrewsbury, MA 01545
508-754-3700

Susan Holly, CPF
Attic Frame Shoppe
1584 Mandrell Drive
Knoxville, TN 37918
865-922-8958



Board BANTER

PPFA – an international “family”

With my 3-year term as director drawing to an end in early 2010, I'd like to thank the **PPFA** membership for entrusting me with the responsibility to serve as a director. I hope I have served well. I enjoyed this opportunity; it's hard to believe how quickly time has flown. It has been “an honor and privilege” to serve the international PPFA “family.”

I have worked with committed, dedicated members to overcome challenges, particularly in member numbers. Most board meetings were dominated by discussions of chapters, and why some flourished while others struggled. I commend board members for their commitment to chapters and efforts to overcome the problem of chapter growth and development.

It gave me great pleasure to meet chapter leaders at annual conferences. These meetings demonstrated where the strength of PPFA lies. PPFA can count its blessings for chapter leaders. They are the backbone of PPFA; and their commitment, enthusiasm, and dedication are not always fully acknowledged by members. I am astounded by the amount of time they spend on telephone and/or email encouraging members to attend meetings. Not only do they run businesses, they receive no remuneration for running a chapter – altruism at its best!

I'm encouraged by the quiet commitment of many members, particularly those in Australia, spread around a large continent where very few can journey to the annual conference. Despite this lack of meetings and networking, there is a strong resolve to maintain a professional association promoting ethical standards within the Australian framing industry. I thank the many Australian members who emailed or phoned me with support for PPFA. To say I am proud to be an Australian PPFA member is an understatement. As I stepped down from the position of National Chair of the PPFA Australia/New Zealand Chapter at the June annual general meeting, I was fully confident our chapter will continue to grow and thrive.

My board duties have been greatly enhanced and lightened by the work of **PMA** staff in the United States and Australia. Without PMA, PPFA – particularly in Australia – would struggle. I count as many new friends in PMA as I do in PPFA, and hope these friendships will continue long after my departure from the PPFA board.

One of my most satisfying feelings is the drawing together of countries and continents. It is no longer a case of “them and us,” but of togetherness. When one scrapes away the surface, there is very little difference between framing standards in the United States, Canada, and Australia. We are on the same wavelength, our knowledge is similar, and our expectations the same. The similarity and mutual respect have been amply demonstrated by the addition to the Guidelines Taskforce of Australian and Canadian framers. The only differences between Australian, Canadian, and United States members lie in our accents and some of our terminology.

I shall continue working on bridges to bring PPFA members around the world closer together. ♦



Quentin Webster, MCPF, is co-owner with his wife Cathy of Framing Matters in Manuka, Australia. His three-year term as a director on the PPFA board of directors will end at PPFA 2010. Webster stepped down in June as chairperson of PPFA Australia and New Zealand, and has been instrumental in growing PPFA in those countries. He was honored with a PMA Service Award in 2007. He can be reached at info@framingmatters.com.au.

Committee CORNER

A message from PPFA committee chairpersons

Once upon a time, in a land far, far away, a small group of men gathered to form the **Professional Picture Framers Association**.

Since that time 39 years ago, PPFA has had 2 women and 21 men as presidents, including our current president, **Gene Ausili**.

Four years ago, we formed The Oaks, a designation to honor all past presidents of PPFA. The intention is keep in touch with those individuals and to have them feel involved with the current leaders and staff of PPFA.

Each year, the Nominating Committee reviews this group and nominates one of them for the position of past president on our board of directors. The purpose is to provide an “organizational memory” component for board deliberations.

How did that program start? Why do we do things this way? The memories of past leaders can offer insights into the reasons for how we arrived at our current place. That history can lead to an understanding that might not be apparent to current leaders. It is a very positive utilization of the wealth of knowledge stored in the memories of past leaders.

The four past presidents in this position have contributed many useful explanations as to how things developed. Their comments have led to changes, additions, and deletions of PPFA programs and procedures.

The group of past presidents mirrors the general membership. In other words, they came to framing from all walks of life, from all regions, and possessed varied skills and interests. Some began framing in their teens, others jumped into framing in their middle years after other careers or as an adjunct to their careers. Our first president, **Don Taylor**, at the ripe age of 29, was also our youngest. Others have been well into their 60s.

Our presidents have come from: California (4), Texas (3), Virginia (2), Arizona, Florida, Georgia, Illinois, Michigan, Minnesota, Mississippi, New York, Oregon, South Carolina, Tennessee, Utah, Wisconsin, and one from Ontario, Canada.

What are they doing now? Unfortunately, at least three have passed on to The Great Frame Shop in another world. We have not been able to make contact with three others.

Two are still selling moulding and ready-mades. One makes jewelry and sells it Hawaii. Another, well into his 80s, practices law and makes furniture. One has become a farmer, raising sheep, pigs, and cattle. One loves being a short-order cook on the beach during summers. Others are enjoying retirement by traveling, playing golf, playing with grandkids, reading spy novels, or just doing nothing. More recent presidents are still active in business. One advised us to be nice to our enemies and don't hold grudges.

Our past presidents are aware of the changes in the management of our association during the last few years. They believe our current leadership, including management and staff, has provided a solid base of stability and continues to display a wealth of experience and a high degree of professionalism.

Next year, to celebrate our 40th anniversary, we will bring all past presidents to Chicago for a grand reunion. Many activities and competitions are in the planning stage. Stay tuned and plan on joining in all the fun. ♦

John Pruitt, CPF
Chair, The Oaks

Framers' Corner NUGGETS

Got a framing question? Post it at the Framers Corner online forum at www.pffa.com, and get ideas and assistance from your peers. Check a couple recent items:

I am rearranging my design counter and would like to put my mat samples under the counter. Has anyone used this method? I would be interested in hearing any pros or cons. If you do have your mats under the counter, how did you do it? Shelves? Drawers?

When I first opened, I had mat samples under the counter on a pullout tray. It worked fine for me; but customers wanted to see and point at colors, which they couldn't easily do.

Now I have them back on the counter with "regular" (conservation paper) near me and fabric mats near the customer. So, when they get the urge to rummage, they're rummaging in the fabric and 8-ply boards. They're much more likely to go for the more expensive option when they pull it out themselves.

Cliff Wilson, CPF
Framed In Tatnuck
Worcester, Mass.

I use one of the crescent wire holders for fabrics and specialties, and the rather expensive **Crescent** rag board holder on top of the counter. I like to keep the face of the mat board pointed toward the customer's side. If they are in good order, I find I know the stock well enough that I am hunting by number anyway. I keep all my regular boards on the shorter 12-inch wire racks on two open shelves at the side of the design table.

Gregory Norris, CPF
Huntington Hall of Frames LLC
Huntington, W.V.

A paper conservator has recommended me to frame an original 1945 newspaper with the entire front page (unfolded) visible.

The newspaper is in very poor condition. Its fold has deteriorated and is now in pieces. It will likely crumble further, as they do not want to conserve it, just preserve and display.

In addition to having been folded for many years, there is a split vertically along a secondary fold. I was thinking of fine mesh overlay, but I'm concerned about the top portion falling down onto the lower portion. I'm also worried the fold will continue to deteriorate (it will be hung in a hospital hallway, lit with fluorescent bulbs 24/7), and crumble within the frame package.

I framed several Nov. 5, 2008, newspapers in various ways. These photos depict my favorite frame design. The whole newspaper is float-mounted, fully supported, with no adhesive of any kind touching it.

Prepare a mounting board by trimming 4-ply alpha cellulose slightly longer than the newspaper (so it exceeds the top and bottom of the pages a bit) and slightly narrower (so it hides under the width of pages). Sand the edges and corners.

Next, trim an 8mm or 10mm reinforcement of archival **Coroplast**, available from **Bainbridge** distributors, slightly smaller than the 4-ply board. Reverse-bevel the edges. Use **3M 889** tape to attach the 4-ply board to the Coroplast.

Trim a piece of **Melinex 516 (Mylar-D)** slightly narrower than the newspaper and about twice its height. Place it under the front page, so it hangs out equally under the top and bottom of the front page, but is not visible along the open edge of the newspaper.

Place the whole newspaper/Melinex assembly face down on a clean work surface. Center the prepared mounting board on it with the 4-ply liner in contact with the back of the newspaper.

Fold the flaps of Melinex to the back of the Coroplast board, pull them tight, and secure them using strips of 3M 889 double-sided tape. The Melinex wrap provides vertical support.

The mounted newspaper may now be attached to your choice of background. Strap the Coroplast reinforcement board to the background board by running lengths of stainless steel picture hanging wire through the flutes of the Coroplast and then through holes in the background board; twist the ends on the back. (Or, instead of wire, use three or four 1/4-inch-wide straps of Melinex through the flutes, instead of wire.) Reinforce the background board with more Coroplast or **ArtCare** foam center board. I used black suede board for background in these photos. The frame rabbet depth allowed me to float the newspaper off the background by about 1/2 inch.

With the float-mounted newspaper face up on the table, lay a piece of Museum Optium Acrylic directly on the face of the newspaper. Measure the total height of this frame package (acrylic, newspaper, mounting board, and background board), and add spacers at the perimeter to almost equal the gap between the acrylic sheet and the background board. Add the frame and fit as usual.

In proper lighting, the newspaper appears to float in the frame by levitation. The optically coated acrylic glazing will apply gentle pressure to hold the front page flat, and the Melinex wrap supports the whole newspaper vertically.

Jim Miller, MCPF, GCF
Artframe Inc.
Pickerington, Ohio



Chapter NEWS

Mountain and Plains

Fifteen members of the Mountain and Plains Chapter met May 17 at the **Hampton Inn** in Golden, Colo., for a workshop on fabric wrapping of mats and liners, flexible fillets, and the flair. The event, led by **Baer Charlton, CPE**, of **Charlton Productions**, Portland, Ore., was by sponsored by **Frank's Fabrics Inc.** and **Wizard International**. Charlton also treated participants to a pizza lunch at a local restaurant.



Baer Charlton, CPE, of Charlton Productions, explains the finer points of fabric wrapping to Mary Ann Miklich of Classic Corner, Pueblo, Colo., during a May 17 workshop for the Mountain and Plains chapter.



Kelly Bernal, Great Western Art Gallery LLC, Denver, Colo., and Susan Lowry, Art & Frame Approach, Colorado Springs, Colo., work on fabric wrapping projects during the workshop.



Dennis Dunn, The Wild Eye LLC, Evergreen, Colo., works on a piece.

“What a fantastic class! This old framer learned a few new tricks of the trade,” says **Mary Ann Miklich** of **Classic Corner**, Pueblo, Colo.

Randy Jordan of **Acme Frameshop**, Hays, Kan., echoed the sentiment. “I want to thank you and your PPFA Chapter for the opportunity to participate in Baer’s class,” Jordan wrote to Chapter president **Pam Hampton**. “It was terrific! I can’t figure out why every member framer around Denver wasn’t there.”



Shawn and Sara Morneau-Gilmore of The Frame Up, Boulder, Colo., pay close attention in Charlton's workshop.

North Central

The new PPFA North Central Chapter of PPFA met May 17 at **TC Moulding** in Roseville, Minn. Chapter President **Pat Kotnour**, president and CEO of **Attach-EZ Inc.**, Hastings, Minn., led a workshop for 24 participants on 3D mounting using Attach-EZ Object Mounting Systems.

“We’d like to thank **Tracy Goodlund** for donating the beverages and allowing us to use the TC Moulding showroom for our first meeting,” Kotnour says.

Chapter Secretary **Susan Kaulbars**, vice president and librarian **Doug Vieau**, and treasurer **Greg Gordon** helped get the first meeting off the ground without a hitch. Board member **Glen Renick** was unable to attend the first meeting because of a small conflict – his daughter’s wedding.

The Chapter signed up two new members at the meeting. “From the looks of things, there are a few more in the wings ready to take the plunge; so it appears the newest PPFA chapter is off to a great start,” Kotnour says.

The Chapter has several CPFs that have volunteered to monitor and run the program testing for the CPF exam in the spring of 2010.

Seven members ordered the PPFA print and will take part in the PRINT competition set for the October meeting.

“It was a great meeting with lots of good ideas for moving forward,” Kotnour says. “We even received an email from a current member saying he wished we could have more than two meeting events a year. The answer is we can have as many as funds will allow and people will attend.

“One of our main goals is to be able to have meeting events with good speakers and lots of education in the future. As we all know, the chapter is only as good as those who support it. New membership is essential in keeping us going and being financially strong.”

To keep in touch through the large geographical area, five liaisons – one from each of the chapter sections – were appointed.

“A big thank you to all who helped make our first event so successful,” Kotnour says. “As the speaker of the first educational workshop, I hope all those who attended took home some new knowledge that will help them in the future. I look forward to seeing everyone again at the meetings.”



Pat Kotnour, president and CEO of Attach-EZ Inc. and president of the new North Central chapter, led a May 17 workshop on 3D mounting, using Attach-EZ Object Mounting Systems.



New England

The New England Chapter hosted 35 framers and 25 suppliers at its meeting and OPEN framing competition held June 1 at the **Sturbridge Host Hotel**, Sturbridge, Mass.

“For the first time, we tried a venue was more in the western part of our chapter in the hopes of accommodating a different group of members. Some people were very happy with our attempt to reach out to the west,” says Chapter President **Cliff Wilson**, CPF, Framed In Tatnuck, Worcester, Mass.

Pat Kotnour, president and CEO of **Attach-EZ Inc.**, Hastings, Minn., presented “Mounting All Types of 3D Art and Repairing Damaged Frames the Easy Way,” and donated a door prize, as did **Tru Vue Inc.**, McCook, Ill.; **Don Mar Frame**, Providence, R.I.; and **Prestige Framing Academy**, Saugus, Mass.

The OPEN framing competition garnered nine registered entries, including three first-timers, and winners came from three states.

Carol and **Rich Riman**, CPF, **The Frame Man**, Randolph, Mass., won a trifecta, taking First Place, Popular Choice, and a Judges Award. **Andy Langlois**, **Get the Picture Framing**, Lincoln, R.I., took Second Place and a Judges Award. Third Place and Best First Time Entry went to **Amy Cyrway**, **The Framemakers**, Waterville, Maine.

“Many participants commented they learned a great deal,” Wilson says. “Even someone in business for many years said he came away with lots of new ideas.

“The Competition PRINT piece was available at the event and can be acquired from Carol Riman at The Frame Man. We’re expecting an exciting competition and a large field of entries at our Oct. 19 meeting at **The Red Hook Brewery** in Portsmouth, N.H.”



Cliff Wilson, president of the New England Chapter, addresses the June 1 meeting that included an OPEN framing competition and displays by several vendors. Wilson talks to Pat Kotnour, president and CEO of Attach-EZ Inc., who presented “Mounting All Types of 3D Art and Repairing Damaged Frames the Easy Way.”



Deep South

The Deep South Chapter gathered May 7 for a meeting hosted at the New Orleans showroom of **AMPE**, attended by 27 members and suppliers.

Fred Horton, MCPE, **Galerie Severn Inc.**, Metairie, La., discussed pricing techniques for wider margins in the current economy, and Chapter President **Charles Saucier**, CPF, gave a demonstration of glass etching and how to add this to services offered.

Butch Simpson, CPF, **Negrotto’s Gallery**, Biloxi, Miss., talked about the advantages of entering the framing competition; and chapter members congratulated **Deborah Price**, **Frame Shop Inc.**, Morgan City, La., who took home First Place and High Point First Time Entry in the PPFA OPEN International Framing Competition held in Las Vegas in March.

Attendees enjoyed door prizes from **Engelsen Frame & Moulding**, Largo, Fla.; **Nurre Caxton**, Sunrise, Fla.; **Nielsen-Bainbridge**, Paramus, N.J.; **Designer Moulding**, Irving, Texas; **United Manufacturers Supplies Inc.**, Syosset, N.Y.; **Studio Moulding**, Elyria, Ohio; and **Tru Vue Inc.**, McCook, Ill.

“This was our first meeting of the year, and I felt it was very good,” Saucier says. “Everybody liked the two presentations.”



Charles Saucier, CPF, president of the Deep South Chapter, congratulates Deborah Price, Frame Shop Inc., Morgan City, La., who took home First Place and High Point First Time Entry in the PPFA OPEN International Framing Competition held in Las Vegas in March.

Texas Gulf Coast

The Texas Gulf Coast Chapter held a Sunday workshop June 14 at **Bradley’s Art and Frame** in Houston, hosted by **Pat Bradley**, CPF. Twenty people, including two members visiting from another chapter and two nonmembers, enjoyed the event as well as a delicious luncheon provided by the chapter.

Stuart Altschuler, CPF, GCF, of **Prestige Framing Academy** and **PFA Web Services**, Saugus, Mass., presented the workshop “Improving Your Web Presence.” Altschuler, who has a long history in the framing industry and is an expert in the field of web design, gave the workshop at no cost to the chapter.

Continued on page 12



Stuart Altschuler, CPF, GCF, of Picture Framing Academy and PFA Web Services, Saugus, Mass., presented a workshop on “Improving Your Web Presence.”



The Texas Gulf Coast Chapter held a Sunday workshop June 14 at Bradley’s Art and Frame in Houston.

Resource of the Month

2009 PMA U.S. Custom Framing Report

This report, designed to aid in business planning, provides an overview of the custom framing market and measures the spending of U.S. consumers on custom framing services. Locations where custom frames are made, uses for custom frames, and previous purchasing patterns are also discussed.

In January 2009, **Synovate** of Chicago, Ill., distributed the questionnaire, by mail, on a representative sample of 15,000 households. Questions were prepared by **PMA Marketing Research**. Consumers were questioned on the 12-month period through January 2009.

Market estimates were based on an estimated U.S. household population of 116 million for 2008. The response rate was 51.0 percent, or 7,637 households, of which 4.6 percent had custom frames made.

Details of the report include:

- About 5.3 million households purchased custom frames in 2008.
- Craft stores held 45 percent of the channel share for custom-framing spending.
- The average cost per frame made was reported to be \$188 in 2008.

Available from the marketing research area at www.ppfa.com, the report is free to members. Nonmembers may buy the report for \$99. ♦



The session was highly interactive with lots of questions from the group. Participants learned the components of good web design and how a good web presence can help drive customers to frame shops at a low investment cost.

Attendees were given online links to presentation slides and several other helpful references, including information on low-cost tools to help framers market their shops using email.

“This workshop is an absolute must for all frame shops that want to operate effectively in this fast-paced age of technology,” says Chapter President **Patty Mehmood, CPE**.

After the workshop, Mehmood displayed the PPFA PRINT Competition piece and discussed details of the competition to be held in October.

Indiana

Twenty-two members of the Indiana Chapter enjoyed a June 14 visit to the **Indianapolis Museum of Art**, Indianapolis, Ind.

“We had an in-depth behind-the-scenes tour of the painting and paper conservation rooms, a tour of the print room where the art is framed and matted, and a tour of the storage area that houses all the paintings and art not currently on display,” says Chapter President **Janie Peters**.

Members, who divided into four groups, enjoyed presentations by **David Miller**, conservator in charge and senior conservator of paintings; **Claire Hoever**, senior conservator of paper; **Kelly Griffith-Daniel**, print room technician; and **Jesse Speight**, storage and packing supervisor.

Miller explained how his department deals with fitting century-old paintings into frames, and discussed glazing issues and concerns, pressure on paintings, and all aspects of how to protect a painting while on display. Hoever outlined how to make and apply wheat starch paste and Japanese hinges. Griffith-Daniel discussed how prints are mounted and framed for display, gave a tour of the storage area for works of art on paper, and explained how they were catalogued. Speight took groups into the storage facility where paintings and other art objects are housed, a massive room containing huge, century-old paintings as well as contemporary pieces, pottery, silver, and textiles.

“Our event was totally free and was coordinated by chapter treasurer **Steve Arbuckle**,” Peters says. “Steve volunteers 4 hours a week at the museum in the print room, so his connections were very helpful in scheduling this wonderful event. After the event, all participants were very appreciative that the museum staff was willing to take personal time to host this event for us.

“It was truly an incredible opportunity everyone enjoyed immensely.” ♦



Indiana Chapter Vice President Sarah Adams (left), AV Framing Gallery, Indianapolis, Ind., and Chapter Treasurer Steve Arbuckle, Van-Go Picture Framing LLC, Indianapolis, Ind., enjoyed meeting Claire Hoever, senior conservator of Paper at the Indianapolis Museum of Art.



Kelly Griffith-Daniel, print room technician at the Indianapolis Museum of Art, discussed how prints are mounted and framed for display.



David Miller, senior conservator of paintings at the Indianapolis Museum of Art, discussed fitting century old paintings into frames.

Slide shows are a great marketing tool

If a shop has a PC set up within view of customers, it can be turned into a marketing opportunity, says **Mike Labbe** of **Get The Picture Framing**, Lincoln, R.I.

By installing a Windows Screensaver or digital photo frame, promotional slides can be rotated to promote optional treatments and services. Personalized slides or shop advertisements can be inserted.

“We’ve been doing this for 3 years, and it has been very well received,” Labbe says. “We’re up to around 100 slides.”

“Some shops do this on large screen televisions, or in their windows. We have a framed 22-inch LCD mounted to the wall.”

The PPFA Consumer Slide Show is a free download at www.ppfa.com as a PowerPoint presentation, or single ZIP file with individual slides.

“The individual slides are the flavor I recommend, because they can be displayed by the Windows MySlideShow screensaver. The screensaver only comes on once the computer has been idle for a few minutes, determined by the user. Once the mouse or keyboard is touched, it turns off,” Labbe says.

Step-by-step PC instructions

- Extract the files to your computer
- Create a new folder to hold the slides – c:\slideshow.
- Download the PPFA Consumer Slide Show at www.ppfa.com.
- Extract the contents of the ZIP file to c:\slideshow.

Note: If you have dial-up internet connection, you may want to order slides on a CD instead.



Mike Labbe and Andrew Langlois, CPF, market their Get The Picture business in Lincoln, R.I., with the help of a 22-inch LCD mounted to the wall. These photos show the unframed LCD and the final, framed version.

Review the slides

Determine which slides apply to your operation and which can be erased.

Note: More slides or ads can be added to this folder and to the rotation, such as slides about photo restoration services, CMC special cuts, visualization, gift items, featured artists, gift certificates, seasonal items, email notification services, satisfaction policy, staff credentials, competition award slides, recent ads, vendor- or partner-provided ad slicks for particular lines, etc.

If the resolution quality is too low, it is possible to generate a higher resolution set of slides by downloading the PowerPoint version of this presentation, increasing the resolution, and then exporting the slides (File -> save as) to *.JPG format. It is also possible to adjust the screen ratio, prior to exporting, if you have a wide screen versus a square monitor.

How to activate the screen saver

- Minimize and/or close all programs.
- Right click the windows wallpaper and select “Properties” (XP) or “Personalization” (Vista).
- Click “Screen Saver.”
- Select “My Pictures Slideshow” from the list. (Vista users, select “Photos.”)
- Set the number of minutes the computer should be idle before activation (for example, 7).
- Click “Settings.”
- For “How Often Should Pictures Change,” I suggest 9 seconds. (Vista users, select “Slow.”)
- For “How Big Should Pictures Be,” I suggest 100 percent (XP only).
- Click “Browse” and point to the folder created above; e.g., c:\slideshow.
- Click OK.

Note: If the user’s configuration has dual screens managed by the third-party program **UltraMon**, which helps to better manage multiple monitors on a single PC, the above steps will be done within UltraMon. ♦



Labbe creates customized slides and adds them to the PPFA Consumer Slide Show, a free download for members at www.ppfa.com.

Point of VIEW

Know when to say no!

By Roy Hermann, CPF

Have you ever wondered when not to take a certain job or project? I turned one down early in my framing career because there would be no way to deliver the completed project to the customer.

There are opportunities that, when finished, would be too large to handle. I once did a six-sheet movie poster which, when finished, was 86 inches square and impossible to move. We built a dolly for it and moved it all over the place until the customer sent a large covered truck for it.

In most cases, common sense prevails when deciding to take on large projects. These are jobs we can all do with help; however, there are those we should turn away because we lose time and money by being involved in managing the whole process.

Do you accept responsibility for cel restoration, poster mounting and linen backing, oil restoration and cleaning, object repair, and other special jobs; or do you send the client directly to a company specializing in this type of work?

I used to get involved with entire projects, from start to finish, but found the time involved in managing a client's possessions while in the care of a third party was financially unrewarding.

My first framing teacher said it was a good business practice to get the job into the shop and in your possession instead of letting the client leave with the artwork. The theory was there was a good chance the client would find someone else to do the work if it was not in your control.

If you can charge enough to make it worth your time to manage the whole process, you may feel comfortable; but, all in all, it can take up valuable time and profits. I once took control of an oil painting for a client but when the conservator died, we were left with the liability of the cost of the painting. We were able to recover the painting, but never recovered the costs associated with the project.

If you have a good relationship with customers, direct them to the most appropriate place to have the item repaired. Good customers will still have you do the framing.

Many framers would argue with both points of view. My intent is not to make you do something contrary to your personal business practices, but to show another point of view. ♦



Roy Hermann, CPF, retired from IBM on Friday, July 30, 1992, and started attending framing school the following Monday. After framing school, he joined PPFA. He opened Frame 'N Rail in August 1992, in Canyon Country, Calif., and passed the CPF exam a year later. Hermann, a member of the PPFA Advisory Committee, can be reached at 661-251-1093 or at roycpf@socal.rr.com.

Do you have a Point of View to share? Send an email message with your topic suggestion to spursglove@pmai.org.

New PRODUCTS

Decor Moulding introduces Silverado

Decor Moulding & Supply, Hauppauge, N.Y., introduces Silverado, the next generation of brushed metals.

The new poly versions offer five modern finishes: Brushed Steel, Brushed Pewter, Stainless Steel, Black Brushed, and Cappuccino with matching or contrasting black or silver lips.

For more information, or a copy of the new 180-page moulding catalog, visit www.decormoulding.com, or call 800-937-1055. ♦

CPF Exam Schedule

Dates are subject to cancellation, and sites are added throughout the year. Advance registration is required to take the CPF exam, either on site or online.

For information on how to register, costs, and the latest list of exam sites, contact **PPFA** at 800-762-9287, fax 517-788-8371, email **Lisa Bullinger** at lbullinger@pmai.org, or visit www.ppfa.com under Certification. ♦

CPF Exam Location	Date	Time
Raleigh, N.C.	Saturday, Aug. 1.....	8:00 a.m. - 12:00 p.m.
Harvey, La.....	Sunday, Aug. 2.....	8:00 a.m. - 12:00 p.m.
Western Pennsylvania.....	September.....	TBA
Northern Ohio.....	September.....	TBA
Toronto, Ont., Canada.....	Friday, Sept. 11.....	9:00 a.m. - 1:00 p.m.
Menasha, Wis.	Saturday, Sept. 12.....	12:00 p.m. - 4:00 p.m.
Vienna, Va.	Sunday, Sept. 13.....	12:00 p.m. - 4:00 p.m.
Edmonton, Alberta, Canada.....	Saturday, Sept. 19.....	10:00 a.m. - 2:00 p.m.
Canton, Ohio.....	Sunday, Sept. 20.....	9:00 a.m. - 1:00 p.m.
Houston, Texas.....	Sunday, Sept. 20.....	11:00 a.m. - 3:00 p.m.
Indianapolis, Ind.....	Saturday, Sept. 26.....	9:00 a.m. - 1:00 p.m.
Chesterfield, MO.....	Sunday, Sept. 27.....	8:00 am - 12:00 pm
Phoenix, Ariz.	Sunday, Oct. 4.....	8:00 a.m. - 12:00 p.m.
Richardson, TX.....	Monday, Oct. 12.....	1:00 am - 5:00 pm
Coralville, Iowa.....	Saturday, Oct. 17.....	9:00 a.m. - 1:00 p.m.
Wixom, Mich.....	Sunday, Oct. 18.....	9:00 a.m. - 1:00 p.m.
Charleston, S.C.	Saturday, Oct. 24.....	8:00 a.m. - 12:00 p.m.
Parker, Colo.....	Saturday, Nov. 7.....	9:30 a.m. - 1:30 p.m.
Oregon.....	Sunday, Nov. 8.....	TBA
Anaheim, Calif.....	Saturday, Feb. 20.....	TBA

The CPF exam also may be taken online.

CPF Preparation Course	Date	Time
Anaheim, Calif.....	Saturday, Feb. 20, 2010.....	TBA

CPF Recertification Course	Date	Time
Anaheim, Calif.....	Saturday, Feb. 20, 2010.....	TBA

MCPF Exam Location	Date	Time
Anaheim, Calif.....	Saturday, Feb. 20, 2010.....	TBA

NEW! PPFA also offers the recertification course on a convenient DVD.

Framer's GALLERY

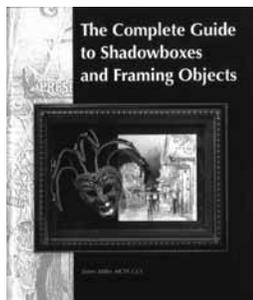
The Complete Guide to Shadowboxes and Framing Objects

This book, by **Jim Miller**, MCPF, GCF, **Artframe Inc.**, Pickerington, Ohio, provides tools to blend presentation with preservation while creating visually appealing shadow boxes.

The 80-page book has more than 150 color photos and 3 dozen drawings.

Topics include: 6 basic types of layout design, pros and cons of permanent and removable mounts, mount boards, structures, fitting and finishing, pricing, and much more.

There is a section on tips and tricks, and a comprehensive index. The cost is \$20 for members and \$25 for nonmembers.

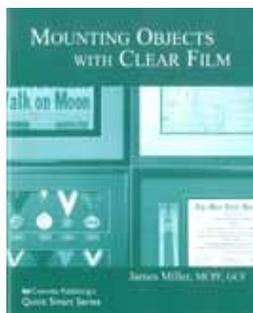


Mounting Objects with Clear Film

Learn how to secure paper and objects within a frame and support pieces without any type of adhesive coming in contact with the art.

From simple encapsulation to more complicated supports, author **Jim Miller**, MCPF, GCF, describes in detail how to solve everyday problems. Examples include mounting medals, tassels, coins, newspapers, books, playing cards, whistles, dog tags, glass bottles, photos, and more.

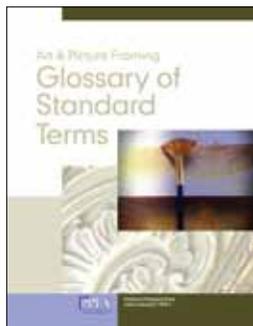
Cost is \$12 for members and \$15 for nonmembers.



Art & Picture Framing Glossary of Standard Terms

Containing more than 1,300 definitions,

this dictionary is a handy reference that brings together many terms specific to the art and framing industry. Cost is \$20 for PPFA members and \$25 for nonmembers.



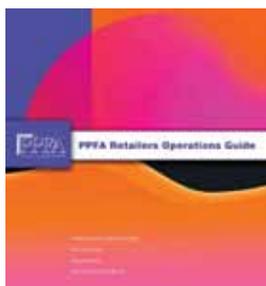
PMA Marketing Moments Podcasts

Ninety seconds is all you need to rethink the way you do business. Get ideas, information, and inspiration from industry experts with these business-related podcasts, posted every Tuesday at www.marketingmoments.org.

PPFA Retailers Operations Guide

Available on CD, this guide contains instructions for creating a customized policies and procedures manual. Users select from relevant subject pages and follow instructions for each section.

Omit sections, lines, or words that do



not apply; add new sections using the supplemental pages at the end of the file; and include forms and examples unique to the business.

The cost is \$49.00 for PPFA members and \$61.25 for nonmembers.

PPFA Directory

The **PPFA** membership directory is available online at www.ppfa.com.

Search for other PPFA members by business category, geography, or name.

Meadowbrook business insurance

Members can protect their hard-earned investment through

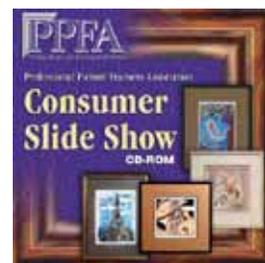


the **PPFA**-sponsored property, liability, and workers' compensation programs offered through **Meadowbrook Insurance Group**, Overland Park, Kan.

Visit www.wcpolicy.com/ppfa, or call 800-726-9006 to receive a quote.

PPFA Consumer Slide Show

Framers can promote art and custom framing by running the presentation on a computer monitor or a digital photo frame in the store window. Images and text introduce creative framing ideas and encourage customers to inquire about products and services.



A PowerPoint file allows framers to add images and text to the slide show. A folder of JPEG files is included for running the presentation on a digital photo frame. A ReadMe file gives instructions for using each file.

The Consumer Slide Show is available as a free download or on CD-ROM (\$25 for members and \$50 for nonmembers). Select Member Services from the PPFA home page, then Promotional Resources.

ELAVON Bankcard Processing

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Focus ON FRAMING

Plan ahead for large projects

Even when just framing the center area of a queen-sized project, such as this quilt, planning ahead is everything, says **Baer Charlton**, CPF, **Charlton Productions**, Portland, Ore.

Thinking about everything – and how thick it is – that will have to fit into a frame is critical the moment a “single mat, backing, and glass” are left behind, Charlton says.

In this case, due to the size, there is a 1-1/4-inch-thick strainer (wrapped with an aluminum foil barrier), faced with 6mm CoreX and 1/8-inch polyester batting, wrapped with pH-neutral linen to soften the edges and give a gentle lift to the quilting.

This was all backed with two layers of 6mm CoreX run both ways as a barrier. Then, an aluminum-sealed 1-by-4 strainer was pocket screwed to the frame for rigidity.

The quilt was spaced away from the OP-3 Acrylic via a lined liner that was metal leafed first as a barrier. The inside of the custom 4-inch deep cherry frame was also lined with barrier tape.

The total package weighed slightly more than 106 pounds, and a 68-inch Z-bar French cleat was used to span 4 studs and carry the weight when it was hung 9 feet up a stairwell.

Planning is everything, Charlton reiterates – including bringing a helper to assist in hanging the large item. ♦



With a large project such as this queen-sized quilt, planning ahead is crucial, says Baer Charlton, CPF, of Charlton Productions, Portland, Ore.

Working the “Wow” factor...Continued from page 3

our association. This is the nature of associations.”

Webb is deeply appreciative of volunteers, who spend weeks every year chairing and working on PPFA committees, attending annual Chapter Leaders meetings, writing test questions, training judges, judging and critiquing competitions, reviewing guidelines, composing by-laws amendments, teaching classes, proctoring exams, organizing chapter activities, writing chapter newsletters, networking internationally, and brainstorming at the highest level with PPFA and PMA staff to implement shared visions.

“My best advice for successful volunteering is to continue to be active if you have the passion for it, and know we’re grateful for your service,” she says. “If you can’t take the time or don’t have a passion to continue, say no. We’re in business, not just to survive, but to succeed. Do what you need to do to be successful.” ♦



Webb Gallery II specializes in framing needleart and other fiber art, such as this quilt and embroidered family tree; and in framing customers’ treasures, such as this lady’s antique hat pin and an array of old dental instruments.



Turn to page 15 for products available to **PPFA** members. Advertising opportunities are available in this special section. For more information contact **James Byles**, National Sales Manager at (202) 244-4131; or email jbyles@pmai.org ♦

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