

Jackson's Gallery - Extraordinary Custom Framing

The Leader in Preserving Memories™

The Consumer's Guide to Picture Framing

Seven Things You NEED to Know!

by Karla Elder



Introduction

Thanks for checking out 'The Complete Guide to Custom Picture Framing: Seven Things you NEED to know.'

I'd like to point out that although the information in this guide is accurate, it's not exactly unbiased. 😊 We at Jackson's Gallery would LOVE to have your business, and as such we use ourselves in several of the examples, and we elaborate on our expertise in certain areas. If that seems a little weird, then please accept our apologies...but even if you don't choose Jackson's as your custom framer, there's still a ton of very valuable information that can help you avoid the pitfalls of the industry and make a terrific choice.

This guide has sections that could get a little technical, but we'll work hard at keeping in conversational and not too nerdy.

Those who are really picky will hop up and down and say things like "Well technically the term 'UV light' is incorrect since you can't see it: a more accurate term would be 'UV energy'..."

However, our intent is to provide information to people who *haven't* spent their lives immersed in picture framing, and we decided to keep on the side of simplicity and clarity. If we're out a titch (a technical term!) from time to time, you can rest assured that it's just semantics leading up to a particular point and that it's the conclusions we're talking about that's the important stuff.

Karla Elder
Jackson's Gallery

1. Do No Harm!

Just like doctors taking the Hippocratic Oath, the most important philosophy your framer should adhere to is to 'First, Do No Harm'.

This goes SO much further than just being careful – which is pretty obvious; a good framer will understand that their primary job is to *protect their client's property*.

Framers don't purposefully try to ruin or damage their client's treasured possessions (hopefully!), but if they don't have the proper training they won't understand that if they use the incorrect materials, or if they don't understand all the various methods and standards of mounting, they may inadvertently ruin what they're supposed to be protecting!

Your framer needs to get this

Even worse are the surly 'know-it-all's who *haven't* kept up with ongoing education and take the easy/lazy path and cut corners by doing things like gluing or drying the items on the backing board or using the cheapest possible non-acid free materials.

We've even seen framers who've trimmed or cut material away from framing items to fit into a frame that *they'd* screwed up the measurements on!

Everything a conservation framer does must be completely reversible!

You must - MUST - be able to remove the item from its frame and have it in the EXACT condition it was when it went in, if not improved condition.



Overall, dry/heat mounting, spray-adhesives, and pressure-sensitive tapes are not recommended for preservation framing because they're virtually permanent.

Photo corners made of non-reactive plastic (such as polyester) or high-quality acid-free paper works well with photos or art that's in good condition.

Specifically, hinges made from Japanese tissue and starch adhesive is the absolute, hands-down best for fragile items...and very few framers can do it, and of the ones that can, very very few do. Why? It's finicky, time consuming and a little messy. To be frank, we don't do it all the time at Jackson's either, but we believe that should the client's situation warrant it, we're be able to deliver the finest and best for them.

As a result, you'd be hard pressed to find a frame shop that does more Japanese hinging than Jackson's.

The next culprit that does damage to art and photos is the paper materials that make up the mat board, the window mat, the filler board, and the backing paper. These can fade and/or yellow the art, but we'll get into more detail in the next section...



2. Acid Free Isn't Enough!

Thanks in large part to the scrapbooking industry, the public is becoming more and more aware of the term 'acid free', and know that it's something important.

Lignins are the problem

Papers and other wood products contain naturally occurring substances called lignins. Lignins are chemically acidic, and they typically react to UV light (this also ties into number three), but even things that get very little light are affected – think about those old photos that have faded in the albums kept tucked away; they didn't see much light, but they're still faded and/or damaged.

In a nutshell, lignins (there are others too) can cause oxidation – just like rust on a fender – and that results in all kinds of problems which we'll touch on again later.

Lignins, which we'll put under the blanket term 'acids', can also leach from one material to another. Acidic mat boards, filler boards, and even frames can "burn" paper, causing it to turn brown and become brittle.

Have you ever seen a framed print that looks like it had water damage around the inside edge of the matting? That's the acids leaching out of the mat and ruining the art.

And once the damage is done...there's no fixing it.

The Name Game

When a product is labeled as 'acid free', it may be okay, or it may not – *some acid free products may still fade or yellow!*



None of it is standardized or legal terminology, so 'acid free' and 'museum-quality' and 'archival' and 'conservation board' are virtually nothing more than marketing terms!

It's kind of a version of the 'name game'; much like electronics manufacturers who tout specs and numbers in their gadgets: a lot of time it's complete gobbledygook – but it sure sounds good.

Also, matboards covered with certain fabrics or specialty surfaces might have any number of dyes, chemicals, additives or adhesives that are potentially dangerous to the item being framed.

So what should you look for?

Here's the deal: the good stuff meets ISO 18902 standards, which means all paper and matboards have a pH between 7.0 and 9.5, have been buffered with at least 2% calcium carbonate, and be lignin free. Colored papers should be bleed and fade resistant as well.

And it needs all of the above – a leak in any number of places can still sink a ship. Again, 'acid-free' can still mean it'll fade or go yellow!

What you're after is 'Preservation-grade' materials. This too can be labeled several ways (confused yet?) such as 100% cotton 'rag' or purified wood pulp. The cotton is naturally lignin free, but the wood pulp needs to be treated.

Egad! Does this make any sense? Don't worry if it doesn't; your framer is paid to know the difference and give qualified answers to your questions.

But does he or she?

And an awful lot of framers *think* they know, but don't!

Having a framer – especially a well-meaning but usually poorly trained one in a 'big box' store – respond to your questions with "Well it says acid-free on the side of the box" is no guarantee

that your art will be protected. It goes much, much deeper, and framer's knowledge needs to go deeper as well.

3. Glass: more than meets the eye...

In the trade, glass is called glazing, and we'll pop back and forth in this guide.

Most folks are aware that ultraviolet or 'UV' light has some damaging qualities: it's what gives us sunburn and can damage DNA putting us at risk for skin cancer. It's invisible to the naked eye and has a high frequency or wavelength just below that of X-rays.

They even use UV light to sterilize food and water!

Living organisms are built to withstand and to some extent repair long-term exposure to UV light (still, watch that sunburn), but inanimate objects need be shielded.

Types of light

Different types of light such as incandescent (including halogen), fluorescent, and sunlight, contain different amounts of UVs; sunlight has the most and is the most damaging, followed somewhat surprisingly by fluorescent, and incandescent lights actually give off very little UV light.

However, don't take that as a sign that halogen and other incandescent and lights are safe; the damage they tend to cause comes from the infrared spectrum = heat. We'll get to that in a bit.



How UV rays ruin things

UV light fades artwork by breaking the chemical bonds of the color molecules that makes up the image. The more color molecules that break apart, the more the image fades. The technical term for this process is called *photolysis*.

As mentioned earlier, another way that UV energy ruins art and photographs is by *photo-oxidation*.

This process needs both UV energy and an oxidizing agent., The air is full of oxidizing agents such as ozone, but inferior framing materials can also release airborne chemicals underneath the glass by what's known as 'off-gassing' (Unfortunately, this is also the magic behind that new car smell! ☺)

In addition to fading, both photolysis and photo-oxidation can cause photographic prints to yellow or become brittle over time.

If you take a picture off the wall in a house that hasn't been painted lately and look at the color of the wall behind it – there's a big difference between it and the paint that got hit by the light isn't there?

Most pigments and dyes absorb UV light and change color or fade, and papers can become brittle, and when this happens, sorry to say but its irreversible!

However, it can be prevented with the right materials and a little foresight.

What can we do about it?

The obvious step is to avoid hanging art in direct sunlight, but in homes built since the 70's this is easier said than done, as people want to fill their homes with rich, natural light.

And let's face it, when somebody invests the time and money to have something properly framed, they want it to be seen and enjoyed, not hidden away in fear!

Even if you have windows treated for UV protection, it's not enough; florescent light from those eco friendly bulbs is right behind sunlight in UV production.

All light, both natural and artificial, have some ultraviolet wavelengths in them.

Fortunately, there're several options available to protect the integrity of your treasures, and choosing UV glass is paramount.

Without getting too 'sciencey', all you need to know is this: for glass to be labeled as providing UV protection, it has to block at least 97% of the UV rays.

The industry has gotten so hep to this that there's glass that's 99% effective in filtering out UV light...and it's not all that much more expensive.

Even if the item you're framing didn't cost much, you still may want to protect it. Posters or prints are usually more susceptible to UV damage because the inks and papers used in them are more likely to deteriorate than those used for higher end reproductions.

Let's take a real world example

Say you find a vintage 70's era movie poster from your spouse's favorite teenage movie and you want to get it framed for a Christmas present. On eBay you can find all kinds of examples, and my husband Owen has purchased all kinds of movie posters from obscure movies like ffolkes, The Villain, Death Race 2000, and Darker than Amber.

None of them cost more than \$40.

Here's the problem: that kind of printing was done on the cheap and was never meant to last...but since they have such nostalgic value and the upgrade is so reasonable, why not spend another few bucks to make sure that it stays in great condition?

For instance, at Jackson's Gallery, for a 16 x 20 piece of glass, the difference between regular glass and UV is less than \$16!

Don't let a framer low-ball you on price and sell you inferior goods that won't protect your property. Does it make sense to cut corners only to watch the piece deteriorate?

A glaring problem

Something to check on is anti-reflective coating glass that disperses the light hitting the glass so it reduces the amount of reflection we see. It's on the pricy side of medium, but it really does look great.

Another option is what's commonly known as 'non-glare' glass. This glass is etched on one side; it looks sandblasted. It blurs the image, and the further the glass is from the image, the worse it gets, even with the few millimeters that matting gives it.

To overcome this, unscrupulous framers we've seen will mount the image right against the glass!!!

This is a HUGE no-no!

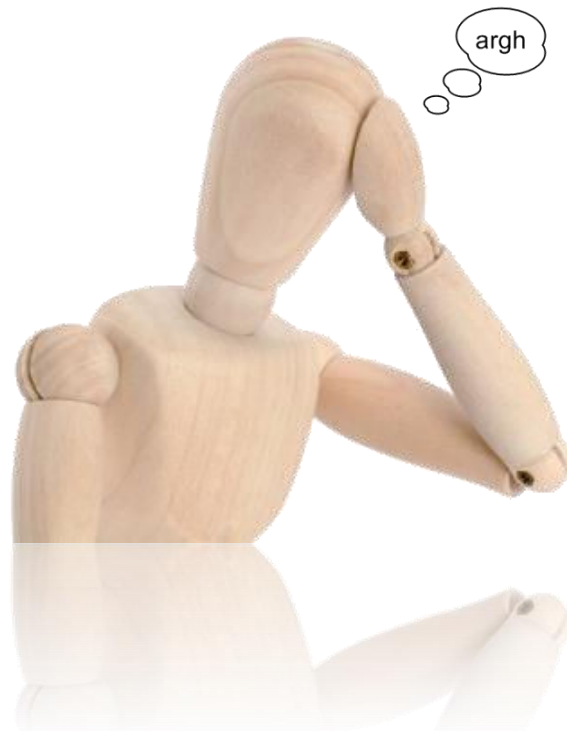
Glazing should NEVER touch the art! In addition to heat transfer problems, it can cause what's called 'ghosting' or 'blocking'. It means ruined, because the inks will adhere to the glass.

Your framer should be able to show you samples of how different glazing makes things look – *but don't let them just set a piece of non-glare on top of the image!*

It's a shady old-school trick...

It won't look like that once it's framed; remember, the matting creates a much-needed gap between the art and the glazing.

At Jackson's we tend to steer client's away from etched glass; it looks bad, and it really does an inferior job of reducing glare compared to other glasses, *and it's actually more expensive!*



he only place we'll recommend 'non-glare' it is if a cherished photo or piece art has small scratches or blemishes; the etching can blur and soften the look of the damage...but again, at the expense of fine detail.

4. The Sinister Phenomena of Dark Fading

Boo hoo ha haaa...

It sounds like a villain in a Star Wars movie, but dark fading that happens when photographs and certain other ink-based images are stored in the dark. The cyan coloured inks and dyes will fade more quickly, giving the image a red tone.

"You're kidding, right? After all the problems light can cause, even taking them in the dark isn't safe?!"

That's right, and to make matters worse, dark fading can occur at the same time as light fading!

Dark fading isn't *caused* by the dark, but it's damage caused by processes that don't *need* light – so it can happen in the dark OR light, frequently both.

So, unfortunately, your treasures that're tucked away in a box in the basement or under the bed aren't safe, even if the light they get is minimal.

Dark fading is caused by heat, pollution, and humidity.

Heat damage

To a photo or ink, even room temperature can be too hot! It's vital to keep the lighting we use as cool as possible - halogens can be lethal to art – and direct sunlight is a problem too.

Just like your car interior becomes an oven in the summer with the windows up (a nice way to demonstrate the greenhouse effect to kids by the way), the interior temperatures of a framed piece can be much hotter than the room temperature.

Pollution

As mentioned earlier, pollution can include ozone, nitrogen oxides and all manner of other gases from electronics, adhesives, paints and cleaners.

In terms of photographs, some photo materials themselves can 'off-gas' and/or deteriorate, causing further damage to the picture, especially when printed on poor quality paper or unstable plastic.

In older black-and-white images the faded silver can make its way to the surface and be changed back into metallic silver by reacting with pollutants in the air (or even from the framing materials themselves) which forms a mirror-like sheen on the print's surface.

If the items are just stored in a box, all of the acid/lignin problems are there, but so is exposure to airborne pollutants, including the other things stored within the box.

And always let a freshly painted room cure for a couple of weeks before hanging the art back on the walls.

Damage by cleaning

Don't use household cleaners on framed pieces, preferably just buff with a dry microfiber cloth.

If you need to remove grease, oils, fingerprints, etc, – you need to use something that's ammonia free, and remember

ALWAYS spray the cloth - NOT the glass!!!

At Jackson's we have people coming in all the time with what looks like water damage in their framed pieces, saying things like *"I don't understand; there's no plumbing in that wall, what's causing the water/moisture damage?!"*

If you spray the glass, the cleaner may get into the rabbet of the frame behind the glass and wick up into the matting! Once this happened it gets worse every single time you do it.



This creates a problem with chemicals beginning to react inside the frame, as well as tying into the next point...

Moisture

A couple of things can happen in humid environments: ghosting/blocking, and mold. Ghosting or blocking occurs when humidity softens the inks and dyes and they become a sort of glue that can adhere to glazing and other materials, and it's virtually impossible to remove a blocked image without ruining it.

In addition to being a health hazard, mold can grow and destroy an image. A professional conservator can *sometimes* reverse it if it isn't too bad, but it isn't cheap.

Modern digital printing methods have the unfortunate tendency, in humid conditions, for the dyes to bleed, causing the image to look blurred or the colours can 'shift' in value as well.

Frankly, outside of maybe a temperature and humidity controlled bank vault, the safest place for a cherished possession is properly framed and hung in an environment without heat and moisture build up.

Plus, you get the obvious benefit of enjoying the item being displayed, and an excellent professional framer can enhance its beauty even further!



5. Qualifications and Credentials

Knowledge and understanding constantly evolves and changes, and what was perfectly acceptable regarding protection a decade ago has been shown conclusively to be not enough at best, and at worst, severely damaging.

Let's face it; what we knew yesterday isn't the truth today.

Just ask any new first-time grandparent about the difference between what they were told by doctors about pregnancy and infant care compared to what their children are being taught today! Everything from nursing schedules to sleeping to car seats to nutrition is a completely different ball game. But what if the medical profession said "Well, it was good enough in the 70's"?

Sure, framing may not be on the same level of importance as childcare, but the point about evolving knowledge is valid. Old assumptions are being found faulty. Some newer ones fare no better, so how can you find out what's what?

The answer is to stay at the forefront of the industry with contact education, upgrades, training and being in contact with industry insiders - or better yet – *become an industry leader yourself!*

Be sure your framer is 'on board' with current standards.

Ask about their training. Are they certified by an internationally recognized body like the Professional Picture Framer's Association or The Fine Art Trade Guild...or did they just take a few hobby classes?



Certification insures a cutting-edge understanding of framing and preservation techniques; certified and guild-commended framers have to re-certify periodically, so they need to keep plugged in to changing standards and techniques.

Does your framer attend national training events and conventions?

If they don't bother going on a regular basis, they're missing out on the newest information, techniques, and technology. They also miss the networking and ideas shared by the finest minds in the industry.



Does you framer compete?

Do they have the courage to pit their visions, talents and skills in the arena of competition? Have they ever won?

Why is competing valuable?

1. It proves they have confidence in their abilities.
2. Proper framing techniques account for over a third of their score; if they don't fully understand current conservation practices they're penalized BIG TIME!
3. Successful competing gets you a seat at the head table of the industry and access to the best and brightest in the world. This means that if you get a question that you've never come up against, you're no more than a quick email or phone call away from the answer!

Not guesswork. Not untested assumptions. Answers.

(The following is my bio, and it's written in the third person. Let's just pretend that someone else is reading it to you...!)

Karla Elder and The Groovy Framing Elves™ have not only won a National Framing Championship, but they were also won 'People's Choice' at the PPFA International Competition in Orlando, FL! It's like the Grammys and Oscars of the framing world all rolled into one.

Since then Karla has gone on to become an international competition judge. This effectively removed her from competing, *but she's now one of only 23 Certified International Judges in the entire world!*

Karla was chosen to be the Head Judge in the Open Class at the International Framing Competition in Las Vegas!

Not all 'certifications' are the same!

If you get nothing else out of this guide, please get this: the only qualifications really worth looking for are Certified Picture Framers as designated by The PPFA, or Guild Commended Framers – which is a designation from the United Kingdom, and is even tougher, thus rarer (*as of this writing, I'm one of only 17 GCF advanced framers in the world and the ONLY in North America!*)

Certain big box retailers have got nailed so much on the certification question that they decided to create their own 'certification program'!

The training they give their near minimum wage staff is now called a 'certification process', and to the unwary consumer, it looks as if they're dealing with experts.

And it's hardly impartial...

Frankly, the difference between big box training and true, impartial, third party independently verified certification is kind of like the difference in training between a fast food joint and a Cordon Blue Chef School.



6. Make sure your framer gets onto your wavelength

A surprising number of framers are actually frustrated artists at heart – just like sound and light men & road crew are mostly musicians themselves - and they tend to try and impose their artistic vision every chance they get – including your artwork, if you're not careful.

Symptoms of this affliction include over-elaborate framing design that detracts attention from the piece instead of complimenting it, getting fancy or 'creative' for its own sake instead of choosing what looks best for the piece, and purposely looking for overly complicated solutions when simpler would do perfectly well.



'Bow down before me...'

Watch out for framers who like to play expert or 'hold court'.

Unfortunately there're a lot of shops in all kinds of industries whose owners and staff are determined to show everyone how smart they are.

We've all been in them; places where the staff has a little bit of specialized knowledge and gives everyone that faintly superior and snobby attitude, especially if they're questioned. It's like 'how DARE we go in and disturb them with our questions!'

Some of the worst offenders seem to be hobby shops like scuba diving shops, sporting goods stores, music stores, any kind of electronics or technological place, and I'm sorry to say, even framing shops.

Framing is a collaborative process, and your satisfaction is best served when a framer goes to the proper lengths to understand what you're after, the properties and characteristics of the piece being framed, and the environment the piece will ultimately live in.

You shouldn't be disrespected; you should be welcomed and honored.

Framing IS specialized knowledge, and sharing that knowledge with people and helping solve their problems is a wonderful experience...why put up with snippy staff who obviously have no interest in their job, OR have no life outside their job and the importance they try to get from it.

One trick pony

A common thing that happens to framers who've been around forever is pure laziness. They stick with one or two tricks or styles that they found worked in 1992 and they tend to try and fit everything into those couple of designs...meaning that your framed items are pretty much dated as soon as you get them home.

Karla majored in Interior Design in college and she brings those skills to every job. Sure, sometimes a client's needs call for something classic, but being plugged into the highest levels of the framing industry as she is, Jackson's is on top of color and design trends to insure your piece is the perfect complement to your environment, whether it's retro chic, Victorian, western, cutting edge urban, or anything in between.

Getting a quote

When you're getting a quote from a framer:

- A. Check their credentials (and being in business for 100 years isn't an asset if they haven't kept current.)
- B. Get them to explain exactly how they'll ensure that your item will be handled properly AND remained in unaltered condition.

If they get wishy-washy, defensive, snooty or vague...do yourself a favour and look elsewhere!

7. How to Choose the Right Framer

Like everything else in life, there's good ones, and bad ones...

Actually, the first thing to decide to is whether you should even use a professional framer or whether to use ready-made frames and try to frame it yourself.



Beware False Economies

While convenient and often (though not always) less expensive, ready-made frames from big box retailers usually contain regular glass instead of UV protected, and their filler boards are pretty much always made of acidic, lignin-containing paperboards that can yellow or fade your pictures and art.

If the frame's package and labeling doesn't list the appropriate materials, then you shouldn't automatically assume they're safe. You can try to ask the staff (Ha! I tried to write that with a straight face...) but as we've seen, labeling isn't standardized and the terms might be very impressive sounding and be nothing more than clever ad copy.

Really, is the large rack of imported stuff at the big box place meant to preserve and protect...or is it more about getting the costs down and importing it here cheaply from overseas?

Caveat Emptor – ‘let the buyer beware’

A professional frame shop gives you access not only to a wider range of frame designs (at Jackson's we have over 3700 types of frame and 2000 types of mat) but also to expertise in the types of materials and techniques needed to protect your particular type of art.

Watch out for shops that low ball to get your business - this is a particular favorite of certain infamous big box retailers - who advertise low prices - typically the permanent 50% off scheme -

by discounting only on certain cheap materials such as regular glass, regular mat and taped mounting and trying to upsell once you're in the store (the ol' bait n' switch).

Naturally, the upgrades aren't 50% off.

The permanent 50% off contrivance can also thresh itself out in one of two other ways:

- The fine print says '50% off' on only certain parts of the order*
- There's ridiculous size restrictions

* In all fairness, several of our monthly specials are for various framing components: glazing, certain frames, labour, etc...but it's always in the headline, not the small print.

How to find a Custom Picture Framer

As with lawyers, dentists and mechanics, probably the worst thing to do is to pick one at random from the Yellow Pages or based on geographic convenience...but we've all done it haven't we?

And not to keep haranguing the big box retailers, but hopefully you look at big box framers with a jaundiced eye. With poor training, huge staff turnover, and despite a public perception that Big Box means 'low prices', the big box framers actually have some of the highest markups in the entire industry...professionally, there's little for us to recommend about them.

We're admittedly biased, but if I required a custom framer, big box is the LAST place I'd go.

What we'd do...

Interestingly, Owen was delivering a commissioned portrait of Joan Rivers to Dallas in 2010 and the glass was damaged in transport. He needed to get the glass replaced quickly, as it was



being presented to Ms. Rivers at a specific time as a gift, and with his portraits starting at \$4800, he had to find a framer who knew their stuff...and neither he nor Karla personally knew any framers in Dallas.

Did Owen go to the nearest big box retailer, get an outrageous quote, have to take his portrait away, wait for them to order the special glazing, return and hand it over to a near minimum wage 20-something who had virtually no experience in handling original artwork?

Of course not.

What Owen did is what we'd recommend that you do: check the Professional Picture Framers Association's (PPFA) website and find a certified framer in your area.

<http://www.pmai.org/ppfaconsumerhome.aspx>

PPFA Certified Framers have to know their stuff and must periodically re-certify.

Owen quickly and anonymously found several to choose from, made a couple of quick calls to check on the availability of glass that he needed, and had it fixed the same day.

An Invitation...

Of course we'd love to earn your business and we invite you call and see what we can do for you - we always offer free written quotes.

We may not be the closest to you geographically, and we won't pretend for a second that we're the cheapest framers in the world, but at Jackson's Gallery we have experience, credentials and knowledge that's unparalleled in the industry, and we'd love the chance to 'wow' you!



In Conclusion

"Sheesh! What a lot of stuff!"

Yup, it can sure seem like that, so to boil it down here're the seven things you need to know:

1. The item must be in original condition and the framing must be completely reversible.
2. Acid free doesn't always mean protected or non-yellowing. You want pH neutral 'Conservation' grade, buffered materials. (Use your intuition if the framer begins hedging or hemming and hawing; they may not know either!)
3. Make sure your glazing is rated to filter out at least 97% of the UV energy (99% is even better, obviously)
4. Light isn't the whole story – the precious things tucked away in basements, closets, drawers and garages are all at serious risk.
5. Make sure your framer's knowledge is up to date. If they haven't taken a course, class or recertification in 3 to 5 years...well...there's your warning.
6. Make sure your framer is interested in helping YOU, not satisfying their 'artistic whims'.
7. Get qualified help. Stay away from big box framers and check out the PPFA website:
<http://www.pmai.org/ppfaconsumerhome.aspx>

We all hope that you got terrific value from the few pages we've put together, and we hope that should you have any custom framing needs now or in the future, you'll get in touch with us and let us see what we can do for you!

All the Best!

Karla Elder

FREE Bonus Gift!

We've reserved a FREE Limited Edition Print by award-winning, best-selling artist Owen Garratt as a special gift for you!

By way of saying 'thanks for stopping by and getting acquainted', we've reserved a handful of Owen's famed Official Pencilneck® Limited Edition prints just for people who've downloaded "The Consumer's Guide to Picture Framing".

There're over 30 different prints to choose from, and Owen's prints are currently appraised at \$229 each!

To claim your free Owen Garratt print just call Jackson's Gallery during business hours and take your pick!

And if you have any custom framing that you've been meaning to get done bring it in and we'd be happy to give you a free estimate! (780) 960-1215

OWEN GARRATT

The Pencilneck®

Artist

Adventurer

Rugged Individualist

Good Egg

www.pencilneck.com

Limit ONE free limited edition print per household /per person. Free print must be claimed in person - we won't send it out; you have to come and get it. Free print is unframed, but framing is available at a nominal charge.



Owen and some of his awards



Owen and Gene Simmons



Owen at the OI' Drawing Board

BONUS – Jackson's Extraordinary Quick Idea Framing Sheet!

Not quite sure what to frame? Here's a quick batch of ideas!

Sports Jerseys – not just famous athletes...why not yours from High School or College?

Children's Art – paintings, drawings, art supplies such as crayons and scissors, etc.

Needlework

Paintings – Oils, Watercolours, Acrylics

Sculptures

Limited Edition Prints

Animation Cels

Movie Posters

Vintage Toys - GI Joes, Barbies, Lincoln Logs, Matchbox Cars or other cherished childhood toys

Military Medals

Service and Discharge Papers

Historical Papers

Degrees

Awards

Precious Photos

Holiday Souvenirs – Boarding Passes, Menus, Maps, Guides, Postcards, 'Do Not Disturb' signs, etc.

Concert and Event Tickets

Autographed Sports Collectibles – Boxing gloves, Golf balls, Baseballs and bats, Hockey pucks, Footballs, etc

Uniforms – Military, Public Service, Medical, etc

Job and Career Specific items – boots, tools, stationary, identification, nametags, hats and headgear, etc

Collectable Plates

Scrapbooking Pages

Religious Items - Christening Gowns, Rosaries, Hosts, Bibles, Candles

Vintage Posters

Stamp collections

Rare Coins

Pieces of China – egg cups, tea cups, plates, etc

Pieces in Memoriam

This is something we specialize in. Jackson's was named after Karla and Owen's first Son, Jackson, whom they lost very suddenly in 2003. They have a very personal understanding of bereavement and loss, and clients from all over the country trust that their memories and their individual situation will be given the proper deference and respect. In addition to the above, some of the items that we've framed in memoriam include personal effects such as:

- Eyeglasses
- tobacco pipes
- watches
- diaries
- Letters and photographs
- Dried flowers and cards from services