

LOOKING AT EUROPEAN

FRAMES

A GUIDE TO TERMS, STYLES, AND TECHNIQUES

D. GENE KARRAKER





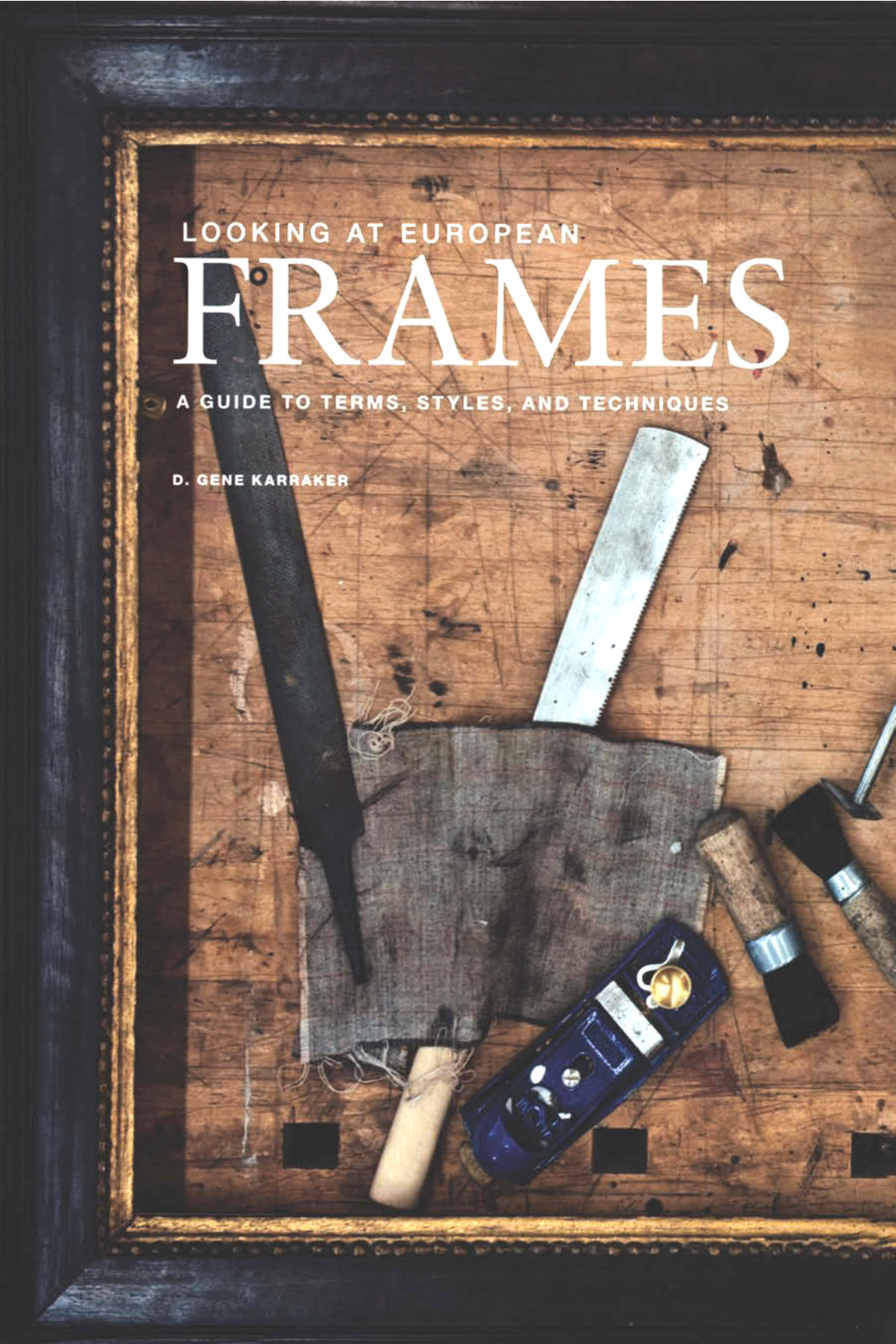
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THE J. PAUL GETTY MUSEUM
LOS ANGELES

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Front cover: Detail of Louis XV frame; see p. 53
Title page: Frame maker's tools with a seventeenth-century Italian frame.
p. vi: Detail of an Empire frame; see pp. 36–37.
p. viii: Detail of a Rococo Revival frame; see p. 68.
pp. 8–9: The framing studio in the Department of Paintings Conservation
at the J. Paul Getty Museum.
Back cover: Example of sgraffito decoration; see p. 74.

Unless otherwise indicated, all illustrations are from the J. Paul Getty
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Preface

The realm of framing is often neglected in the annals of art history. Fortunately, interest in the field is growing, as evidenced by a number of recent publications, exhibitions, and seminars. The purpose of *Looking at European Frames: A Guide to Terms, Styles, and Techniques* is to provide a set of brief definitions for expressions commonly employed in describing the history, construction, and conservation of frames.

Looking at European Frames covers frames made in the West for Italian paintings of the thirteenth century up to French Postimpressionist works of the late nineteenth century, focusing on examples in the collection of the J. Paul Getty Museum. The book is designed for use by members of the general public, students, collectors, and museum professionals.

I would like to offer my gratitude to Getty colleagues whose help was invaluable in the production of this publication, especially Mark Leonard, head of the Department of Paintings Conservation, and Andrea Rothe, former head. I am grateful as well to the staff of Getty Publications, including Mark Greenberg, Ann Lucke, Jesse Zwack, and Kurt Hauser; Greg Dobie was my editor. Thanks also go to Stanley Smith, Michael Smith, Jack Ross, and Tricia Zigmund of Imaging Services. I extend my sincere appreciation to my colleagues in the field, Michael Gregory of Arnold Wiggins & Sons Ltd. and Paul Mitchell of Paul Mitchell Ltd. I would also like to thank Rosalind Arnush, Nicolas Hope, Jessie Jones, Bridget Ritter, and Jamie Wooten for their support and encouragement, with special thanks to Lynn LaBate.



Introduction

The evolution of the picture frame provides a fascinating journey through various periods of art history. From its humble beginnings as a simple raised strip made from the outer edge of a panel painting to the opulent gilded and carved supports of the French Rococo period, the frame was designed to both protect and enhance the work it surrounded.

A painting was often reframed when it changed hands, and the old frame was generally discarded. Each owner wanted to fit the new acquisition into the style of the existing collection, make it distinctive from other collections, and/or match contemporary interior fashion. Often entire collections were reframed using a singular style. While it is somewhat unusual for an artwork to remain in its original frame, the J. Paul Getty Museum has forty-four paintings and pastels that are believed to have survived with their original frames intact (see appendix).

The Museum strives to present its collection in antique frames. The process of choosing a frame begins by determining the period or date of the work to be displayed and its style, country, and region of origin. A search then starts for an antique frame with characteristics that match that of the artwork. This process can take years and involves extensive research as well as many hours of conversation with frame experts from around the world. A frame can come from a variety of sources: a museum's in-house inventory, an auction house, a private collector, other museums, or the primary source, a frame dealer. Close consultation between a curator, paintings conservator, and frame conservator results in the final marriage of a painting with its frame.

Sometimes, however, an artist may make this decision. For example, in 1895 the Impressionist Claude Monet (French, 1840–1926) displayed his entire series of paintings of Rouen Cathedral in Louis XIII frames, made some two hundred years before. Paintings from this series can be seen in their original frames in the Musée d'Orsay in Paris. After acquiring Monet's *Portal of Rouen Cathedral in Morning Light*, part of the 1895 exhibition, in 2001, the Getty Museum chose to display it in an early French frame (see p. 51).

Byzantine icons from the sixth century are examples of frames in their simplest state, with the frame being carved from the same panel as the painting. The picture plane was recessed in the center of the panel, leaving the original thickness of wood as a protective flat border. Over time, as the size of the picture plane increased, the operation to carve away the recessed area became progressively less practical and much too costly. With the advancement of woodworking techniques, longer lengths of molding could be fabricated. The molding could then be cut and attached to a panel, achieving the same effect as recessing the picture plane but in a more efficient manner. In this process the molding was nailed and glued to the panel.

In the thirteenth century this work was performed before the panel was prepared for painting. The molding and the surface for the painting then were covered in gesso-soaked linen to provide a more uniform base for successive coats of gesso and to protect

the finished surface from movements in the panel. At this point in the painting's construction, the background and frame would have been gilded together. *Madonna and Child* (see p. 39) by the Master of St. Cecilia (Italian, active 1290–1320) was constructed in this manner.

Church architecture was the primary influence on this early Gothic framing style. The participation of major architects and sculptors in the design and fabrication of frames became the norm in Italy in the fifteenth and sixteenth centuries. The tabernacle frame of the fifteenth century was a simplification of the Gothic style. The tabernacle frame consists of a pediment, entablature, columns, and predella (see p. 78). Its design reproduced the architecture of its surroundings. Tabernacle frames were used for religious images in churches or private devotional areas.

With the rise of more secular subject matter, such as portraiture, a frame with less of a religious reference was needed. The *cassetta* (small box) became the most dominant framing style throughout Italy. The cassetta frame is essentially an extended entablature. In its simplest configuration it is constructed by joining four pieces of wood using lap joints to form a back frame. A molding is then added around the inner edge to form a rabbet, and a second molding is added on the outside edge. This style derived its appearance from a number of sources, including the engaged molding often found around devotional paintings in the fourteenth and early fifteenth centuries and the ornamented borders of Italian marriage chests (*cassoni*). Throughout the sixteenth and seventeenth centuries the profiles and decorative motifs employed on cassetta frames developed distinct regional characteristics.

During the Italian Renaissance, the Sansovino became one of the most successful and widely used gallery frames. The Sansovino frame is named after the sculptor and architect Jacopo Sansovino (Italian, 1486–1570), even though it has little in common with the architectural principles of its namesake. The distinctive character of the Sansovino frame is a profusion of overlapping and intertwining scrolls and volutes. This style was so successful that its popularity survived through most of the seventeenth century.

The Salvator Rosa may be one of the best-known Italian framing styles. Named after the artist Salvator Rosa (Italian, 1615–1678), it dates from the seventeenth century and remained popular through the end of the nineteenth century. It was used as the primary framing style of paintings purchased by the British on the Grand Tour. (The British reinterpreted the frame as the Carlo Maratta.) In its purest form, where the molding is entirely unenriched, the profile may be compared to the base of a Doric column. Most Salvator Rosa frames were gilded with either gold or silver leaf. For example, the Museum's *St. Sebastian Thrown into the Cloaca Maxima* (see p. 70) by Lodovico Carracci (Italian, 1555–1619) is framed in a silvered Salvator Rosa. The silver leaf is coated with mecca, an orange-tinted varnish used to imitate gold leaf.

In the early seventeenth century northern Europe became progressively Protestant. The Protestant inclination was to design in a style that was less ornate. The black frame typical of this region harmonized with the reduced scale of interiors. Dutch national pride also influenced the choice of frames. The northern Netherlands had a strong mercantile base and had become one of the leading trading centers of Europe, importing valuable spices and rare woods from the colonies. Dutch frames from this period

utilized exotic woods, such as ebony, as well as inlays of ivory, silver, and tortoiseshell. Pewter is used as an inlay on the frame around *Daniel and Cyrus before the Idol Bel* (see p. 35) by Rembrandt (Dutch, 1606–1669).

Depictions of Dutch interiors by such artists as Jan Vermeer, Pieter de Hooch, Jan Steen, and Gerard Terborch reveal how paintings were framed. Both gilded and polished wood frames were used. The beauty of the frames derived from a subtle interplay of stepped flats and curved surfaces, as the gilded edges would reflect candlelight. Decorative ripple moldings were also used to catch light and add a sparkle to the surface of the polished wood.

Dutch auricular frames of the period were carved and gilded. The auricular frame can be seen with festoons of flowers and fruits added to the decoration. The trophy frame is another example of the seventeenth-century framing style that was carved and gilded. These frames have decorations of weaponry that were used to illustrate attributes of the sitter in the painting.

The physical characteristics of the construction of frames can provide valuable clues as to the country of origin or nationality of the craftsman. When discussing the origin of the French frame, it is necessary to first list the characteristics of what makes a frame French. Typically, Parisian frames tend to be made of oak with mitered corners that are joined with a spline, a wedge of wood that connects the miters (see p. 77). The frames are water gilded with gold leaf. Elaborate and detailed ornamentation is characteristic of the work of French frame makers.

Although carpenter/joiner guilds had been organized in France since the fourteenth century, it wasn't until the seventeenth century that the craft of frame making reached its full potential. The first unified French frame style was named after Louis XIII (French, 1601–1643; r. 1610–1643). Its origins were predominantly Italian. Both Marie de Medici (Italian, 1573–1642), the king's mother and regent, and her cousin Catherine de Medici (Italian, 1519–1589), former queen and regent of France, were responsible for bringing Italian craftsmen to France. Although the two primary Louis XIII patterns are small in scale, they are carved in intricate detail.

The prosperity that had evolved during the reign of Louis XIII was further realized under Louis XIV (French, 1638–1715; r. 1643–1715). Due to success in wars over the decades, France was in a position of great power when the Sun King ascended to the throne. Architecture, painting, sculpture, and the decorative arts all fell under the regulation of the government, and construction started on Versailles. The designer Charles Le Brun (French, 1619–1690) was selected to create an environment suitable to the greatness of the king.

Louis XIV frames retained a molding similar to that of Louis XIII frames, but the stylistic elements evolved from the more restrained mode of Louis XIII into a more complex and profusely decorated surface beyond the edges, creating a more dynamic design. In order to create the intricately carved and gilded frames, an elaborate process of gessoing the carved wood, recarving the dried gesso, and then gilding was employed. Parisian frame makers specialized in these particular techniques. Precise details were added by recutting the gesso, which required a finely honed skill of three-dimensional engraving. Protruding areas of gilding were highlighted by burnishing, while recessed

sections were left matte to further enhance the contrast in the design. These particular techniques reached their full potential in the Rococo period under Louis XV (French, 1710–1774; r. 1715–1774).

Upon the death of the Sun King, Louis XV inherited the throne at the age of five. His great-uncle, Philippe II (French, 1674–1723), duc d'Orléans, served as regent until Louis took control of the government at age thirteen. During this transitional time, known as the Régence, elements of the late Louis XIV style lingered, and while the lightness of the decorative arts under Louis XV began to emerge, the asymmetry of the Rococo period had not yet appeared.

In the second decade of the eighteenth century Régence frames began to move away from the Louis XIV style. The straight side rail, linking corner, and center ornaments remained, but the decorations received greater emphasis. The carving of foliage and shells achieved a delicacy that was lacking in the Louis XIV era. The linear quality of Régence frames changed in the early eighteenth century to the fluid and abundant carving of the Louis XV style.

When Louis XV came of age, he showed little interest in building. Interior decoration became more popular than architecture, and the decorative arts, in particular, moved into a more prominent position. In 1724 pattern books were being printed with frame styles. Some aspects of Régence frames remained, but they melded into the fluid, swept frames that became the most characteristic of the Rococo period. Carvers were constantly being challenged to translate naturalistic elements into intricate designs. Pierced carving would extend beyond the boundaries of the frame, often in asymmetrical patterns. The complexity of the carving challenged gilders as well as sculptors. The art of recutting the gesso and gilding combined to make the frames themselves into works of art. These frames represent a high point in the woodcarver's art, and their cost often matched or exceeded that of the artworks they supported. The frame surrounding the pastel *Gabriel Bernard de Rieux* (see p. 54) by Maurice-Quentin de La Tour (French, 1704–1788) is a noteworthy Louis XV frame original to the work.

In the middle of the eighteenth century the Rococo style began to fall out of fashion as the Enlightenment brought a change in taste along with a change in ideas. The lightness, grace, and playfulness in architecture gave way to form and function, and the excavations of archaeological sites of ancient civilizations also increased awareness of classical arts and architecture. The first phase of the Neoclassical style is named after Louis XVI (French, 1754–1793; r. 1774–1792), although it was already in place by the time he assumed the throne. It was a transitional period, with elements of the Rococo blending with the simpler Neoclassical style. The more austere version of Neoclassicism was not introduced until the 1780s and remained in vogue through the Empire period. Corner ornaments were eliminated, as well as any decoration to the outer edge of the frame. Only the sight edge was decorated, with a small running pattern.

The French Revolution, which began in 1789, was disastrous for the decorative arts industry. The republican government abolished the guild system because of its political power. Many guild members had to close their workshops due to poverty, while some members even ended up being sent to the guillotine. Furniture makers left Paris in droves for other parts of Europe. When Napoleon (French, 1769–1821) came to power



FIGURE 1

Belgian nineteenth-century frame with painted white molding, section width 7.3 cm (2 $\frac{7}{8}$ in.), on James Ensor (Belgian, 1860–1949), *Christ's Entry into Brussels in 1889*, 1888. Oil on canvas, 252.7 × 430.5 cm (99 $\frac{1}{2}$ × 169 $\frac{1}{2}$ in.). 87.PA.96.

in 1799, frame making began to recover from the slump following the Revolution. The emperor reframed the major works in the Louvre. Due to the loss of craftsmen and lack of funds in the Empire, applied composition, rather than carving, was the dominant technique used in the decoration of frames. In the Empire style, frame making began to introduce more mass-production techniques in order to lower costs and keep up with the demand created by Napoleon. Cut-and-joined lengths of decorated molding were now employed, instead of carved ornamentation. Louis XIII, Louis XIV, Régence, and Rococo frame styles were reinterpreted for mass production, and hand carving was rarely involved. At the end of the eighteenth century the Academy in Paris endorsed the use of these Revival-style frames, and they remained popular through the nineteenth century. Frame making had changed from an artisan's craft into a mass-manufacture enterprise.

Artists in the Impressionist movement, Edgar Degas (French, 1834–1917) in particular, began to design their own frames. Degas's notebooks from the late 1870s and early 1880s are full of sketches of frame profiles (see p. 15). The use of his painted white frame became very popular. In England, the Pre-Raphaelites used classical models for their framing designs. The frame on *Spring* (see p. 17) by Lawrence Alma-Tadema (British, born Holland, 1836–1912) uses a seventeenth-century Italian tabernacle frame design for its inspiration and is original to the painting.

The frame surrounding *Christ's Entry into Brussels in 1889* (fig. 1) by James Ensor (Belgian, 1860–1949) is a plain white molding. It is comparable to the very simple early Italian moldings that were primarily protective. The painting was in Ensor's collection until his death. A 1933 photograph of the artist playing the harmonium in his drawing



FIGURE 2

French eighteenth-century carved and gilded frame with central cartouche containing staff, crook, hat, crown, eagle, and shield, with acanthus, overlapping scales, and floret ornament running along the sight edge, carved laurel branches in small hollow, strapwork diaper pattern with ovals and floret ornament on cross-hatched ground, alternating leaf and a stopped flute back edge, and pronounced corners with dragons and scallop shells, section width 16.5 cm (6½ in.), on Hyacinthe Rigaud (French, 1659–1743), *Charles de Saint-Albin, Archbishop of Cambrai*, 1723. Oil on canvas, 146.1 × 113 cm (57½ × 44½ in.), sight-size dimensions: 142.2 × 109.2 cm (56½ × 43½ in.). 88.PA.136.

room studio in front of the massive work shows its white frame. When the Museum purchased the painting in 1987, the frame had been gilded. The gilding was removed and the damaged surface restored to the original white color.

In contemporary frame conservation, traditional methods and materials, in combination with new scientific methodology and techniques, are used to conserve and restore frames. The role of the conservator is not to make a frame look new but to stabilize its condition and appearance. The restoration of the support for the Ensor painting is a relatively simple case study of frame conservation.

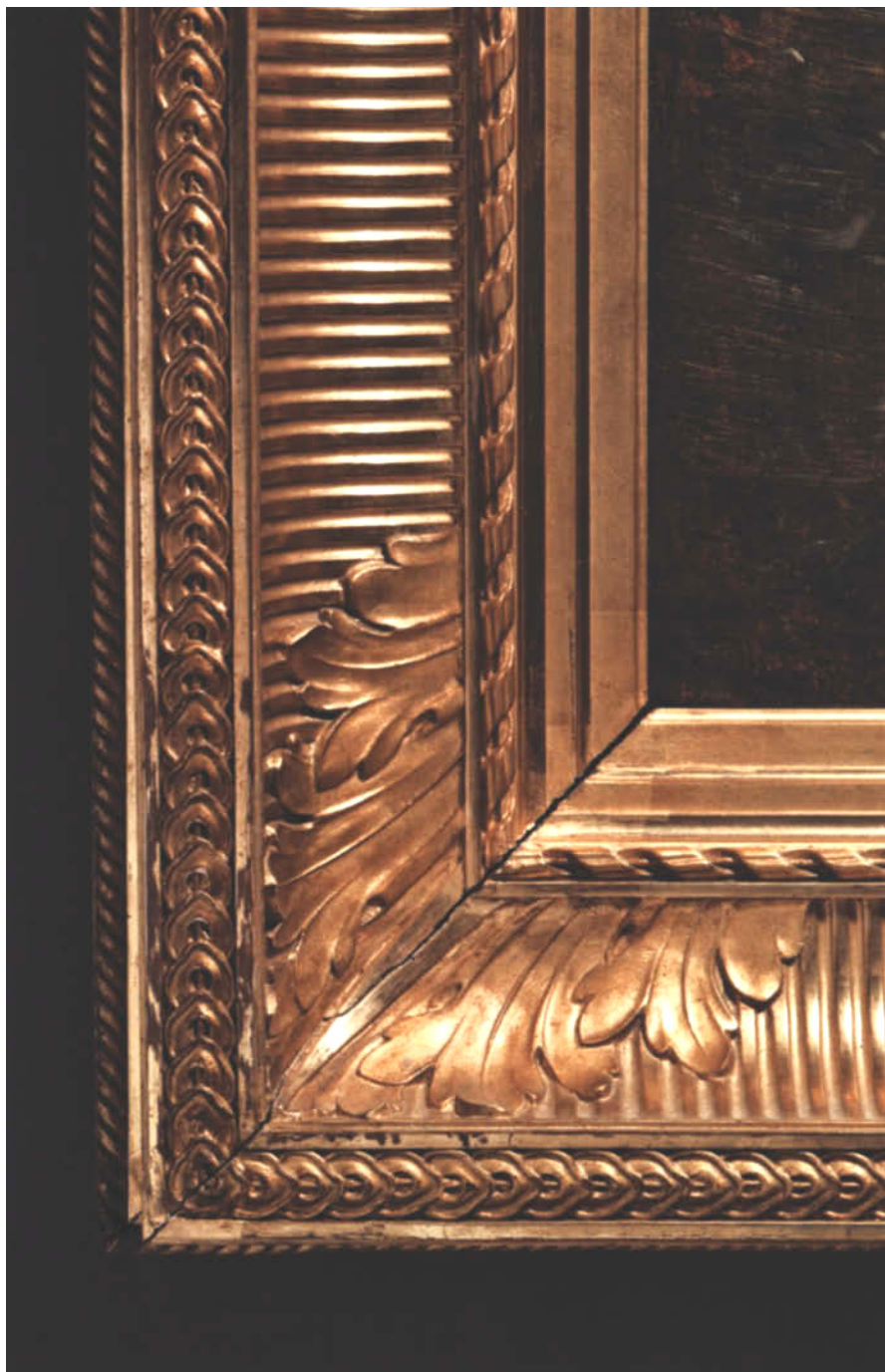
A much more complex and lengthy example involves the original frame surrounding the painting *Charles de Saint-Albin, Archbishop of Cambrai* (fig. 2) by Hyacinthe Rigaud (French, 1659–1743). The Museum purchased the painting in 1988. The frame had suffered heavy damage, and most of its ornamentation had been removed. It was impossible to determine when and how this damage occurred, but the frame was still an extraordinary example of a French Régence style. Due to the extent of its damage, the frame was removed from the painting, which was reframed and installed in the galleries. The original frame was placed in storage. Researchers began to find out more information about the frame, and an original drawing of a similar frame was located, which provided clues as to how the Museum's frame might have looked before the damage.

It was determined that the architect Gilles-Marie Oppenord (French, 1672–1742), director of buildings for the duc d'Orléans, did the drawing and design. The frame was commissioned for the Rigaud portrait to show the power and status of Saint-Albin. The central cartouche included the archbishop's staff, crook, hat, crown, eagle, and shield. With these elements missing, Oppenord's drawing was used as a guide to the reconstruction of the frame. Parisian carvers and gilders were commissioned, and the restoration took over five years. The restored frame can be seen in the galleries today.

If a frame is effective, a visitor departing the Museum will remember beautiful artworks that are well presented, but not overpowered, by the frames in which they hang. Through the information supplied in this publication, the Museum hopes to provide a more detailed frame of reference through which the viewer can better understand frames and frame terminology.







ACANTHUS

Detail of a French nineteenth-century GILDED frame with FLUTED COVE and acanthus leaf corner with RIBBON AND STICK and interlinked PIASTRE ornament, section width 15.2 cm (6 in.).

Glossary

Note: Words printed in SMALL CAPITALS refer to other entries in the book.

ABACUS

The upper top of a classical CAPITAL that supports the ENTABLATURE. It can either be a thick square slab or have varying characteristics depending upon classical style.

ACANTHUS

A stylized form based on the scalloped, stiff, prickly leaves of the Mediterranean acanthus plant, *Acanthus spinosus*, used as classical adornment. This ornamentation is employed in both architecture and the decorative arts. Acanthus was used in many periods and styles, ranging from early Italian frames to the late-nineteenth-century French frames that revived earlier framing methods.

ACANTHUS AND TONGUE

A RUNNING PATTERN with alternating ACANTHUS and small tongues or small leaf tips. This pattern can be found in the HOLLOW or on the SIGHT EDGE of the CARLO MARATTA FRAME.

ACORN AND OAK LEAF

An ornament, usually seen in a RUNNING PATTERN, carved out of a TORUS section and consisting of clusters of acorns and oak leaves. The oak leaf is a symbol of strength, power, and longevity, and the acorn and oak leaf can also symbolize fall. This type of pattern is often seen in the LOUIS XIII FRAME.

AEDICULAR FRAME (see TABERNACLE FRAME)

ANTEPENDIUM

A shaped, lower extension to a TABERNACLE FRAME, usually symmetrical and decorated with ornamental elements such as CAULICULI and VOLUTES. The term is derived from the Greek word used to describe the ornamental covering for the front of an altar, usually an elaborate fabric or precious metal.

ANTHEMION

A Greek term for a flower blossom. It is used to describe a band of decorative elements that consists of simplified leaf and flower forms thought to be derived from the honeysuckle. It can be used alone or with alternating PALMETTE and LOTUS motifs or two types of palmettes, one open and one closed. This type of ornamentation is seen in ancient Greek stone carving, bronze casting, and engraving and as architectural decoration. It is also seen on the nineteenth-century EMPIRE FRAME.



ARCHITRAVE FRAME

French nineteenth-century GILDED architrave frame, section width 9.5 cm (3¾ in.), on Claude Monet (French, 1840–1926), *Sunrise (Marine)*, March or April 1873. Oil on canvas, 48.9 × 59.7 cm (19¼ × 23½ in.), sight size dimensions: 48.9 × 59.7 cm (19¼ × 23½ in.). 98.PA.164.

APPLIQUÉ

Any ornament that is applied to the surface of a frame.

ARABESQUE

A complex and elaborate design of intertwined flowers, foliage, or geometric patterns. The ancient Greeks and Romans possibly derived this kind of ornamentation from East Asian sources. It was used extensively during the Renaissance and can be seen on frames of the period, either painted on the surface (by use of SGRAFFITO) or carved in low relief.

ARCHITRAVE FRAME

A frame that takes its name from the lowest element in the ENTABLATURE of a TABERNACLE FRAME. The term *architrave* is also used to describe the moldings that surround doorways and windows. This type of frame in its simplest undecorated form consists of a FRIEZE bordered by an ASTRAGAL.

ARCHIVOLT

A continuous, concentric molding framing the face of an arch.

ARTIST FRAMES

A number of artists of different nationalities and from a variety of art movements took an active interest in the mid-nineteenth century in designing how their works would be framed and displayed. The Nazarenes in Germany reinterpreted Renaissance and Gothic altarpieces to create frames for their works. The Pre-Raphaelite movement in England, which included artists such as Ford Madox Brown (British, born France, 1821–1893) and Dante Gabriel Rossetti (British, 1828–1882), and the



ARTIST FRAMES (one of six illustrations)

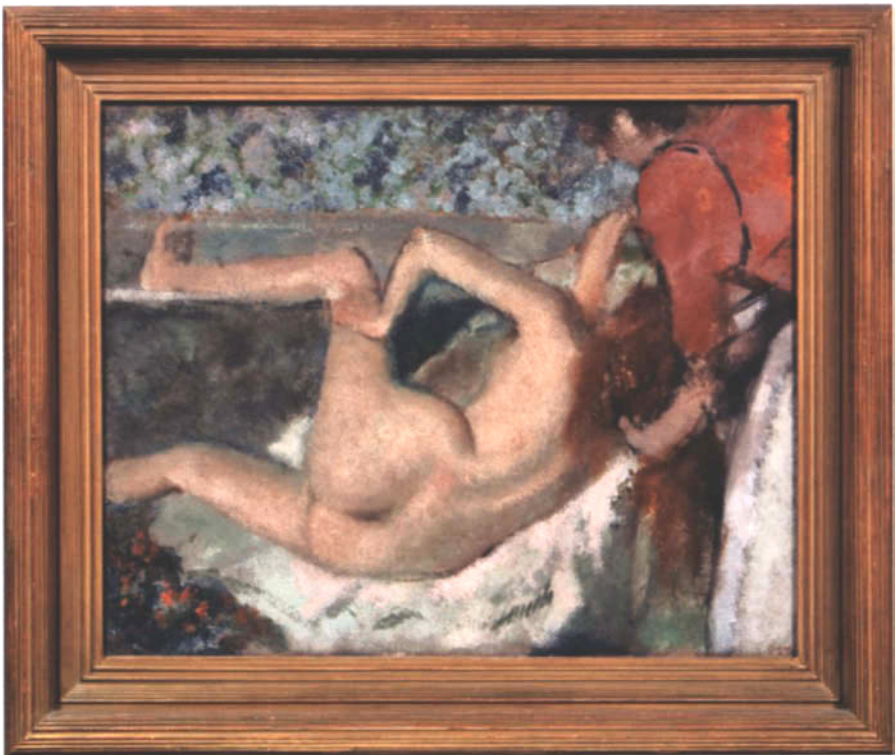
REPRODUCTION in the style of an English nineteenth-century GILDED Rossetti thumb-cut frame, section width 14.6 cm (5¾ in.), on John Everett Millais (British, 1829–1896), *The Ransom*, 1860–62. Oil on canvas, 129.5 × 114.3 cm (51 × 45 in.), sight size dimensions: 127 × 111.7 cm (50 × 44 in.). 72-PA.13.

The Rossetti thumb-cut frame is characterized by an alternating half-circle design that runs along a wedge-shaped molding. A reproduction frame in this style was constructed because an antique frame of the correct dimensions to fit the Millais painting could not be found.

Impressionists in France were influenced by works from Japan and the Arts and Crafts movement. There was an exchange of ideas from Paris to England, when British artists went to study in France. With the exchange of exhibitions came increased exposure of new framing trends.

In initial designs the Pre-Raphaelites utilized materials and construction methods employed in early Renaissance frames. The use of a BUTT JOINT instead of a MITER JOINT was copied from medieval plank frames. The Pre-Raphaelites also GILDED the oak frame surface directly, with no GESSO layer. Around 1855 Brown and Rossetti incorporated simple geometric forms—the triangle, circle, and square—into their frame designs. They used these forms purely decoratively, with no classical reference. This type of frame was designed to replace nineteenth-century interpretations of Baroque frames.

Two major framing styles developed in Paris. The first had a raised outside edge that could be FLUTED or have other ornaments, such as RIBBON AND STICK. This frame had a flat molding projected around the artwork and was reminiscent of Rossetti's frames of the early 1860s. The second frame style had a CUSHION molding



ARTIST FRAMES (two of six illustrations)

French nineteenth-century GILDED and REEDED frame, section width 11.1 cm (4 $\frac{3}{8}$ in.), on Edgar Degas (French, 1834–1917), *After the Bath*, about 1895. Oil on canvas, 65.1 × 81 cm (25 $\frac{3}{8}$ × 31 $\frac{7}{8}$ in.), sight size dimensions: 63.8 × 79.6 cm (25 $\frac{1}{8}$ × 31 $\frac{3}{8}$ in.). 2001.20.

ARTIST FRAMES

(three of six illustrations)
Notebook 31 (*Carnet 23*),
p. 9, by Edgar Degas
(French, 1834–1917),
about 1878–79. Pencil
on smooth white
paper with faint blue
squaring, 16.7 × 11.1 cm
(6⁵/₁₆ × 4³/₈ in.).
Cabinet des Estampes,
Bibliothèque Nationale
de France, Paris
(Elizabeth Easton and
Jared Bark, “Pictures
Properly Framed”:
Degas and Innovation
in Impressionist
Frames,” *The Burlington
Magazine* CL, no. 1266
[September 2008],
p. 604).



that was fluted. These moldings could be added in different combinations to create the dimensions needed. Both framing styles could be painted or gilded.

A type of REEDED frame was first used by Brown and Rossetti. Edgar Degas (French, 1834–1917) took these influences and created a cushion reeded frame that was completely new and was later adopted by James Whistler (American, active England and France, 1834–1903) in 1890. As early as 1856 Degas completed sketches of frame PROFILES for his painting *The Bellelli Family* (Paris, Musée d'Orsay). Various of his notebook sketches from the 1870s show variations of the reeded frame.

The Impressionists made radical changes in both the profile and color of their frames. Using the optical theories of Michel Eugène Chevreul (French, 1786–1889), they adopted white and colored frames. Degas was on the leading edge of the artist-designed frame in France and stated, “It is the artist’s duty to see his painting properly framed, in tune with the coloring of the work, and not with a harsh gold frame” (Isabelle Cahn, “Degas’s Frames,” *The Burlington Magazine* 131, no. 1033 [April 1989], p. 289). As related by the art dealer Ambroise Vollard (French, 1866–1939), Degas once sold a painting to a friend and, having been invited to dinner at the friend’s house, saw that the painting had been reframed in a gold frame. He took the painting off the wall and out of the frame, walked off with it under his arm, and never

talked to the friend again (Paul Mitchell and Lynn Roberts, *Frameworks: Form, Function and Ornament in European Portrait Frames*, London, 1996, p. 366). The painted white frame became a symbol of modernity. Any reeded frame or one having a large flat slip from this period is referred to as a Degas frame.

Whistler claimed to have been the first to use colored frames as early as 1870. Both Degas and Camille Pissarro (French, 1830–1903) experimented with this style. In 1873 Whistler said, “I wish this to be also clearly stated in Paris that I am the inventor of all this kind of decoration in colour in the frames; that I may not have a lot of clever little Frenchmen trespassing on my ground” (Ira M. Horowitz, “Whistler’s Frames,” *Art Journal* 39, no. 2 [Winter 1979–80], p. 130). This statement was directed at artists working in Paris, such as Degas.

Other nineteenth-century artists introduced additional innovations. Paul Gauguin (French, 1848–1903) carved his own frames. There is one example where Vincent van Gogh (Dutch, active France, 1853–1890) painted the frame to match his painting. For Pointillist artists such as Georges Seurat (French, 1859–1891), the frame became an integral part of the painting, with the colors and variations in the frame corresponding to the painting. Frames by Gustav Klimt (Austrian, 1862–1918) and Fernand Khnopff (Belgian, 1858–1921) were influential into the next century. George Frederic Watts (British, 1817–1904) used the Italian CASSETTA as an inspiration to create the Watts frame, whose characteristics consist of an oak BACK FRAME joined with LAP JOINTS and two applied moldings for the SIGHT EDGE and BACK EDGE. These frames usually had the gilding applied directly to the surface of the frame. Sir Lawrence Alma-Tadema (British, born Holland, 1836–1912) and Frederic Leighton

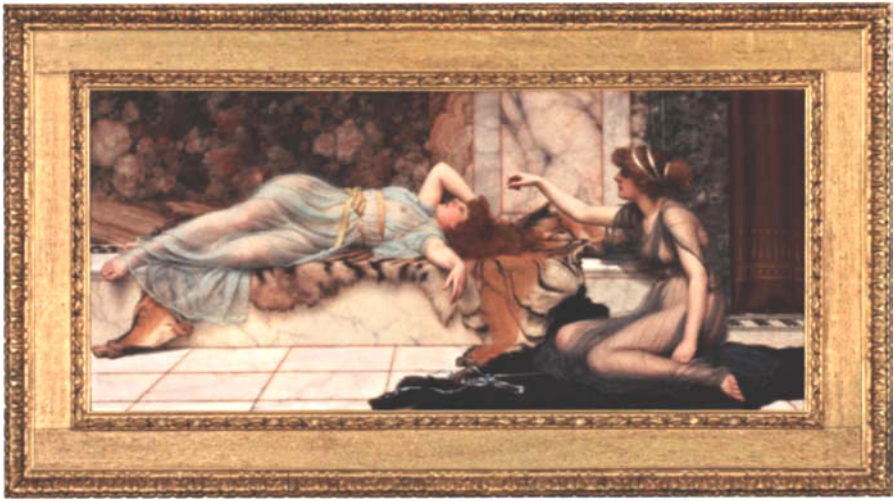
ARTIST FRAMES

(four of six illustrations)
REPRODUCTION in
the style of a Belgian
nineteenth-century
GILDED frame with
SILVER LEAF, PALMETTE
ornament, and BEAD
COURSE, section
width 5.1 cm (2 in.),
on Fernand Khnopff
(Belgian, 1858–1921),
Jeanne Kéfer, 1885.
Oil on canvas, 80 ×
80 cm (31½ × 31½ in.),
sight size dimensions:
78.1 × 78.1 cm (30¾ ×
30¾ in.). 97.PA.35.
This frame is a copy
of the one designed by
the artist for the 1887
portrait of his sister,
Marguerite (Royal
Museum of Fine Arts,
Belgium).



ARTIST FRAMES
 (five of six illustrations)
 French nineteenth-century GILDED
 TABERNACLE FRAME,
 section width 20.3 cm
 (8 in.), on Lawrence
 Alma-Tadema (British,
 born Holland,
 1836–1912), *Spring*,
 1894. Oil on canvas,
 178.4 × 80 cm (70 1/4 ×
 31 1/2 in.), sight size
 dimensions: 175.8 ×
 77.4 cm (69 1/4 ×
 30 1/2 in.). 72.PA.3.
 The frame is ORIGINAL
 to the painting.





ARTIST FRAMES (six of six illustrations)

English nineteenth-century GILDED oak Watts frame with ACANTHUS ornament, section width 17.8 cm (7 in.), on John William Godward (British, 1861–1922), *Mischief and Repose*, 1895. Oil on canvas, 58.4 × 130.8 cm (23 × 51½ in.), sight size dimensions: 56.2 × 128.6 cm (22¼ × 50¾ in.). 79.PA.149.

(British, 1830–1896) reinterpreted the classic Italian Renaissance **TABERNACLE FRAME** for their frame designs.

Some collectors had a hard time accepting the new frame styles. To make the framing of contemporary works more acceptable to their patrons, art dealers of the time, such as Paul Durand-Ruel (French, 1831–1922), reused **LOUIS XIV** and **LOUIS XV FRAMES** and washed them, exposing the gesso and leaving a small amount of gold, in a technique called *DÉCAPÉ*. The frames then had a transparent color wash applied. Very few of these original frames survived with their paintings.

ASTRAGAL

A convex molding in the form of a half or three-quarters circle. This molding is used in carving various **RUNNING PATTERNS**, such as the **LEAF AND STICK**.

AURICULAR FRAME

A Mannerist framing style composed of highly stylized, free-flowing interpretations of animals, marine life, and floral forms. The name is derived from the earlike shapes of the ornamentation. There are three regional variations in this framing style, from Italy, the Netherlands, and England, each having different influences.

The Medici auricular frame first appeared in the late seventeenth century, when Cardinal Leopoldo de' Medici (Italian, 1617–1675) reframed his large art collection in his seventeen-room apartment in the Pitti Palace in Florence. The Medici, or Pitti, frame design was influenced by the artworks of Stefano della Bella (Italian, 1610–1664), who created pieces for Leopoldo over the course of thirty years. The



AURICULAR FRAME (one of two illustrations)

Italian seventeenth-century carved, GILDED, and painted Medici frame, section width 17.8 cm (7 in.), *The Death of Samson*, about 1650. Oil on canvas, 99.1 × 110.5 cm (39 × 43½ in.), sight size dimensions: 97.7 × 109.2 cm (38½ × 43 in.). 92.PA.110. This frame illustrates the use of SCROLLS.

Italian auricular frame is the more sculptural and three-dimensional of the three styles. It has an exuberance of stylized marine life-forms, leaves, masks, SCROLLS, and the metamorphosing human figure. These frames can be seen both GILDED and painted black and gilded.

In the Netherlands the auricular frame design was based on the works of the silversmiths Paulus van Vianen (Dutch, 1570–1613) and his brother Adam (Dutch, 1569–1627), who worked in the auricular style, and later the work of Johannes Lutma (German, active Holland, 1587–1669). The Dutch auricular frame is much flatter in PROFILE than the Medici frame. There are two variations. In the first, the surface of the frame seems to be melting and flowing like the silver works of the van Vianen brothers; in the second, FESTOONS are added. The designs have shells, lobes, and VOLUTES that break through the outer edge but rarely over the SIGHT EDGE. These frames were more time-consuming and costly to construct, a symbol of status and wealth of the era. Artists like Gerard ter Borch (Dutch, 1617–1681) and Emanuel de Witte (Dutch, 1617–1692) depicted such frames in their paintings



AURICULAR FRAME (two of two illustrations)

English seventeenth-century carved and GILDED Sunderland frame with auricular ornament, CARTOUCHE at top, and GROTESQUE mask at bottom, section width 12.7 cm (5 in.), on Peter Lely (British, born Germany, 1618–1680), *Portrait of Louise de Keroualle, Duchess of Portsmouth*, about 1671–74. Oil on canvas, 121.9 × 101.6 cm (48 × 40 in.), sight size dimensions: 119.7 × 99.4 cm (47 1/8 × 39 1/8 in.). 78.PA.223.

of Dutch interiors. The second variation may have a slight French influence. The frames have the auricular band with the addition of SWAGS of flowers and fruits, putti, and GROTESQUE masks.

The English auricular frame is referred to as a Sunderland frame, after Robert Spencer, 2nd Earl of Sunderland (British, 1640–1702), who used this frame style for his estate at Althorp from 1650 to the 1680s. The term *Sunderland* was most likely adopted in the nineteenth century. In the seventeenth century the carved and gilded frames of this type were referred to in account books of the artist Grinling Gibbons (British, born Holland, 1648–1721), as “leatherwork gilt frames.” This is due to the profile resemblance to worked leather or animal skins. The English auricular frame is

anticlassical in its ornamentation: low in profile with both an irregular BACK EDGE and SIGHT EDGE with highly stylized organic ornamentation of animals and marine forms. In the earliest versions of the English auricular frame the design was influenced by the Venetian SANSOVINO FRAME but had a much flatter profile and ornamentation.

By the 1630s English auricular frames were divided into three types. The first had masks that crowned the tops of the frames with stylized lions, grimacing men, or owls. The second had a scroll-topped mask with a scowling man. The third was characterized by an owl-like mask or eagle heads with wings that fold down the sides. By the end of the seventeenth century the Sunderland frame was fully developed, and it was popular through the end of the eighteenth century.

BACK EDGE

The outer molding of a frame that is farthest from the framed object.

BACK FRAME

An unseen structural base, usually constructed of a lesser-quality wood and used to attach decorative moldings or expensive veneers. Also called a blind frame, it is used in the construction of CASSETTA-style frames.

BAGUETTE

A simple support that was typically used for drawings, watercolors, and prints in seventeenth- through nineteenth-century France. These works on paper had generally been mounted in albums or loose portfolios, but with the invention of plate glass in 1687, these works could be mounted and exhibited like paintings. This frame style is very narrow, with little ornamentation, often only some sort of RUNNING PATTERN along the SIGHT EDGE. Literally translated, *baguette* means a rod, fillet, or wand (or long loaf of bread).

BARBIZON FRAME

This frame style is associated with the Barbizon school of French landscape painters of the mid-nineteenth century. In this frame the SCOTIA becomes a complex PROFILE of stepped flats and HOLLOWs, decorated with ribbon and stick, PEARL, or ACANTHUS ornamentation. The TOP EDGE has a LAUREL- or oak-leaf TORUS. The style has a rich and weighty appearance. The majority of the ornamentation was cast from COMPOSITION or plaster and then GILDED. The deep-set profile suited landscape paintings. Because they were mass-produced, these frames were economical enough for the new patrons of the nineteenth century.

A second style sometimes included in the Barbizon style is the nineteenth-century Louis XIV revival frame, whose ornamentation was molded out of plaster and then gilded and is noted for its stylized floral and corner elements.

BASE

The molding that is beneath a COLUMN, engaged column, or PILASTER.



BEAD COURSE

Detail of a French nineteenth-century GILDED frame with bead course and FLUTED COVE, section width 15.2 cm (6 in.).

BEAD AND BAR COURSE

A decorative band consisting of a series of carved half-spheres, referred to as PEARLS or beads, that alternate with an elongated bar. This RUNNING PATTERN is carved from an ASTRAGAL or TORUS molding. Also called a bead and reed course.

BEAD AND REED COURSE (see BEAD AND BAR COURSE)

BEAD COURSE

A small decorative band of half-spheres in a series, carved from an ASTRAGAL or torus molding.

BEETLE DAMAGE

Damage caused to wooden objects by the larvae of the European furniture beetle, *Anobium punctatum*, traditionally called woodworm. The damage occurs when the larvae bore channels in the wood.

BLIND FRAME (see BACK FRAME)

BOLE

A fine clay, aluminum silicate with ferric hydroxide, that is mixed with SIZE and used to prepare a smooth surface on which to apply GOLD LEAF. The most widely used colors are yellow, red, and gray, but bole can also be found in other colors, such as blue, green, and black. Also called burnished clay.

Yellow bole is usually laid over a GESSO layer where gold is to be applied. This layer is brushed over the entire area that is to be GILDED. The yellow color will tend to blend with the gold. The areas in the deepest recesses missed by the gilder can be touched up using SHELL GOLD, a much easier process than FAULTING. A layer of red clay is applied over the yellow bole where the gold needs to be BURNISHED. The red burnishing clay is very finely ground to a nongritty state. Its chief attribute is its

ability to flow to form a smooth surface that can be polished to a high luster. In very old recipes small amounts of suet, tallow, candle wax, or soap were added to act as a lubricant to help during burnishing. Red bole will add a warm glow to the gilded object. Black or dark gray bole, traditionally made by adding lampblack or black lead to white clay, is used under **SILVER LEAF**.

Today bole is usually purchased in a semipaste form. This saves a great deal of preparation. Clay can also be found in its dry form, sold in cone-shaped lumps that need to be pulverized and ground. When making bole from the dry lump, the gilder can control the exact amount of water contained in the final mixture.

To make bole, size is added to the clay paste. For yellow bole, five to six parts of size are added to one part of clay. The warmed size and clay are gradually mixed until they reach the consistency of milk. For red bole, three to four parts size are added to one part bole. The bole will need to flow evenly over the surface and leave no ridges. Several layers will be needed; at least two, but sometimes as many as five. Each coat will have to dry fully before the next coat is applied. After the last coat, the bole will need to dry for twenty-four hours. When the surface is dry, a very fine sandpaper (600 grit) can be used to smooth the surface, and a horsehair cloth can be used to burnish the bole before gilding. An agate burnisher can also be used. (Burnishers that are used for bole should not be used to burnish gold, because the bole will scratch the surface of the agate, resulting in an uneven application.) After the bole is applied and burnished, the surface is ready for the application of gold leaf (see **GILDING**).

BOLECTION FRAME

A frame type, introduced in the late seventeenth century, with a distinctively shaped convex or **OGEE** molding of **REVERSE** section curving up from the artwork and back to the wall.

BOLECTION FRAME

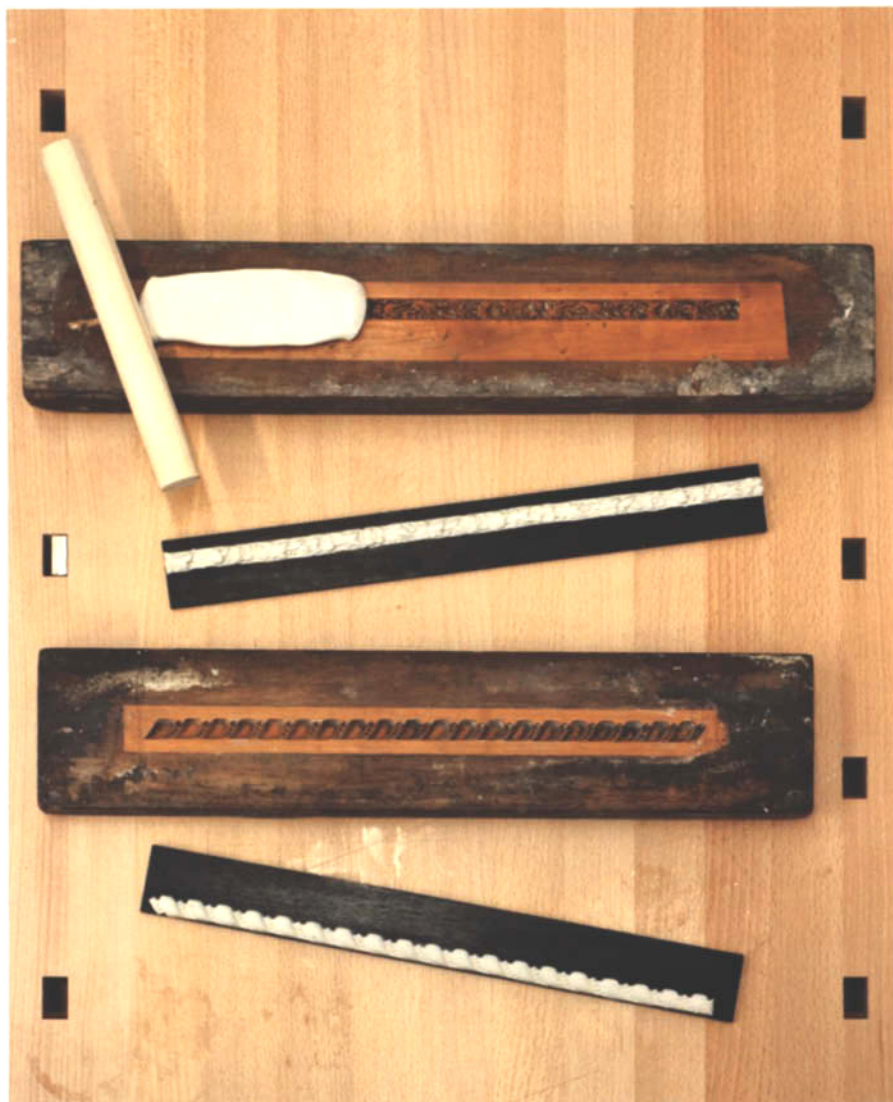
Detail of an Italian
seventeenth-century walnut
bolection frame, section
width 7.6 cm (3 in.).



BOX FRAME (see CASSETTA FRAME)

BOXWOOD MOLDS

Molds made of a dense, close-grained hardwood and utilized to form COMPOSITION ornaments. The smoothness of the grain allows extremely fine details to be transferred. These molds were used widely in the nineteenth and early twentieth centuries.



Boxwood molds

French, nineteenth-century boxwood molds, one with a floral and leaf RUNNING PATTERN, $5.1 \times 50.8 \times 8.9$ cm ($2 \times 20 \times 3\frac{1}{2}$ in.), ornament dimensions, 1.3×35.6 cm ($\frac{1}{2} \times 14$ in.), a second with a running pattern of GADROONS and PEARLS, $3.8 \times 46.4 \times 9.5$ cm ($1\frac{1}{2} \times 18\frac{1}{4} \times 3\frac{3}{4}$ in.), ornament dimensions, 1.3×35.6 cm ($\frac{1}{2} \times 14$ in.).

BRONZE POWDER

A powder made from various bronze or brass alloys and used in a lacquer or varnish medium to make a so-called gold paint. The powder is used to duplicate the appearance of a GILDED surface. Bronze powders are unstable and will darken with age due to the oxidation of the copper component of the alloy.

BURNISHED CLAY (see BOLE)

BURNISHED GOLD

A GILDED surface that has been polished to a very high luster. See BURNISHING.

BURNISHING

A finishing process used in water GILDING that smooths the GOLD LEAF to a very high luster, making the surface look similar to solid metal. This process determines the amount of gold that can be laid in one day, because the work that is being gilded remains in a state in which it can be burnished for only a few hours.

The tools used for burnishing are usually made of different sizes and shapes of agates mounted to a wooden handle. The surface being burnished determines the size and shape of the tool. In the early history of water gilding, the burnishing tools were made of dog or wolf teeth or hematite.

Depending upon the temperature and humidity of the workspace, the time from when the gold is laid to when the burnishing can begin ranges from a few hours to a day or two. Experience is needed to determine when the gold can be smoothed. A day's work can be destroyed if this process is started too soon. To check if a surface is ready for burnishing, it can be tapped with the end of the burnisher. If there is a dull sound, the GESSO/gold surface is still too damp to be worked; if there is a sharp click, the surface is dry enough to burnish.

When the surface is ready, the burnisher is rubbed over the gilded area. The BOLE layer allows the gold to be smoothed to a very high luster. It is best to work on a surface that is slightly too dry. The work will take a bit longer, but there is less risk of damaging the finished surface. The burnisher will glide smoothly when the surface is dry enough. To reduce friction between the gold and burnisher, an extremely thin film of paste wax can be applied to the surface and then removed.

BUTT JOINT

A butt joint is made with no overlapping members of wood or other material. It needs to be secured either with an adhesive, with mechanical fasteners such as screws or nails, or by using a key or wedge across the ends of the two adjoining pieces of material.

BUTTERFLY KEY

A piece of wood in the shape of a butterfly or dovetail that is used on the back side of a joint, such as a **BUTT JOINT** or **MITER JOINT**, to secure the two pieces of wood.



C-SCROLL

Detail of a French seventeenth-century carved and GILDED frame with C-scrolling, center ornament, SANDED FRIEZE, and HATCHING, section width 9.5 cm (3¾ in.).

C-SCROLL

An ornament in the shape of a C (and typically paired with a reverse C) that was influenced by stuccowork designed by Rosso Fiorentino (Italian, 1494–1540) for Fontainebleau (1533–35). The scrolls can be overlapped by foliage and combined with other ornamentation to form the centers and corners seen in **ROCOCO FRAMES**.

CABLING

A decorative element where the concave channels of a **FLUTED** surface are filled with convex shapes.

CABOCHON

An oval within a circular surround (resembling a convex oval gem). Also called egg in a nest.

CAMEO

A small oval decoration, derived from carved classical gemstones, which may be part of a **FRIEZE** or **PREDELLA**.

CAPITAL

The upper portion of a COLUMN or PILASTER. Each classical order has a distinctive style of this ornament.

CARLO MARATTA FRAME

Named after the Baroque painter Carlo Maratta (Italian, 1625–1713), this British framing style was the most popular one used for artworks brought back from travels on the Italian Grand Tour. Its origin is the SALVATOR ROSA FRAME. As there were no complicated center and corner ornaments, this frame was economical to construct and could be purchased ready-made or quickly made to measure. The frame PROFILE consists of a convex TOP EDGE, either carved or plain, that meets to form a small step, which meets a front SCOTIA. This runs into a TORUS molding, which meets the SIGHT EDGE.

The Carlo Maratta framing style is divided into two types: the semi and full. In the semi–Carlo Maratta the convex molding can be carved, and the SIGHT EDGE is carved. Other ornamentation, such as RIBBON, LEAF AND STICK, and PEARLS, can be added. In the full Carlo Maratta the scotia is water GILDED with an applied RUN-



CARLO MARATTA FRAME

English eighteenth-century GILDED Carlo Maratta frame with PEARL, ACANTHUS AND TONGUE, and RIBBON AND STICK ornament, section width 11.4 cm (4½ in.), on Claude-Joseph Vernet (French, 1714–1789), *A Calm at a Mediterranean Port*, 1770. Oil on canvas, 113 × 145.7 cm (44½ × 57¾ in.), sight size dimensions: 111.7 × 143.1 cm (44 × 56¾ in.). 2002.9.2. The frame is ORIGINAL to the painting.

NING PATTERN of ACANTHUS and DART. The Carlo Maratta framing styles were the most widely used examples in England from 1750 and survived in plaster form until the mid-nineteenth century.

CARTAPESTA

A PASTIGLIA ornament that is made by pressing paper into a mold.



CARTOUCHE

Detail of a French eighteenth-century carved and GILDED frame with central cartouche containing staff, crook, hat, crown, eagle, and shield, section width 16.5 cm (6½ in.).

CARTOUCHE

A decorative enclosure that can resemble a shield, crest, or SCROLL, often employed to bear the coat of arms of the sitter in a painting. There are usually boundaries of C-SCROLLS or scrolled foliage. The cartouche was used most extensively during the Baroque and Rococo periods but can also be seen in frames through the late Neo-classical period.

CARYATID

A full or half female figure used to support an ENTABLATURE, replacing a COLUMN or PILASTER.

CASSETTA FRAME

In Italian, *cassetta* means “little box.” This framing style, one of Italy’s most popular in the sixteenth and seventeenth centuries, evolved from the TABERNACLE FRAME. The style may have first been seen in Venice in the early sixteenth century. The cassetta is inspired by the ENTABLATURE (CORNICIE, FRIEZE, and ARCHITRAVE) of the tabernacle frame. This section is extended down each side and across the bottom to form a simple box with a raised SIGHT EDGE and BACK EDGE. This style gained popularity when a frame with less religious influence was needed for secular paintings, such as portraits, that could be displayed in private residences.

In its simplest form, this style was constructed with plain applied moldings out of walnut or other woods. The more elaborate examples were carved and GILDED with



CASSETTA FRAME (one of two illustrations)

Italian seventeenth-century GILDED cassetta frame, section width 15.2 cm (6 in.), on Paul Cézanne (French, 1839–1906), *Young Italian Woman at a Table*, about 1895–1900. Oil on canvas, 91.8 × 73.3 cm (36 $\frac{1}{8}$ × 28 $\frac{7}{8}$ in.), sight size dimensions: 89.2 × 70.8 cm (35 $\frac{1}{8}$ × 27 $\frac{7}{8}$ in.). 99.PA.40.



CASSETTA FRAME (two of two illustrations)

Italian sixteenth-century GILDED cassetta frame with MARBLING, section width 8.3 cm (3¼ in.), on Ercole de' Roberti (Italian, about 1450–1496), *Saint Jerome in the Wilderness*, about 1470. Tempera on panel, 34 × 22.1 cm (13⅜ × 8⅞ in.), sight size dimensions: 32.3 × 20.7 cm (12¾ × 8⅞ in.). 96.PB.14.

decorative methods such as SGRAFFITO, PUNCHWORK, or PASTIGLIA. The decoration varied depending upon the region where the cassetta was constructed, the cost of the materials, and where the frame would have been used. Also called a box frame.

CAULICULUS

A group of ACANTHUS leaves or LOTUS buds.

CENTER AND CORNER FRAME

A frame that has projecting ornaments or CARTOUCHES on the outside edges or corners. This type of ornamentation is seen in the LOUIS XIV, RÉGENCE, and LOUIS XV styles.

CHAIN CARVING

A TORUS or OVOLO molding that is carved to resemble interlocking links of a chain.

CHAMFER

A beveled edge.

CHANNEL

A flattened concave molding that is similar to a SCOTIA, but not as deep.

CHEVRON

A V-shaped ornament.

CLASP

A striplike ornament, found on CUSHION and other mid-seventeenth-century frames, that encircles a molding, usually in the center or corners of a frame.

COLUMN

A freestanding circular support shaft, usually completed at the bottom with a BASE and at the top with a CAPITAL. Examples can be seen in TABERNACLE FRAMES.

COMPOSITION

A mixture, commonly known as compo, made of WHITING, SIZE, resin, and linseed oil that is heated to form a warm paste. While still warm, it is pressed into BOXWOOD MOLDS to form ornaments that are applied to the body of a frame.

Compo was used for the first time in 1722 in France. A frame maker who utilized this material but did not tell his client was sued, the courts ruling in 1723 that the use of compo was legal but that the buyer must be informed. This material was rarely employed and played a very humble role until its wide use for EMPIRE FRAMES.

CONSOLE

A bracket in the shape of an S-SCROLL, with one end broader than the other.

CORBEL

A bracket, projecting horizontally to support something above it.

CORNER BLOCK

A nineteenth-century technique used to strengthen the inner and outer BACK FRAME and to secure a MITER JOINT.

CORNICE

A group of raised moldings on the upper side of an ENTABLATURE.

CORONA

An overhanging molding at the top of a CORNICE.

COVE

A large concave HOLLOW sloping toward the SIGHT EDGE.

CROCKET

Detail of an Italian fourteenth-century carved and GILDED ENGAGED FRAME with crockets, on Guariento di Arpo (Italian, active 1338–about 1376), *Madonna of Humility*, about 1345–50. Tempera and gold leaf on panel, 33 × 17.1 cm (13 × 6¾ in.). 87.PB.118.

**CROCKET**

Frame ornamentation derived from Gothic architecture that resembles outward-curving leaves.

CUSHION FRAME

A frame of flattish, rounded, or convex sections. The term is used to describe narrow mid-seventeenth-century frames and some nineteenth-century frames.

CUTCH (see GOLD LEAF)

CYMA (see OGEE)

DADO

The area of a PEDESTAL between the PLINTH and CORNICE.

DART

An ornament that resembles the point of an arrow and can be seen in such RUNNING PATTERNS as the EGG AND DART.

DÉCAPÉ

A late-nineteenth- and early-twentieth-century frame finishing technique in which the original GILDING was washed off or painted over with a translucent wash. Frames were soaked in water to remove the gold and reveal the BOLE and GESSO surface.

DEGAS FRAME (see ARTIST FRAMES)

DEMI-CENTER

In a very large frame, ornamentation between the center and corner CARTOUCHES.

DENTIL COURSE

Regularly spaced rows of small blocks, vaguely resembling teeth, forming part of a CORNICE or carved molding.

DIAPER PATTERN

An overall surface decoration of small lozenges filled with florets, quatrefoils, or diamond shapes.

DIAPER PATTERN

Detail of a French eighteenth-century carved and GILDED frame with diaper pattern within STRAPWORK on tooled GESSO GROUND above scallop shell ornament, section width 18.4 cm (7¼ in.).



DOUBLE GILDING

A process in water GILDING in which a second layer of GOLD LEAF is applied.

DOWEL

A round molding applied to the surface of a frame, used for carving such decoration as RIBBON AND STICK.

DRAGON'S BLOOD

Any of several red resinous substances obtained from various tropical plants and trees and utilized for coloring varnishes. It is reasonably lightfast and stains quite strongly. It can be modified to give brownish red shades by the addition of a transparent black pigment such as bone black.

DUTCH FRAMES

By the early seventeenth century the northern provinces of the Netherlands had developed two distinct framing styles. The first style reflected the conservative inclination of the Protestant majority by displaying less Baroque ornamentation and limited GILDING frames, made of such materials as ebony, silver, and TORTOISESHELL, and utilized stepped flats and surfaces and decorative RIPPLE MOLDINGS to reflect

DUTCH FRAMES

(one of three illustrations)

Dutch seventeenth-century polished and GILDED ebony frame, section width 14 cm (5½ in.), on Rembrandt Harmensz. van Rijn (Dutch, 1606–1669), *An Old Man in Military Costume*, about 1630–31. Oil on panel, 66 × 50.8 cm (26 × 20 in.), sight size dimensions: 65.4 × 50.1 cm (25½ × 19½ in.). 78.PB.246.



light. The Dutch AURICULAR FRAME and TROPHY FRAME, which are both carved and gilded, are examples of the second framing style. The auricular frame design was based on works of silversmiths Paul van Vianen (Dutch, 1570–1613) and his brother Adam (Dutch, 1569–1627) and on the work of Johannes Lutma (German, active in Holland, 1587–1669). The auricular frame contains FESTOONS of flowers and fruits added to the decoration. The trophy frame has decorations of weaponry illustrating attributes of the sitter in the painting. Examples of both framing styles can be seen depicted in Dutch interiors painted by such artists as Jan Vermeer, Pieter de Hooch, Jan Steen, and Gerard ter Borch, which reveal how paintings of the period were framed and displayed.



DUTCH FRAMES (two of three illustrations)

Dutch seventeenth-century frame with ebony veneer, polished RIPPLE MOLDING, and pewter inlay, section width 7.6 cm (3 in.), on Rembrandt Harmensz. van Rijn (Dutch, 1606–1669), *Daniel and Cyrus before the Idol Bel*, 1633.

Oil on panel, 23.5 × 30.2 cm (9¼ × 11⅞ in.), sight size dimensions: 22.2 × 28.8 cm (8¾ × 11¾ in.). 95.PB.15.

DUTCH FRAMES

(three of three illustrations)

Cross section of a Dutch seventeenth-century frame with ebony veneer, section width 12.1 cm (4¾ in.).



DUTCH GOLD (see DUTCH METAL)

DUTCH METAL

An alloy of copper and zinc used in leaf form as a substitute for GOLD LEAF but requiring a finishing lacquer to prevent tarnishing. Also called Dutch gold.

EBONIZING

Staining, painting, and polishing wood to give the appearance of ebony.

ECHINUS

The molding below the ABACUS of a Greek Doric CAPITAL. A more general definition is any molding that takes this form, such as EGG AND DART or FLUTES interwoven with VOLUTES, seen in a SANSOVINO FRAME.

EGG AND ANCHOR (see EGG AND DART)

EGG AND DART

Detail of a French nineteenth-century gilded frame with FLUTED COVE and egg and dart ornament, section width 15.2 cm (6 in.).



EGG AND DART

An ornament of classical origin consisting of alternating oval and pointed elements, used to enrich a convex molding of about a quarter round.

EMPIRE FRAME

The Empire style, named for the Napoleonic empire (1804–15), reflected a new interest in classicism, encouraged by the recently discovered archaeological sites of Herculaneum and Pompeii and Napoleon's treks into Egypt. New interpretations of classical ornaments, such as the ANTHEMION, PALMETTE, honeysuckle, and LOTUS bud, were added to other classical ornaments, such as the PEARL and ACANTHUS. The classic form of the Empire style influenced framing well into the third decade of the nineteenth century.



EMPIRE FRAME (one of two illustrations)

French nineteenth-century GILDED frame with COMPOSITION LAMB'S TONGUE, SCROLLING ACANTHUS, BEAD AND REED, and interlinked PIASTRE ornament with PALMETTE corner ornament on an OGEE section frame, section width 11.7 cm (4 $\frac{3}{8}$ in.), on Jacques-Louis David (French, 1748–1825), *Suzanne Le Peletier de Saint-Fargeau*, 1804. Oil on canvas, 60.3 × 49.5 cm (23 $\frac{3}{4}$ × 19 $\frac{1}{2}$ in.), sight size dimensions: 57.7 × 46.9 cm (22 $\frac{3}{4}$ × 18 $\frac{1}{2}$ in.). 97.PA.36.

The Empire frame greatly contrasted with LOUIS XIII, LOUIS XIV, RÉGENCE, LOUIS XV, and LOUIS XVI frames. The simplification of its style was meant to distance the empire from the French aristocracy and to make production costs cheaper. Cost cutting was necessary because of the comparative poverty of the empire. Other reasons for this shift in style were the mass acquisition of paintings from newly conquered states and the reframing of large collections in Paris, such as those housed at the Louvre. Top lighting was also being installed in many public galleries, and lamps were replacing candles to illuminate most domestic interiors. With these new



EMPIRE FRAME (two of two illustrations)

French, nineteenth-century GILDED frame with PEARL, PALMETTE and LAUREL wreath, and EGG-AND-DART ornament, section width 12.7 cm (5 in.), on Jacques-Louis David (French, 1748–1825), *The Farewell of Telemachus and Eucharis*, 1818. Oil on canvas, 87.6 × 102.9 cm (34½ × 40½ in.), sight size dimensions: 86.3 × 101.6 cm (34 × 40 in.). 87.PA.27.

developments, the intricately carved and BURNISHED frames of earlier periods, which reflected light onto paintings, were not needed.

With the fall of the nobility, the abolishing of guilds in 1791, and the removal of travel restrictions on craftsmen, many artisans left France. With their departure, the production of luxury items dropped drastically. To speed up the manufacturing process and to compensate for the loss of skilled craftsmen, framers began using COMPOSITION. A corner ornament would be laid across the RUNNING PATTERN to finish the design. This frame could be constructed quickly and was needed in huge quantities.

The Empire style started in Paris and radiated throughout the empire, traveling to Spain, Portugal, Germany, Italy, and central Europe. The artisans of these regions followed the dictates of Napoleon's regime. Reframing was one of its stylistic hallmarks.

ENGAGED FRAME

· A frame that is permanently attached to a panel painting.



ENGAGED FRAME

Italian, thirteenth-century carved and GILDED engaged frame, on Master of St. Cecilia (Italian, active 1290–1320), *Madonna and Child*, about 1290–95. Tempera and gold leaf on panel, 105.1 × 78.7 cm (41 $\frac{3}{8}$ × 31 in.). 2000.35.

ENGRAVING (see RECUTTING)

ENTABLATURE

The horizontal area, consisting of the CORNICE, FRIEZE, and ARCHITRAVE, that is supported by the COLUMNS of a TABERNACLE FRAME. When the entablature is extended to all four sides, the frame style is called a CASSETTA.

ESCAPE

An ornament in the form of a SWAG of fabric, common in a SANSOVINO FRAME.

ETCHING (see RECUTTING)

FASCIA

A molding that resembles a broad, shallow step in PROFILE, or any flat band with a small projection, like that on an ARCHITRAVE.

FAULTING

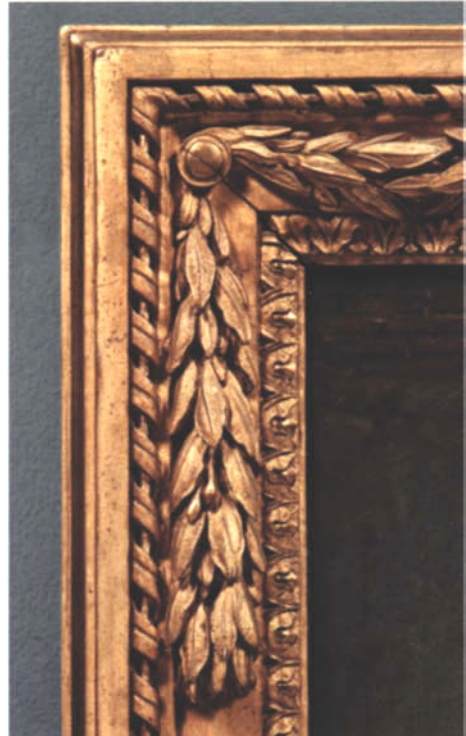
The process of filling in small gaps or faults where GILDING has not adhered. GILDER'S LIQUID is used to dampen the area where BOLE still shows, then a small piece of GOLD LEAF is applied. The gold is pressed down with a small ball of cotton or a GILDER'S MOP.

FESTOON

A decorative chain or garland of foliage, flowers, and/or fruit. This decoration can also consist of loops of cords or fabric that can be either carved or cast out of COMPOSITION or other material. Also called swag.

FESTOON

Detail of a French eighteenth-century carved and GILDED frame with LAMB'S TONGUE and RIBBON twist ornament and LAUREL festoon, section width 6.4 cm (2½ in.).



FILLET

A concave channel embellishing a molding, derived from the vertical grooves in classical COLUMNS. Generally cut in a series across the HOLLOW or FRIEZE of a frame at right angles to the frame side; a feature of the Neoclassical style.

FINIAL

A carved decorative knob usually found on Gothic frames on the tops of the pinnacles.

FLAT PANEL

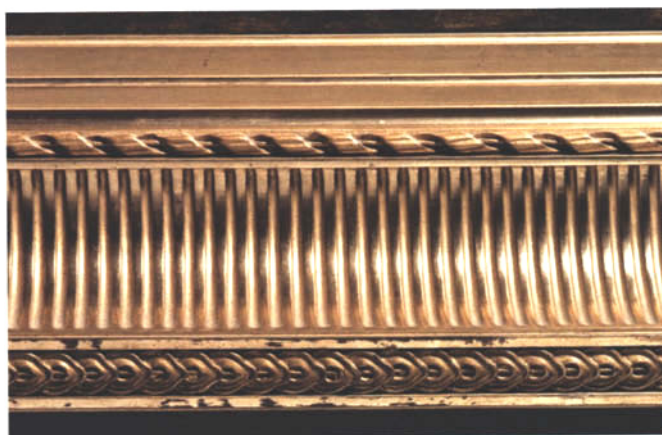
A wide flat section of a frame common in styles such as the CASSETTA. Also called FRIEZE or ENTABLATURE.

FLUTE

A vertical concave channel cut into the shaft of a COLUMN, PILASTER, or other surface. Also, a SCOTIA, often alternating with a DART and sometimes CABLED or REEDED, that runs in a regularly spaced series known as fluting.

FLUTED COVE

Detail of a French nineteenth-century GILDED frame with FLUTED COVE and RIBBON AND STICK and interlinked PIASTRE ornament, section width 15.2 cm (6 in.).



FLUTED COVE

A series of parallel grooves cut into the cove of a frame perpendicular to the profile.

FRENCH POLISH

The application of successive layers of shellac to wood to produce a durable finish with a soft luster or a very high gloss. The technique, thought to have been employed first in late-seventeenth-century France, requires great expertise. Shellac is applied by using a lint-free cotton square padded with cotton batting. This is tied and formed into the shape of a pear, called a rubber, which is utilized to rub layers of shellac onto the wood. The surface of the rubber is kept barely moist and is occasionally lubricated with a little linseed oil to prevent sticking. This type of surface treatment is seen on seventeenth-century DUTCH FRAMES.

FRET

A geometrical pattern of intersecting horizontal and vertical bands, or a piece of interlaced or perforated ornamental work. Several variations were used in ancient Greek and Roman decoration and are still employed as a traditional motif of moldings and borders.

FRIEZE

The flat central area between the inner and outer moldings of a frame, often decorated. Also called plate.

GADROON

An oval-shaped ornament (or lobe) set in a repeated decorative pattern of convex curves, known as gadrooning, which is usually applied as an edging on a curved surface.

GESSO

Gesso is made from a mixture of SIZE and natural chalk. In northern Europe, calcium carbonate is utilized, while in Italy, gypsum (calcium sulfate) is employed. Gesso is used to fill the grain of wood in order to provide a hard foundation for GOLD LEAF. It is always applied on items that are to be water-GILDED and is sometimes used beneath oil gilding. To stop the glue in the gesso from being absorbed by the wood, the surface is first given one or two coats of size. Gesso is normally brushed on in a series of layers. Even though the final thickness may be as thin as a sixteenth of an inch, it is possible to build a layer thick enough to be carved with elaborate patterns. Gesso was used to make PASTIGLIA in fifteenth- and sixteenth-century Italy.

GILDER'S CUSHION

A pad on which GOLD LEAF is flattened and cut. The cushion consists of a slender wooden board covered with a thin layer of cotton batting over which a piece of suede is stretched and tacked. Leather straps are added to the bottom to act as a thumb grip and as a sheath to hold the GILDER'S KNIFE. A stiff paper or parchment is sometimes attached to the rear edge and around a third of the two adjoining sides to act as a windscreen to protect the fragile leaf from air currents.

GILDER'S KNIFE

The tool used to cut GOLD LEAF into the correct dimensions before it is applied to the gilding GROUND. The implement is about the size of a table knife and has a slightly flexible steel blade with an oblique end. It is sharp enough to cut the leaf with a single back-and-forth stroke but not so sharp as to cut the leather of the GILDER'S CUSHION.

GILDER'S LIQUOR

A mixture of water, a small amount of SIZE, and alcohol or white spirits (in the eighteenth century brandy or gin was sometimes used), employed to moisten the gilding GROUND. With the addition of alcohol, the water beads less when applied. The GOLD LEAF is pulled off the GILDER'S TIP by the capillary attraction of the wet size.

GILDER'S MOP

A very fine, soft-bristle brush used to tap down GOLD LEAF onto the gilding GROUND.

GILDER'S TIP

The tool employed in gilding to pick up the fragile GOLD LEAF and transfer it to the area being gilded. The tip is a sort of brush with a row of camel, badger, or squirrel hair mounted between and protruding from two cards, one to four inches wide. The density of the hairs varies depending upon the amount of leaf to be laid. To use the tip, the gilder holds a GILDER'S CUSHION and makes the tip slightly oily by running the brush over his or her hair, cheek, or forearm. This causes the gold leaf to cling to the tip until it is touched to the wet SIZE on or in the GROUND, securing the gold to the surface. A tip is not usually needed for metals that are heavier than gold, but it is also used for SILVER LEAF. The tip dates to the eighteenth century.

GILDING

The application of GOLD LEAF to a prepared surface, and the gold so applied. There are two main types of gilding used in the finishing of frames: water gilding and oil or mordant gilding. In water-gilding on wood, the surface is first sealed with SIZE. Several layers of GESSO are then applied in very thin coats. The gesso is smoothed, and any details that are missing in the carving can be added. This process, called RECUTTING, is when such fine details as leaf steams, HAZZLING, and DIAPER PATTERNS are engraved. Next, several light coats of BOLE are applied over the gesso. Together, the gesso and bole layers make up the gilding GROUND.

The leaves of gold are cut into the proper size on a GILDER'S CUSHION using a GILDER'S KNIFE. The gilding ground is moistened with GILDER'S LIQUOR to reactivate the glue in the gesso and bole layers. The cut leaf is then picked up by a GILDER'S TIP and lightly set into place, then tapped down with a GILDER'S MOP.

After the surface dries, the gold can be either BURNISHED or left with a matte finish. Many times there are both burnished and matte surfaces on the same frame. This is done to add contrast or depth. Different colors of gold can be used to add to this contrast. A variety of surface coatings may be utilized to tint and seal the finished gilding.

In oil gilding the same gilding ground can be used or the oil size or mordant can be placed directly on the wood surface. In both cases the surface has to be sealed before the oil size is applied. The size then needs to dry to a just-tacky state, which can take from thirty minutes to twenty-four hours, depending upon the type of size used and the weather conditions. The application of gold leaf is the same as in water



HORSEHAIR CLOTH

GILDER'S CUSHION
with parchment wind screen

GOLD LEAF

GILDER'S KNIFE



AGATE BURNISHER

GILDER'S MOP

GILDER'S LIQUOR

BOOK OF GOLD

SHELL GOLD

GILDER'S TIP

Gilder's Materials



gilding. The excess gold can be brushed off with a gilder's mop. Oil gilding cannot be burnished and always has a slight matte surface.

SILVER LEAF may be used in place of gold. It was typically employed in SALVATOR ROSA FRAMES in sixteenth- and seventeenth-century Italy. A layer of MECCA varnish would be put over the silver to give the effect of gold. Copper and aluminum leaf can also be used but are inferior in appearance.

GLAZING

Putting a transparent protective layer over a framed work of art. Materials such as rock crystal were used for very small formats beginning in the Middle Ages. Glazing of large formats was first seen in the seventeenth century. In the eighteenth century glazed paintings and pastels became more common with the growth of the pastel and advances in glass-making technology. Today a wide range of materials is available for glazing, including nonglare glass and antistatic plastics.

GOLD LEAF

Gold that has been beaten to a thickness of about 1/300,000 of an inch. It would take about two thousand 3¼-inch squares to weigh one ounce.

To make gold leaf, the gold first has to be cast into an ingot and then rolled into a ribbon that is 2 inches wide, paper thin, and cut into 2-inch squares. A pack of gold leaf, called a *cutch*, is made up of 150 of these squares interleaved with pieces of vellum 3 to 4 inches square. The gold is beaten until it is the same size as the vellum. The beating process, originally done by hand using large hammers covered in leather, was mechanized by the 1920s. After this first beating each piece of gold is cut into four pieces and put back into a *cutch*. This is done four times until the gold has reached the correct thickness. During the last beating the *cutch* is divided into three parcels. After the final beating the gold is cut into 3¼-inch squares using a cane-bladed wagon knife. The gold is then placed between rouged paper using boxwood tweezers. A finished book contains twenty-five leaves.

There are three different weights of gold leaf: single or standard; double; and triple. The thicker weights are used when reproducing pre-nineteenth-century GILDING. The purity of gold is expressed in carats, twenty-four carats being pure gold. Other metals can be added to gold to increase its hardness and change its color. For a reddish gold, copper can be added; for white gold, silver. The colored gold assay (composition) is between twelve and twenty-two carats, depending upon the amount of other metals the gold contains.

Gold leaf is supplied in two forms, loose and transfer. The loose leaf is packaged between pieces of rouged paper and is the more typical. The transfer leaf is attached to the paper and pressed onto the surface being gilded, then the paper is peeled off. The transfer leaf is used when working outdoors or when a breeze could affect the laying of the gold.

The cost of a book of gold can vary depending upon the manufacturer, country of origin, type of retailer, weight of the leaf, and economic conditions.

GOÛT GREC

A French term meaning “Greek taste”; used in describing the French Neoclassical style starting in the mid-1750s.

GROTESQUE

A type of decoration composed of small, loosely connected motifs, similar to ARABESQUES, but including animals, humans, and mythological figures. Grotesques are derived from ancient Roman decorations, either painted or carved in low relief, which were rediscovered during the Renaissance in Nero’s Golden House on the Esquiline. These decorations had been buried for centuries, and the subterranean ruins in which they were found were known as “grotte,” hence the name “grotesque.” STRAPWORK was later introduced to strengthen and act as a framework for the ornamentation. The use of grotesques was pioneered by artists in Italy, such as Giulio Romano (probably 1499–1546) and Pierino del Vaga (1501–1547); by the mid-sixteenth century their use had spread to the rest of Europe.

GROUND

The layers of SIZE, GESSO, and BOLE that coat the support structure of a frame. See GILDING.

GUILLOCHE

An ornamental design or band of molding that is formed of interlocking circles. Also called plaiting.

GUILLOCHE

Detail of an Italian sixteenth-century carved and PARCEL GILT walnut frame with guilloche ornament, section width 15.2 cm (6 in.).



HATCHING

Fine parallel lines that are cut into the GESSO during the RECUTTING process.

HAZZLE

Detail of a French seventeenth-century carved and GILDED frame with LAMB'S TONGUE ornament bordered by hazzling, section width 7 cm (2¾ in.).



HAZZLE

A zigzag pattern that runs along other ornamental elements of a frame and is used to animate flat areas. The decorative texture, also known as hazzling, is incised into the GROUND before the BOLE and GILDING are applied. The technique was utilized in the late seventeenth through eighteenth century in French, English, and Italian frames.

HERRERA FRAME

This frame style takes its name and decorative motifs from Juan de Herrera (Spanish, about 1530–1597), architect to Philip II of Spain. In the library and chapel of the royal palace of El Escorial there are panels whose frames are decorated with STRAPWORK, CABOCHONS, and GADROONS, the primary elements of the Herrera style.

In Spain, the style was dominant during the Mannerist period and used throughout the seventeenth century. The frames are chunky and block shaped, with gadrooning, DENTILS, and hooked clamps. They also have cabochons or square lozenges, peaked triangular jewels, and raised gemlike ornaments. These designs were influenced by medieval altars and book covers set with gems. Herrera frames are now very rare.

HOLLOW

A concave section of a frame, often the primary shape of the frame body. It can be decorated with FLUTES, ACANTHUS, or other ornaments or simply painted, as in the SALVATOR ROSA FRAME. The hollow can also run along the outer edge of the frame.

HUSK

An ornament that is made up of flat leaves in the shape of opening buds, most often found in a line or **RUNNING PATTERN**. The husk is also seen in the **FLUTES** of **HOLLOWS** in many frame styles.

IMBRICATION

An overlapping pattern, usually of scales, flowers, or leaves.

INTARSIA

A decorative technique, a form of marquetry, whereby small pieces of wood veneer are laid into another wooden surface. Woods of contrasting colors and grains are often used to obtain striking effects. The technique reached its peak of development during the Italian Renaissance.

KENT FRAME (see **PALLADIAN FRAME**)

KEY

A piece of wood, usually tapered and beveled on the long sides, that is used to secure a **MITER JOINT**. The same shape, in the negative, is cut across both sides of the joint in order to insert the key. This is a common feature of French frames; oak is the type of wood generally utilized.

LAMB'S TONGUE

A **RUNNING PATTERN** that is made up of small repeating leaf tips. The leaf-tip design is derived from a stylized **LOTUS** petal. This ornament is also called *RAIS-DE-CŒURS* (**LEAF AND DART** molding) or simply a tongue pattern. The small leaf can be combined with other ornaments, such as the **ACANTHUS** leaf.

LAP JOINT

A joinery method where half the ends of the boards are removed at an angle perpendicular to the sides of the boards. The two members of the joint are then glued or fastened to overlap smoothly. This technique is most commonly used in **CASSETTA FRAMES**.

LAUREL

A type of ornamentation, usually seen in a **RUNNING PATTERN**, that employs a stylized laurel leaf. The laurel symbolizes triumph, eternity, and chastity; when seen in portraiture, it implies that the sitter is a literary or artistic figure. The pattern was commonly seen in the **LOUIS XIII FRAME**. When a small round berry is added to the pattern, it is called leaf and berry. Various types of foliage can be found in this pattern.

LEAF AND BERRY (see LAUREL)**LEAF AND DART**

A running pattern of leaves separated by DARTS. See LAMB'S TONGUE.

LEAF AND STICK

A RUNNING PATTERN, carved out of a TORUS or ASTRAGAL molding, that resembles leaves twisted around a stick. This type of ornamentation can be seen in the CARLO MARATTA FRAME.

LEAF AND TONGUE

A RUNNING PATTERN of alternating leaves and LAMB'S TONGUE, commonly seen on the SIGHT EDGE and BACK EDGE of a frame.

LEATHERWORK (see AURICULAR FRAME)**LELY FRAME**

A mid-seventeenth-century English framing style often associated with the artist Sir Peter Lely (Dutch, active England, 1618–1680). The Lely frame takes as its model the LOUIS XIII FRAME, with a convex PROFILE that has shallowly carved floral panels separated by highly BURNISHED “mirror” panels. This style frame is frequently GILDED with SILVER LEAF. Also called panel frame.

LOTUS

A stylized leaf ornament derived from the lotus plant.

LOUIS XIII FRAME

There are two principal Louis XIII patterns. In the first, the convex PROFILE is carved with ACANTHUS at right angles to the molding and is occasionally carved on the corners. It is used for portraits and shows Bolognese and Florentine influence. The second, and more common, is a TORUS section, a half- to three-quarter-inch cylinder carved with LAUREL or oak leaves. This design, developed during the middle third of the seventeenth century, was influenced by Baroque ceilings and door moldings. Being Italian in origin but characteristically French in the floral details, the pattern has little relationship to furniture of the period.

In both designs, the motifs used are unchanged on all sides of the frame, making this the first example of a national standardized pattern. Although small in scale, both examples are carved in intricate detail.

Louis XIII frames were employed until the end of the seventeenth century. As with all seventeenth- and eighteenth-century designs, they ran concurrently with earlier and later styles.

LOUIS XIII FRAME

(one of two illustrations)
French, seventeenth-century carved and GILDED frame with HAZZLING and LAMB'S TONGUE and LEAF AND BERRY ornament, section width 7 cm (2¾ in.), on Gerard ter Borch (Dutch, 1617–1681), *The Music Lesson*, about 1668. Oil on canvas, 67.7 × 54.9 cm (26⅞ × 21⅝ in.), sight size dimensions: 66.3 × 53.6 cm (26⅞ × 21⅝ in.). 97.PA.47.



LOUIS XIII FRAME

(two of two illustrations)
French, seventeenth-century carved and GILDED frame with LAUREL and ACANTHUS ornament, section width 7 cm (2¾ in.), on Claude Monet (French, 1840–1926), *The Portal of Rouen Cathedral in Morning Light*, 1894. Oil on canvas, 100 × 64.9 cm (39⅞ × 25⅞ in.), sight size dimensions: 98.7 × 63.6 cm (38⅞ × 25⅞ in.). 2001.33.



LOUIS XIV FRAME

Two transitional styles emerged between the reigns of Louis XIII (French, 1601–1643; r. 1610–1643) and Louis XIV (French, 1638–1715; r. 1643–1715), but one was more prevalent. It featured raised corners with carved flowers, including sunflowers, which were Louis XIV's symbol.

Although frame patterns of this period developed into countless variations, the Louis XIV style can be divided into two types: straight sides with projecting corner CARTOUCHES and center ornaments, and the same basic TORUS section as for the LOUIS XIII FRAME with RECUTTING in the GESSO and carved corner ornamentation. Basic decorations were foliate C-SCROLLS linked with STRAPWORK, flower heads on a CROSS-HATCHED GROUND, ACANTHUS corners, and cartouches with shells, leaves, ANTHEMIA, or fleurs-de-lis on a hatched ground.

CENTER AND CORNER FRAMES are the primary style of this period. DEMI-CENTERS were used on very large frames, becoming more pronounced in the RÉGENCE style. The OGEE section began to be used as a design element. Designs in silver work were often used as a source for frame makers.



LOUIS XIV FRAME

French, seventeenth-century carved and GILDED OGEE frame with LAMB'S TONGUE ornament, SANDED flat, and center and corner ornament linked with floral SCROLLING and STRAPWORK, section width 7.6 cm (3 in.), on Jan Steen (Dutch, 1626–1679), *The Satyr and the Peasant Family*, about 1660–62. Oil on canvas, 50.8 × 46 cm (20 × 18 1/8 in.), sight size dimensions: 49.5 × 44.7 cm (19 1/2 × 17 3/8 in.). 69.PA.15.



LOUIS XV FRAME (one of two illustrations)

French, eighteenth-century carved and GILDED frame with LAMB'S TONGUE, PEARL, center and corner, LAUREL branch, foliate, shell, and GUILLOCHE ornament and SWEEP RAIL, section width 20.3 cm (8 in.), on Nicolas Lancret (French, 1690–1743), *Dance before a Fountain*, about 1730–35. Oil on canvas, 96 × 138 cm (37¹³/₁₆ × 54³/₁₆ in.), sight size dimensions: 93.5 × 135.4 cm (36¹³/₁₆ × 53³/₁₆ in.), framed: 137.2 × 169.2 × 20.3 × 11.4 cm (54 × 66³/₈ × 8 × 4¹/₂ in.). 2001.54. The frame is ORIGINAL to the painting.

LOUIS XV FRAME

The Rococo period came into full bloom in the 1730s. Frame makers were influenced by the artists Antoine Watteau (French, 1684–1721) and François Boucher (French, 1703–1770), both of whom designed ornaments. The relationship between the picture, its frame, and the setting became very important in the Rococo period.

At its best, the Louis XV frame was a piece of wall furniture. A common element in this style is a broad OGEE rising to the RAIL and leading to a back SCOTIA. Ogee section frames have three principal variations. The first, and most economical, is completely plain or has GADROONING on the rail and a leaf-tip SIGHT EDGE. Popular from the 1720s to the 1740s, it was a standard frame for pastels, portraits, and still lifes. The second, more luxurious, has embellished corners and richly carved CARTOUCHES that often give more prominence and balance to large compositions. The elaborate corners and cartouches contrast with the straight rail. The third has a single central cartouche or shell, flanked by pierced SCROLLS and flowers, and was used for domestic and court portraits of all sizes, including pastels and oils.



LOUIS XV FRAME (two of two illustrations)

French eighteenth-century carved and GILDED frame with SWEPT RAIL and with lower and top CARTOUCHES.

The upper CARTOUCHE contains a book, a mirror, scales, and a snake, surrounded by a floret center, corner ornament, and FESTOONS of flowers, section width 40.6 cm (16 in.), on Maurice-Quentin de La Tour (French, 1704–1788), *Gabriel Bernard de Rieux*, about 1739–41. Pastel and gouache on paper mounted on canvas, 200.7 × 149.9 cm (79 × 59 in.), sight size dimensions: 195.5 × 144.7 cm (77 × 57 in.). 94.pc.39.

The frame is ORIGINAL to the pastel.

SWEPT frames became the most popular and characteristic style of the Rococo period. Their silhouettes are made up of a series of curves. The RECUTTING and texturing of the GESSO are always very fine and often have very detailed cross-HATCHING. Other decoration consists of incised lines, PUNCH WORK, and a SANDED FRIEZE. The play between BURNISHED and unburnished gold is very important.

LOUIS XVI FRAME

The Louis XVI frame reflects the decline in the Rococo style and the rise of Neoclassicism. The Neoclassical style began before Louis XVI (1754–1793; r. 1774–1792) became king; its more austere form was not introduced until the 1780s. Two basic patterns make up this style: a flat SECTION, as an ARCHITRAVE PROFILE, and a more decorative frame with a SCOTIA and FRIEZE as an ENTABLATURE profile.

With the Louis XVI style the oval portrait became more popular, because the frame was cheaper to produce due to the simplicity of the ornamentation. For portraits



LOUIS XVI FRAME (one of two illustrations)

French eighteenth-century carved and GILDED frame with COMPOSITION LAMB'S TONGUE, PEARL, and ACANTHUS ornament, section width 11.4 cm (4½ in.), on Jean-Honoré Fragonard (French, 1732–1806), *The Fountain of Love*, about 1785. Oil on canvas, 62.2 × 51.4 cm (24½ × 20¼ in.), sight size dimensions: 60.9 × 50.1 cm (24 × 19¾ in.). 99.PA.30.

these frames were often decorated with crests with flowers and ribbons, especially for female sitters. Corner ornaments were eliminated, as well as any decoration on the outer rim. FLUTING was introduced on the scotia and ACANTHUS to the corners. A contrast of BURNISHED and MATTE GILDING was common.

These frames often have COMPOSITION ornaments on the outside RAIL to save cost. The SIGHT EDGE was carved. The scotia molding or entablature style was an independent frame that projected from the wall and was not related to molding in the rooms.



LOUIS XVI FRAME (two of two illustrations)

French eighteenth-century GILDED ARCHITRAVE FRAME with central CARTOUCHE, LAUREL FESTOONS, and LAMB'S TONGUE and RIBBON twist ornament, section width 7.5 cm ($2\frac{1}{16}$ in.), on Jean-Baptiste Greuze (French, 1725–1805), *The Laundress*, 1761. Oil on canvas, 40.6 × 32.7 cm ($16 \times 12\frac{7}{8}$ in.), sight size dimensions: 40.6 × 32.3 cm ($16 \times 12\frac{3}{4}$ in.), framed: 57.5 × 47.3 × 6.4 cm ($22\frac{3}{8} \times 18\frac{3}{8} \times 2\frac{1}{2}$ in.). 83.pa.387.

The frame is ORIGINAL to the painting.

LUNETTE

A semicircular or segmental area that is part of a PEDIMENT, or a semicircular frame.

MARBLING

A method of decorative painting that imitates marble.

MATTE GOLD

GOLD LEAF that is not BURNISHED, in water GILDING, or the surface of oil gilding.

MECCA VARNISH

A varnish utilized in the seventeenth and early eighteenth century to cover SILVER LEAF in order to give the appearance of gold. This protective varnish, used primarily on furniture, picture frames, and interior decoration, kept the silver from tarnishing and is employed today to reproduce antique finishes.

MEDICI FRAME (see AURICULAR FRAME)**METAL LEAF**

Metal that has been beaten in order to give the appearance of GOLD LEAF. Many metals can be used, either alone or in combination, including zinc, copper, tin, and aluminum. The leaf size, larger than that of traditional gold leaf, can be as much as 6 inches square. Metal leaf is much thicker than gold leaf and is handled differently. A GILDER'S TIP does not have to be used, and the leaves are not separated by tissue. It is best to put protective varnish over metal leaf to prevent oxidizing and discoloring.

MITER JOINT

A diagonal corner joint made by cutting each of two boards at a forty-five-degree angle. This joint, one of the most common utilized in frame making, can be strengthened by using DOWELS or SPLINES.

MITER LEAF

A large leaf, most often styled after that of the ACANTHUS, that is used to cover a MITER JOINT. This decorative element is commonly seen in the Neoclassical and BARBIZON frame styles of the nineteenth century. In the late-eighteenth-century Neoclassical style the leaf was often carved. This practice changed in the nineteenth century, when the leaf was molded, most typically out of COMPOSITION.

MORTISE AND TENON

One of the oldest joinery methods, known to have been used by the ancient Egyptians. The basic mortise and tenon joint consists of two elements: the tenon (also referred to as the tongue), which is a projection from the end of one board that is matched to the mortise, a slot cut into a corresponding board. The tenon can be square, rectangular, or round in cross section. It can pass all the way through the

mortise or stop one-half or three-quarters of the way through; this is called a blind mortise and tenon joint. With a very large surface area for gluing, the joint will be strong. This joint can also be made with pins and wedges in place of an adhesive. In early Netherlandish framing a peg is often seen locking mortise and tenon together. This peg would be drilled through the front and seen in the finished frame.

OCULUS

An ornament's circular center, which can be either concave or convex.

OGEE

A molding whose **PROFILE** is formed by a continuous line in a double curve, convex above and concave below. Also called S-curve or inverted S-curve, or *cyma*. *Cyma* is derived from the Greek *kyma*, meaning "wave."

OIL GILDING (see **GILDING**)

ORIGINAL FRAME

A frame that was either conceived and executed for a specific artwork or purchased for it by the artist or first owner and from which it has not been separated. The **ENGAGED FRAME** of early panel paintings is one example. The history of an artwork and its frame can be documented through inventories, heraldry seals, or written inventory numbers on the back of the frame. Knowing the provenance of an artwork can help determine if the frame is original to the picture. The fewer times that an artwork has changed hands, the greater the possibility that the frame is original. (Usually, when an artwork goes to a new owner, he or she wants to integrate the picture into his or her collection, and this is achieved by reframing the work.) Due to the fragility of pastels, many remain with their original frames.

OVOLO

A convex molding that is one-quarter circular in **PROFILE**.

PALLADIAN FRAME

The Palladian or Kent frame is the most distinctive British framing style and the only one in Britain named for an architect rather than an artist or patron of the arts. William Kent (British, 1685–1748) was one of the first architects working in eighteenth-century Britain who designed every detail of the interiors of his buildings himself. (The earliest documentation of this style being utilized on a movable picture frame was when Kent employed it for Kensington Palace in 1725 and Houghton Hall in 1726.) Some sources say that "Kent style" seems to be a modern term, while "Palladian style" was used during the nineteenth century.

The roots of the Palladian style in England first appeared in the work of the architect Inigo Jones (British, 1573–1652) in the 1620s. He was influenced by the ideas of the architect Andrea Palladio (Italian, 1508–1580). The publication in 1715

of *Vitruvius Britannicus* by the architect Colen Campell (British, 1676–1729) and the first translation into English of Palladio’s *Four Books of Architecture* brought the Palladian style into full bloom.

The fixed ornaments and decorative elements of interiors, such as ceiling and wall moldings, introduced in the early 1720s would have been the first influences for the movable picture frame, and these frames were described by the architectural elements they reflected. Terms such as *architrave* and *tabernacle* were utilized to describe the frames employed for the Kit-Cat Club in 1733. The Palladian architects Lord Burlington (British, 1694–1753) and Roger Morris (British, 1695–1749) described the frames they used as “tabernacle.”

The most notable features of the Kent frame are the eared corner and VOLUTED brackets on each side. EGG AND DART molding is a common pattern that is often combined with a ribbon and pin molding along the SIGHT EDGE. A SANDED FRIEZE is commonly used, the frames made for the Kit-Cat Club being an example of this simpler style. For a more elaborate variation, the sand texture can be replaced with floral GUILLOCHING. Added decorations, such as floral FESTOONS, ACANTHUS, and scallop shells, can be added to the frame body.



PALMETTE

Detail of a French nineteenth-century carved and GILDED frame with PEARL and alternating palmette and honeysuckle ornament, section width 12.7 cm (5 in.).

PALMETTE

A fan-shaped ornament with several thin leaves radiating from a central base. Some types resemble a stylized palm leaf; others, honeysuckle flowers. The many varieties are used in bands of ANTHEMION ornaments. The palmette is commonly seen in late-eighteenth- and early-nineteenth-century EMPIRE FRAMES.

PANEL FRAME (see LELY FRAME)

PAPIER-MÂCHÉ

A material made from pulped or torn strips of paper bound with glue. The term is derived from the French verb *mâcher* (to chew). Molded paper pulp was used for lacquerware as early as the seventh century in East Asia and Tibet. Papier-mâché became widely known in seventeenth-century France and had been introduced to England by 1672. It had very limited uses at first but evolved into a material of great strength and versatility that was utilized in frame making and the decorative arts.

Early forms of European papier-mâché were made simply by using rag paper that was boiled in water, mashed into a paste, and then mixed with gum arabic or glue. This paste could then be pressed into molds. These molds were made from wood or metal, with drain holes to allow excess water to escape. In Birmingham, England, Henry Clay (British, d. 1812) patented a process in 1772 by which layers of paper were glued and waterproofed by soaking them in linseed oil and drying them at a high temperature. The sheets could then be cut with saws or turned on lathes. In the late seventeenth century die-pressed ornaments were introduced, and by the mid-nineteenth century patents had been taken out for steam pressing to make the die-pressed ornaments more elaborate and detailed in shape.

PARCEL GILT

GILDING applied to selective parts of carved frames made of walnut and mahogany.



PARCEL GILT

Detail of an Italian sixteenth-century carved and parcel gilt walnut frame with FLUTED COVE and LAMB'S TONGUE, HUSK, and GUILLOCHE ornament, section width 15.2 cm (6 in.).

PASTIGLIA

Detail of an Italian fourteenth-century carved and GILDED frame with pastiglia ornament and PUNCHED background, on Cenni di Francesco di Ser Cenni (Italian, active 1369–1415), *Polptych with Coronation of the Virgin and Saints*, about 1390s. Tempera on panel, unframed: 348.6 × 239.3 cm (137 1/4 × 94 1/4 in.). 71.PB.31. The coat of arms is from the Della Stufa family of Florence. Elements of the frame are ORIGINAL to the painting.



PASTIGLIA

An applied ornament of GESSO, used to duplicate a carved surface in low relief. The gesso is either applied by brush, in many layers, or pressed into molds, removed while still soft, and then attached to the frame body. Metal molds are utilized in order to create a crisp, detailed, delicate ornament.

In the fourteenth and early fifteenth centuries the relief decorations were fairly bold. By the sixteenth century they had become more delicate and sharper in detail. These types of ornaments were most common in Venetian frame making.

Although rarely used, a mixture of lead white and an egg binder could be utilized to form pastiglia. The lead white mixture was most often employed for decorating small boxes or caskets.

PATERA

A circular or oval ornament in low relief with geometrical or stylized flower petals that surround a small central circle.

PATINA

A general term used to describe the natural or artificial discoloring of a surface. A patina can be built up by years of wear and, in the case of a frame, the conditions in which it was hung. A new frame can be artificially aged with the use of abrasives and various paints and pigments.

PEARL

A small round bead, often repeated in a series along the SIGHT EDGE or other moldings of a frame.

PEDESTAL

The substructure supporting a COLUMN, made up of three sections, the CORNICE, DADO, and PLINTH, and usually standing in front of the horizontal molding and PREDELLA for the BASE of a TABERNACLE FRAME or altarpiece.

PEDIMENT

In classical architecture, a low-pitched, usually triangular gable. It is found above the ENTABLATURE and is the top element of a TABERNACLE FRAME. In some examples it may be semicircular or broken.

PERIOD FRAME

A frame that relates to the historical details or fashion of the time of the artwork the frame supports.

PIASTRE

A coin molding.

PIER

A freestanding column with a square cross section.

PILASTER

A pier that is attached or engaged, or a half pier.

PITTI FRAME (see AURICULAR FRAME)**PLAITING** (see GUILLOCHE)**PLATE** (see FRIEZE)**PLINTH**

The lowest part of a PEDESTAL.

POLISH (see FRENCH POLISH)

POLYPTYCH

An altarpiece consisting of four or more panels, often hinged together, connected in a single structure or frame.

PREDELLA

Part of the **BASE** of a **TABERNACLE FRAME** or altarpiece, often divided into panels decorated with paintings or reliefs.

PRE-RAPHAELITE STYLE (see **ARTIST FRAMES**)

PROFILE

The outline of a frame showing the shape or contour of the molding and arrangement of the decorative elements. See **SECTION**.

PUNCHING

A decorative element applied to the surface of a frame after **GILDING**. This type of ornamentation is created by using a metal tool called a punch, the size and shape of which can vary depending upon the pattern desired. Repeatedly striking the punch with a small hammer leaves dents on the surface of the gilded frame. This decorative element is most often seen in early Italian frames. Also called punch work.

PUNCH WORK (see **PUNCHING**)

PUNCHING

Detail of an Italian sixteenth-century carved and **GILDED BOLECTION CASSETTA FRAME** with overlapping leaf and **RIBBON TWIST** ornament with punched foliate background, section width 11.4 cm (4½ in.).



RABBET

A groove or channel, cut along the back and beneath the inner edge or **SIGHT EDGE** of a frame, in which an artwork can be placed. Also called **rebate**.

RAIL

The **TOP EDGE** of a frame, like those seen on Rococo examples.

RAIS-DE-CŒURS

French term for **LEAF AND DART** molding. See **LAMB'S TONGUE**.

RAKING KNULL

A raking or angular pattern of ridges, normally used to ornament the **TOP EDGE** of a frame, often in the form of **GADROONING**.

REBATE (see **RABBET**)**RECUTTING**

A process of recarving dried **GESSO** in order to add details to ornamentation or add decorative texture, such as **HAZZLING**. Recutting requires a finely honed skill in three-dimensional etching or engraving. The art of recutting reached its peak on eighteenth-century Parisian frames.

RECUTTING

Detail of a French eighteenth-century carved and **GILDED** frame with **ACANTHUS**, overlapping scales, and floret ornament, carved **LAUREL** branches in small **HOLLOW**, **STRAPWORK** **DIAPER** **PATTERN** with ovals and floret ornament on **CROSS-HATCHED** **GROUND**, and alternating leaf ornament, section width 12.7 cm (5 in.).



REEDING

An ornament that consists of a series of convex semicircular moldings that are parallel, straight, and closely spaced, resembling reeds. These groups or bundles are often tied with a ribbon or curling leaf. In its simplest form reeding was used in late-nineteenth-century ARTIST FRAMES such as those by Degas. The opposite of FLUTING.

RÉGENCE FRAME

This framing style dates roughly from 1710 to 1733, starting before the death of Louis XIV in 1715 and continuing after Louis XV came of age in 1723. It was produced concurrently with earlier framing styles.

At this time, the guilds had strict control as to which craftsman did what in each stage of a frame's production. The rough body of the frame was made by a *charpentier* (carpenter) or *menuisier* (joiner). Then, the carving on the frame was done by a *sculpteur* (carver). After the GESSO was applied and allowed to dry, the ornament



RÉGENCE FRAME

French eighteenth-century carved and GILDED frame with SANDED flat, ACANTHUS STRAPWORK with scallop shell ornament, DIAPER RECUTTING, and pronounced center and corner ornaments on tooled GROUND, section width 18.4 cm (7 1/4 in.), on Meindert Hobbema (Dutch, 1638–1709),

A Wooded Landscape with Travelers on a Path through a Hamlet, about 1665. Oil on canvas, 96.5 × 130.8 cm (38 × 51 1/2 in.), sight size dimensions: 93.9 × 128.2 cm (37 × 50 1/2 in.). 2002.17.

would be RECUT to add fine detail to the surface, such as CROSS-HATCHING or PUNCH WORK. SANDING was used in the FRIEZE areas for added texture.

In the period from 1710 to 1720, LOUIS XIV OGEE patterns had a greater tendency toward using straight top RAILS, with three main variations: continuous decoration along the ogee, center and corner ornaments only within the rail, and center and corner ornaments projecting over the rail. All these details blended to form the Régence style, emphasizing the same linear forms on the large ogee or convex moldings. The decoration was less flowing, and the center and corner ornaments acquired greater importance, while the sculptural weight often overlapped the frieze to merge with the SIGHT EDGE. These ornaments combined CABOCHONS in shells, fans, PALMETTES, and DIAPERED panels contained in the C-SCROLL borders with foliage and chain and egg carving. DEMI-CENTER and corner ornaments are also seen.

REGENCY FRAME

A late Neoclassical framing style in England dating from the mid-1790s through the early 1840s. It combined the French framing styles of the Neoclassical and Empire periods, which were influenced by the *GOÛT GREC* of eighteenth-century France and the LOUIS XIV FRAME. During this time much of the ornamentation was molded out of COMPOSITION.

REPOSES

Undecorated areas between the carved areas in a CENTER AND CORNER FRAME. Reposes are sometimes called mirrors, because they are often of highly BURNISHED gold and are more reflective than the carved areas.

REPRODUCTION

A frame constructed in the style of a PERIOD FRAME.

REVERSE

A frame in which the molding slopes away from the SIGHT EDGE. The highest point in the frame is the area around the artwork. Also called reverse section.

REVERSE SECTION (see REVERSE)

RIBBON AND STICK

An ornamental band, usually seen on the top RAIL of a frame, that can be carved or molded to resemble a stack of reeds. A decoration that resembles crossed ribbons is then applied to the bundle.

RIBBON MOLDING

Detail of a French eighteenth-century carved and GILDED ARCHITRAVE FRAME with ribbon twist ornament, section width 6.4 cm (2½ in.).

**RIBBON MOLDING**

A molding that resembles a ribbon that is twisted into a spiral. Popular in the eighteenth and nineteenth centuries, it may appear alone but is often twisted around a stick or a pin. The ornament can be carved separately from a DOWEL, or, as in the nineteenth century, cast from a mold using COMPOSITION and then applied to the frame.

RIPPLE MOLDING

A molding with wavelike grooves or other patterns cut into the surface of the wood. This is achieved by running the frame stock through a machine that uses knives to create the decoration. This molding is seen in sixteenth- and seventeenth-century DUTCH FRAMES; ebony is one of the woods most commonly employed.

RIPPLE MOLDING

Detail of a Dutch seventeenth-century frame with ebony veneer, polished ripple molding, and pewter inlay, section width 7.6 cm (3 in.).



ROCAILLE

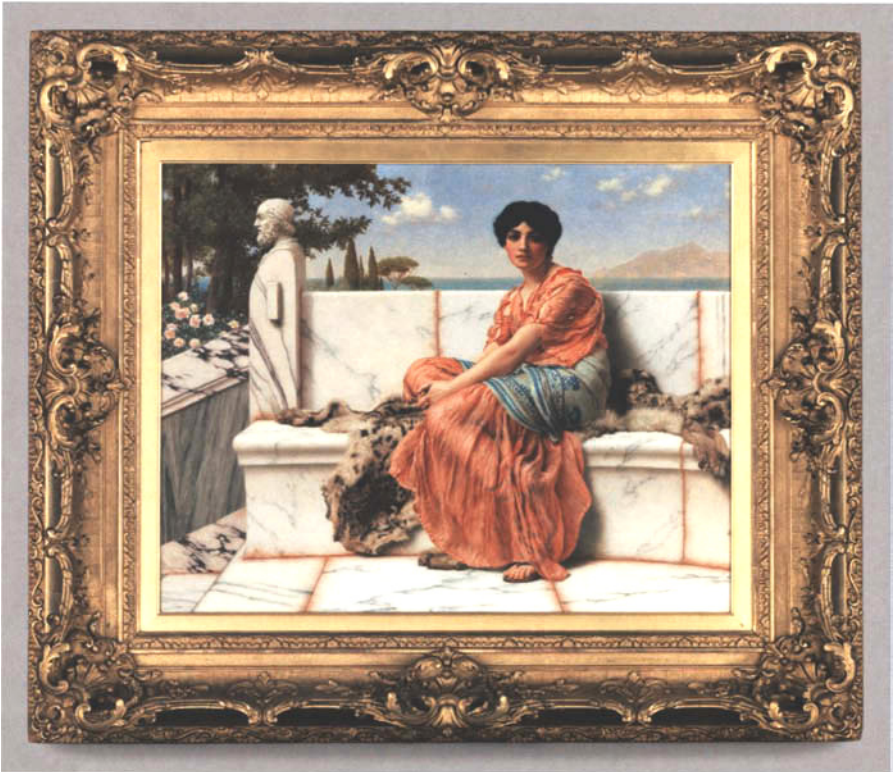
In its original meaning from the mid-sixteenth century, this term denotes fancy rock and shell work in fountains and grottoes. In framing, it is a type of asymmetrical decoration used on the COVE. By the 1730s the term had begun to acquire a wider connotation and was applied to the bolder and more extravagant Rococo style, which probably derived its name from this term.

ROCOCO FRAME (see LOUIS XV FRAME)

ROCOCO REVIVAL FRAME

A nineteenth-century framing style, inspired by the LOUIS XV FRAME, but with ornamentation that is much larger in scale and proportion. This frame is most commonly made out of plaster or COMPOSITION.

ROMAN KEY (see FRET)



ROCOCO REVIVAL FRAME

French nineteenth-century GILDED COMPOSITION and plaster frame with gilded liner or SLIP FRAME, floral branches on cross-HATCHED GROUND, center and corner ornaments, and floral STRAPWORK, section width 15.2 cm (6 in.), on John William Godward (British, 1861–1922), *Reverie*, 1904. Oil on canvas, 58.4 × 73.7 cm (23 × 29 in.), sight size dimensions: 55.8 × 71.1 cm (22 × 28 in.). 79.PA.150.

ROPE

A DOWEL carved in a twisting form resembling a rope. Also called rope twist.

ROPE TWIST (see ROPE)**ROSETTE**

Stylized flower petals arranged in a radiating pattern based on the LOTUS blossom. Called a PATERA when enclosed in a circular band.

ROSSETTI FRAME (see ARTIST FRAMES)**RUNNING PATTERN**

Detail of a French nineteenth-century GILDED frame with carved and COMPOSITION running patterns of LAMB'S TONGUE, SCROLLING ACANTHUS, and bead and reed ornament on an OGEE section frame, section width 11.7 cm (4 $\frac{7}{8}$ in.).

RUNNING PATTERN

Ornamentation applied or carved in a continuous pattern along the surface of a frame and on all sides. This is a general term that can be applied to most ornamentation use in frame decoration.

S-CURVE (see OGEE)**S-SCROLL**

An S shape overlapped by foliage and other decorative elements, used as ornamentation on ROCOCO FRAMES.



SALVATOR ROSA FRAME

Italian eighteenth-century GILDED Salvator Rosa frame, section width 12.7 cm (5 in.), on Lodovico Carracci (Italian, 1555–1619), *St. Sebastian Thrown into the Cloaca Maxima*, 1612. Oil on canvas, 167 × 233 cm (65¾ × 91¾ in.), sight size dimensions: 164.4 × 230.5 cm (64¾ × 90¾ in.). 72.PA.14.

Cross section of an Italian eighteenth-century Salvator Rosa frame, section width 11.4 cm (4½ in.).



SALVATOR ROSA FRAME

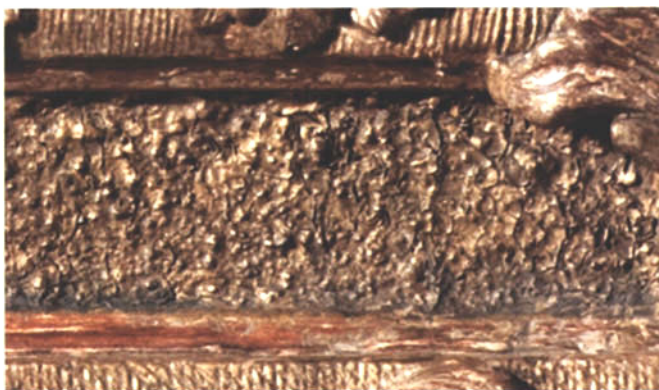
A framing style, best known for its richness, symmetry, and classicism, dating from the late seventeenth century but used throughout the nineteenth century. The style is named after the Italian artist Salvator Rosa (Italian, 1615–1673) but has little connection to his work. This was the most popular frame used to support artwork purchased by the British on the Grand Tour and was reinterpreted in Britain as the **CARLO MARATTA FRAME**.

The basic profile has a **HOLLOW SECTION** and a hollow on the **BACK EDGE** with a convex top **RAIL**. The molding has been compared to the cross section of the **BASE** of a **Doric COLUMN**. The frame can be **GILDED** with **SILVER** or **GOLD LEAF**. The silvered frame has a **MECCA VARNISH**. The front and back hollow are often painted yellow ochre to have the look of gold.

The Salvator Rosa frame was very popular in Italy, especially in Rome between 1680 and 1750. It became the house framing style when the great papal collections were reframed en masse in the eighteenth century. In its simplest version, it was cheap to produce. The Salvator Rosa frame can be seen in many regional variations with differing ornamentation.

SANDING

Detail of a French eighteenth-century carved and **GILDED** frame with sanded flat, **ACANTHUS STRAPWORK**, and tooled **GROUND**, section width 18.4 cm (7¼ in.).



SANDING

A technique, often used on eighteenth-century English and French frames, whereby fine sand is applied to the freshly **SIZED FRIEZE** or **COVE** of a frame. After the glue dries, a thin layer of **GESSO** is applied, then the surface is **GILDED**.

SANSOVINO FRAME

One of the most successful and widely used framing styles in Italy, especially in Venice and on the Venetian mainland, during the late sixteenth and early seventeenth centuries. Its distinctive design element is a profusion of overlapping and intertwining **SCROLLS** and **VOLUTES**. The frame can also be seen with **FESTOONS** of fruit and fully carved putti and cherubs. The surface is typically **PARCEL GILT**.

The Sansovino frame was named for the sculptor and architect Jacopo Sansovino (Italian, 1486–1570), who was a resident of Venice from 1527 until his death.



SANSOVINO FRAME

Italian sixteenth-century carved and GILDED Sansovino frame with STRAPWORK, FESTOONS, CARYATIDS, cherubs, and VOLUTES, section width 16.4 cm (6 $\frac{7}{16}$ in.), on Paolo Veronese (Italian, 1528–1588),

Portrait of a Man, about 1576–78. Oil on canvas, 192.1 × 134 cm (75 $\frac{5}{8}$ × 52 $\frac{3}{4}$ in.),
sight size dimensions: 189.5 × 131.4 cm (74 $\frac{5}{8}$ × 51 $\frac{3}{4}$ in.). 71.PA.17.

This framing style has little to do with his architectural principles, however. It also combines the styles of such artists as Baldassare Peruzzi (Italian, 1481–1536), Giulio Romano (Italian, 1499–1546), Francesco Primaticcio (Italian, 1504–1570), and Alessandro Vittoria (Italian, 1525–1608).

SCAGLIOLA

An imitation marble made from gypsum plaster, animal glue, and pigments with fragments of marble-colored clays or stones inserted in the nearly dried mixture. After the mixture dries, it is smoothed with metal scrapers, polished with pumice stones, and oiled to a high sheen. This process, refined by stuccoists working in Bavaria in the late sixteenth century, was brought to Italy by Italian artists working in the region. The technique was further refined to reproduce the highly prized and expensive look of *pietra dura* (hard stone mosaic work).

SCOOP

A term for the front HOLLOW of a frame.

SCOTIA

A concave molding with a wide semicircular PROFILE. Also called a COVE.

SCOTIA

Detail of a Dutch seventeenth-century ebony frame with scotia, section width 10.2 cm (4 in.), on Pieter de Hooch (Dutch, 1629–1684), *A Woman Preparing Bread and Butter for a Boy*, about 1660–63. Oil on canvas, 68.3 × 53 cm (26 $\frac{7}{8}$ × 20 $\frac{7}{8}$ in.). 84.PA.47.



SCROLL

An ornamental element that resembles a partly unrolled scroll of parchment. It was particularly popular during the Rococo period and is often seen in the form of a C-SCROLL or S-SCROLL.

SECTION

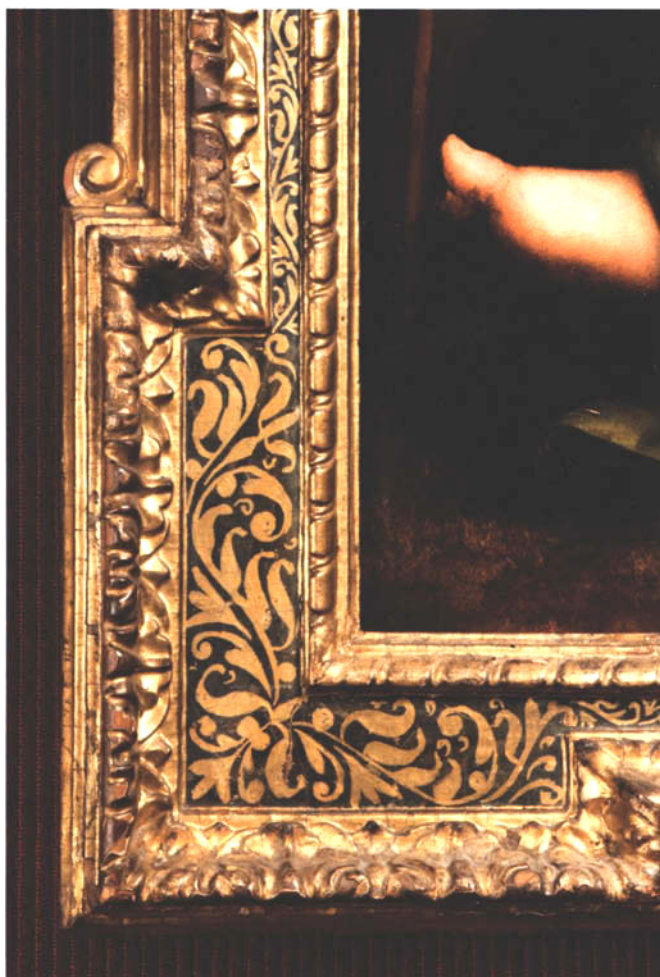
The PROFILE of a frame as if it had been cut in cross section at right angles to the sides.

SGRAFFITO

A decoration made by scraping away paint that has been applied over a GILDED surface to reveal the gold under the paint. This type of decoration can be seen in a RUNNING PATTERN on all sides of Renaissance frames or in center and corner CAR-TOUCHES of Baroque frames.

SGRAFFITO

Detail of an Italian sixteenth-century carved and GILDED frame with GADROONING and leaves, FRIEZE with continuous ARABESQUES in sgraffito, and outset corners with foliate SCROLLS, section width 11.4 cm (4½ in.).



SHADOW BOX

A frame with a deep molding that forms a shallow box. Lined with fabric, usually velvet, it supports a framed or unframed painting. The outside of the box can be polished or GILDED wood. This type of frame was used in the late nineteenth and twentieth centuries.

SHELL GOLD

A mixture of gold powder and gum arabic. Traditionally, the material was made by grinding GOLD LEAF mixed with honey using a muller and slab. The honey was then rinsed out, and the gold powder was allowed to dry before being mixed with gum arabic and stored in mussel shells. The dried tablets could be used in the same manner as watercolor.

SHIELD AND LEAF

An ornament resembling a shield, carved out of an OGEE molding. Shields are separated by leaves.

SIGHT EDGE

The molding nearest the framed object.

SIGHT SIZE

The height and width of the SIGHT EDGE.

SILVER LEAF

Silver beaten to form leaves used in GILDING. The silver is beaten in the same method as employed for making GOLD LEAF. Because silver is less malleable than gold, silver leaf is usually about three times thicker than gold leaf, but it is handled and laid in the same way. Silver leaf is also slightly larger— $3\frac{3}{4}$ inches square—but is sold in books of twenty-five sheets, the same as gold leaf.

Silver leaf must be varnished to prevent it from tarnishing. During the seventeenth and eighteenth centuries it was often covered with MECCA VARNISH. This is most often seen in the SALVATOR ROSA FRAME.

SIZE

The adhesive that holds GOLD LEAF to the GILDING GROUND. In water gilding, the rabbit-skin glue that is contained in the GESSO and BOLE layers supplies the adhesive. The glue is activated when the surface is dampened with GILDER'S LIQUOR, which also has a small amount of size.

In oil gilding the size is made from linseed oil that is heated with a dryer, which shortens the time needed to wait to apply the leaf. The size is applied to a non-absorbent ground, sealed with shellac or varnish. Oil size is designated by the drying times: from one hour to twenty-four hours. It will set to a smooth glossy surface. A slower size will develop a better surface and can be worked for a longer time.

SLIP FRAME

A separate construction that fits in the RABBET of a frame. This is often seen when an artwork being framed does not fit. A slip frame can be constructed without damaging the original frame.

SOLOMONIC COLUMN

A twisted column, seen in early Italian TABERNACLE FRAMES, whose design is thought to be based on columns in Solomon's Temple.



SPANDREL

French seventeenth-century carved and GILDED frame with LAMB'S TONGUE, ribbon twist, ACANTHUS and HUSK, and HAZZLED ornament with gilded and SANDED spandrels, section width 7 cm (2¾ in.), on Frans van Mieris the Elder (Dutch, 1635–1681), *The Doctor's Visit*, 1667. Oil on panel, 44.5 × 31.1 cm (17½ × 12¼ in.), sight size dimensions: 43.1 × 30.1 cm (17 × 11⅞ in.). 86.PB.634.

SPANDREL

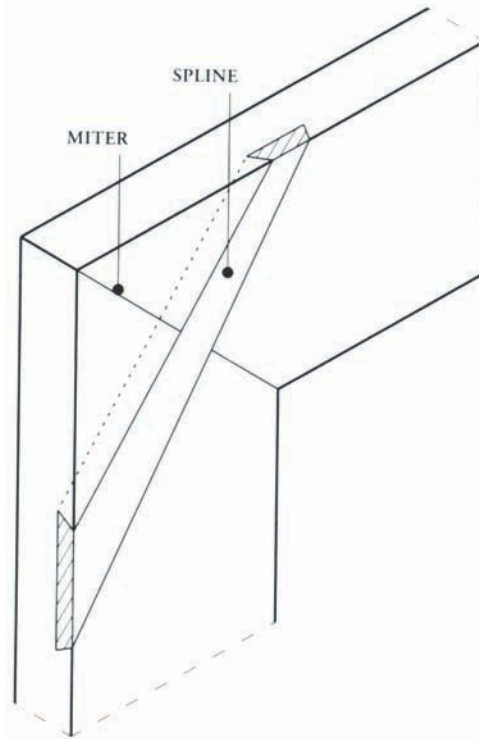
A shaped structure added to a rectangular frame in order to accommodate an oval, circular, or octagonal artwork. This structure can be GILDED, painted, or carved to match the decoration of the frame.

SPLINE

A tapered piece of wood, inserted through the back of a frame, that connects both sides of a MITER JOINT. This type of reinforcement is most common in French frames of the seventeenth through the mid-nineteenth century.

SPLINE

MITER JOINT fastened by use of a spline, as seen from the back of a frame (Jacob Simoni, *The Art of the Picture Frame: Artists, Patrons and the Framing of Portraits in Britain*, exh. cat., London, National Portrait Gallery, 1996).



STRAPWORK

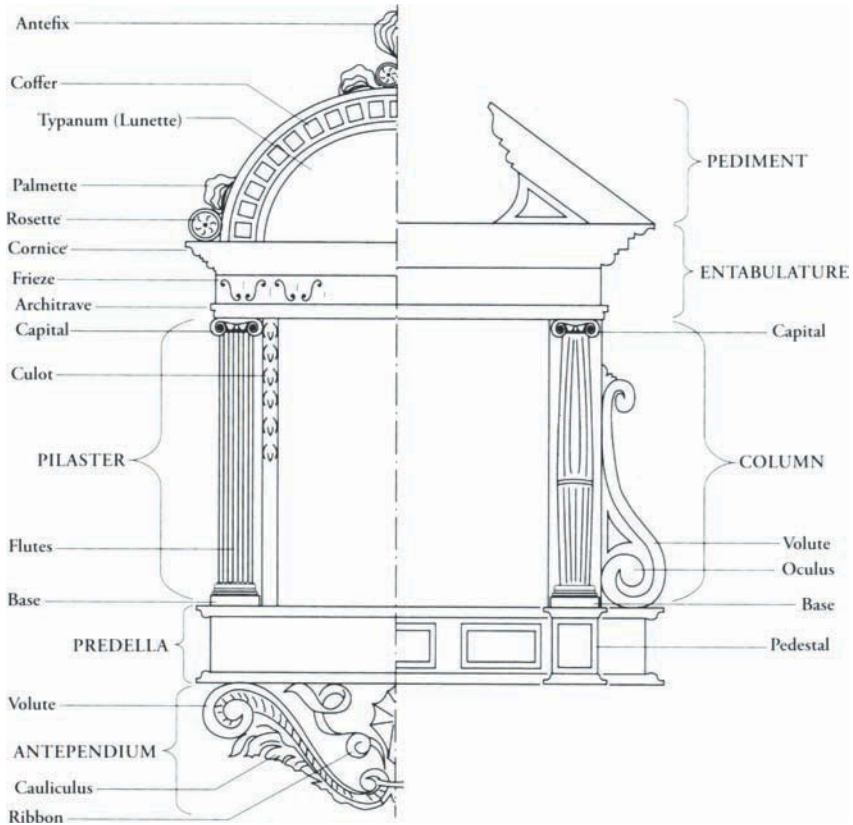
Ornamentation common in the sixteenth century, consisting of intertwined bands that resemble leather; often seen in the SANSOVINO FRAME.

SUNDERLAND FRAME (see AURICULAR FRAME)

SWAG (see FESTOON)

SWEEP

The curved outer edge or top RAIL of ROCOCO and ROCOCO REVIVAL FRAMES. The term *swept* is used to describe frames with this feature.



TABERNACLE FRAME

Elements in a tabernacle frame (Timothy Newbery, *The Robert Lehman Collection XIII: Frames*, Princeton, NJ, 2007).

TABERNACLE FRAME

A frame whose architectural and decorative elements are based on classical aedicular (shrinelike) devices, composed of a PEDIMENT, ENTABLATURE, COLUMN or PILASTER, and PREDELLA (there may also be an ANTEPENDIUM). With differences of regional structure and ornamentation, there is a vast variety of styles that evolved during the Renaissance.

TONDO

A circular frame.

TONGUE (see LAMB'S TONGUE)

TONGUE AND LEAF (see SHIELD AND LEAF)

TOP EDGE

The molding nearest the viewer, which projects farthest from the BACK EDGE.

TORTOISESHELL

The outer layer of the shell of marine turtles, used as a decorative material. The substance is relatively soft, somewhat elastic, and reasonably tough. It is thermoplastic and can be softened by hot water or steam. The trade in raw shell and shell objects is now controlled by CITES (Convention on International Trade in Endangered Species of Wild Fauna and Flora).

The hawksbill (*Chelone imbricata*), loggerhead (*Thalasocheilus caretta*), and green turtle (*Chelonia mydas*) are the three major types of turtles that were captured for their shells. The hawksbill was the most popular source for most British and Western European craftsmen. The color of its shell ranged from a brownish amber with reddish and dark brown spots to a pale blond. The loggerhead was most popular in China and East Asia. The green turtle's shell was considered inferior and was used only for veneers.

The first use of tortoiseshell in Europe was by the ancient Romans as a furniture veneer. Tortoiseshell was used both as an inlay and decorative overlay on wood and



TORTOISESHELL

Dutch seventeenth-century BOLECTION FRAME with tortoiseshell over GOLD LEAF and ebony molding, section width 3.8 cm (1½ in.), on Jan van Kessel (Flemish, 1612–1679), *Butterflies, Insects, and Curvants*, about 1650–55. Bodycolor and brown ink, over metalpoint underdrawing on parchment, 13 × 17 cm (5⅛ × 6⅞ in.), sight size dimensions: 12.7 × 17.1 cm (5 × 6¾ in.). 91.GC.50.

in combination with other materials, such as ivory, mother-of-pearl, and brass. To enhance the richness of the surface, colors such as red or yellow were applied to the reverse of the shell before it was applied to the object being decorated.

TORUS

A convex molding, usually decorated, that is semicircular in PROFILE. The leaf torus frame originated in the Roman Baroque period and was quickly adopted in France during the reign of Louis XIII. Further developments included the bunched leaf torus in the eighteenth century and reed torus in the Neoclassical period.

TROPHY FRAME

A frame with applied decoration or trophies, usually imposed upon and projecting from the main frame structure. These ornaments are used in reference to the subject matter of the artwork the frame supports.

VOLUTE

A SCROLL-like ornament derived from Ionic COLUMN CAPITALS; often seen in the SANSOVINO FRAME.

WATER GILDING (see BURNISHING, GILDING)

WATERLEAF

A small, veined leaf used to form a RUNNING PATTERN in which each leaf is separated by a plain TONGUE.

WATTS FRAME (see ARTIST FRAMES)

WHITING (see GESSO)

VOLUTE

Detail of an Italian sixteenth-century carved and GILDED SANSOVINO FRAME with scallop and dart ornament and STRAPWORK, FESTOONS, CARYATIDS, cherubs, and volutes, section width 16.4 cm (6⁷/₁₆ in.), on Paolo Veronese (Italian, 1528–1588), *Portrait of a Man* (detail), about 1576–78. Oil on canvas, 192.1 × 134 cm (75³/₈ × 52³/₄ in.). 71.PA.17.



Appendix

The artworks below, from the collection of the J. Paul Getty Museum, are thought to be in their original frames. The works are listed alphabetically by artist's name (or region, when the artist's name is unknown).

Lawrence Alma-Tadema (British, born Holland, 1836–1912), *Spring*, 1894. Oil on canvas, unframed: 178.4 × 80 cm (70¼ × 31½ in.), sight size dimensions: 175.8 × 77.4 cm (69¼ × 30½ in.), frame section width 20.3 × 17.8 cm (8 in.). 72.PA.3.

William-Adolphe Bouguereau (French, 1825–1905), *A Young Girl Defending Herself against Eros*, about 1880. Oil on canvas, 79.4 × 54.9 cm (31¼ × 21¾ in.), sight size dimensions: 76.8 × 52.3 cm (30¼ × 20¾ in.), frame section width 19.4 cm (7¾ in.). 70.PA.3.

Cenni di Francesco di Ser Cenni (Italian, active 1369–1415), *Polyptych with Coronation of the Virgin and Saints*, about 1390s. Tempera and gold leaf on panel, engaged frame: 348.6 × 239.3 cm (137¼ × 94¼ in.). 71.PB.31.

Jean-Baptiste-Camille Corot (French, 1796–1875), *Italian Landscape*, about 1835. Oil on canvas, 63.5 × 101.3 cm (25 × 39¾ in.), sight size dimensions: 62.2 × 100 cm (24½ × 39¾ in.). 84.PA.78.

Francis Cotes (British, 1726–1770), *Portrait of Joseph Gulston and His Brother John Gulston*, 1754. Pastel on blue paper, 67.3 × 82.6 cm (26½ × 32½ in.), sight size dimensions: 64.7 × 80 cm (25½ × 31½ in.), frame section width 7.9 cm (3¼ in.). 99.PC.33.

Charles-Antoine Coypel (French, 1694–1752), *Self-Portrait*, 1734. Pastel on paper, 98.1 × 80 cm (38¾ × 31½ in.), sight size dimensions: 95.5 × 77.4 cm (37¾ × 30½ in.), frame section width 13.3 cm (5¼ in.). 97.PC.19.

Bernardo Daddi (Italian, about 1280–1348), *Madonna, Saint Thomas Aquinas, and Saint Paul*, about 1330. Tempera and gold leaf on panel, engaged frame: central panel: 120.7 × 55.9 cm (47½ × 22 in.), left panel: 105.5 × 28 cm (41½ × 11 in.), right panel: 105.5 × 27.6 cm (41½ × 10¾ in.). 93.PB.16.

Eugène Delacroix (French, 1798–1863), *Moroccan Horseman Crossing a Ford*, about 1850. Oil on canvas, 46 × 37.9 cm (18¼ × 14⅞ in.), sight size dimensions: 45.7 × 36.8 cm (18 × 14½ in.), frame section width 9.8 cm (3¾ in.). 2001.42.

English, *Portrait of James Hay, 1st Earl of Carlisle*, about 1660s. Oil on canvas, 218.4 × 132.1 cm (86 × 52 in.), sight size dimensions: 215 × 125 cm (85 × 49¼ in.), frame section width 15.8 cm (6¼ in.). 76.PA.41.

James Ensor (Belgian, 1860–1949), *Christ's Entry into Brussels in 1889*, 1888. Oil on canvas, 252.7 × 430.5 cm (99½ × 169½ in.), sight size dimensions, 247.6 × 425.4 cm (97½ × 167½ in.), frame section width 7.3 cm (2¾ in.). 87.PA.96.

François-Xavier Fabre (French, 1766–1837), *Portrait of Laurent-Nicolas de Joubert*, 1787. Oil on canvas, 78.1 × 61 cm (30¾ × 24 in.), sight size dimensions: 75.8 × 58.7 cm (29¾ × 23⅞ in.), frame section width 12.7 cm (5 in.). 79.PA.60.I.

François-Xavier Fabre (French, 1766–1837), *Portrait of Marie-Louise Joubert, née Poullietier de Perigny*, 1787. Oil on canvas, 78.1 × 61 cm (30¾ × 24 in.), sight size dimensions: 75.8 × 58.7 cm (29¾ × 23⅞ in.), frame section width 12.7 cm (5 in.). 79.PA.60.2.

Baron François Gérard (French, born Italy, 1770–1837), *Belisarius*, 1797. Oil on canvas, 90.8 × 73.7 cm (35¾ × 29 in.), sight size dimensions: 90.8 × 70.1 cm (35¾ × 27¾ in.), frame section width 10.4 cm (4⅛ in.). 2005.10.

Théodore Géricault (French, 1791–1824), *The Race of the Riderless Horses*, 1817. Oil on paper laid on canvas, 19.8 × 29.1 cm (7⅞ × 11⅞ in.), sight size dimensions: 19.3 × 28.5 cm (7¾ × 11¼ in.), frame section width 11.4 cm (4½ in.). 85.PC.406.

Théodore Géricault (French, 1791–1824), *Three Lovers*, about 1817–20. Oil on canvas, unframed: 22.5 × 29.8 cm (8⅞ × 11¾ in.), sight size dimensions: 21.2 × 28.5 cm (8¾ × 11¼ in.), frame section width 8.9 cm (3½ in.). 95.PA.72.

Francisco José de Goya y Lucientes (Spanish, 1746–1828), *Portrait of the Marquesa de Santiago*, 1804. Oil on canvas, 209.6 × 126.4 cm (82½ × 49¾ in.), sight size dimensions: 201.2 × 124.4 cm (79¼ × 49 in.), frame section width 13.9 cm (5½ in.). 83.PA.12.

Jean-Baptiste Greuze (French, 1725–1805), *The Laundress*, 1761. Oil on canvas, 40.6 × 32.7 cm (16 × 12¾ in.), sight size dimensions: 40.6 × 32.3 cm (16 × 12¾ in.), frame section width 7.5 cm (2⅞ in.). 83.PA.387.

Guariento di Arpo (Italian, active 1338–about 1376), *Madonna of Humility*, about 1345–50. Tempera and gold leaf on panel, engaged frame: 33 × 17.1 cm (13 × 6¾ in.). 87.PB.118.

Italian, Naples or Avignon, *The Stigmatization of St. Francis, and Angel Crowning Saints Cecilia and Valerian*, 1330s. Tempera and gold leaf on panel, engaged frame: 31.3 × 22.9 cm (12⅞ × 9 in.). 86.PB.490.

Adélaïde Labille-Guiard (French, 1749–1803), *Head of a Young Woman*, 1779. Pastel on paper, 54.6 × 44.5 cm (21½ × 17½ in.), sight size dimensions: 53.3 × 43.1 cm (21 × 17 in.), frame section width 7.6 cm (3 in.). 96.PC.327.

Nicolas Lancret (French, 1690–1743), *Dance before a Fountain*, about 1730–35. Oil on canvas, 96 × 138 cm

(37¹³/₁₆ × 54³/₁₆ in.), sight size dimensions: 93.5 × 135.4 cm (36¹³/₁₆ × 53³/₁₆ in.), frame section width 20.3 cm (8 in.). 2001.54.

Maurice-Quentin de La Tour (French, 1704–1788), *Gabriel Bernard de Rieux*, about 1739–41. Pastel and gouache on paper mounted on canvas, 200.7 × 149.9 cm (79 × 59 in.), sight size dimensions: 195.5 × 144.7 cm (77 × 57 in.), frame section width 40.6 cm (16 in.). 94.PC.39.

Jean-Étienne Liotard (Swiss, 1702–1789), *Maria Frederike van Reede-Athlone at Seven*, 1755–56. Pastel on vellum, 57.2 × 47 cm (22¹/₂ × 18¹/₂ in.), sight size dimensions: 54.6 × 46.9 cm (21¹/₂ × 18¹/₂ in.), frame section width 3.5 cm (1³/₈ in.). 83.PC.273.

Jean-Étienne Liotard (Swiss, 1702–1789), *Portrait of John, Lord Mount Stuart, later 4th Earl and 1st Marquess of Bute*, 1763. Pastel on parchment, 111.4 × 87.5 cm (43³/₈ × 34³/₈ in.), sight size dimensions: 109.5 × 86.3 cm (43¹/₈ × 34 in.), section width 10.5 cm (4¹/₈ in.). 2000.58.

Luca di Tommè (Italian, active 1355–89), *Saint John the Baptist*, late 1300s. Tempera and gold leaf on panel, engaged frame: 99.9 × 49.1 cm (39³/₁₆ × 19³/₁₆ in.). 72.PB.7.

Simone Martini (Italian, about 1284–1344), *Saint Luke*, about 1330s. Tempera and gold leaf on panel, engaged frame: 67.5 × 48.3 cm (26³/₁₆ × 19 in.). 82.PB.72.

Master of St. Cecilia (Italian, active 1290–1320), *Madonna and Child*, about 1290–95. Tempera and gold leaf on panel, engaged frame: 105.1 × 78.7 cm (41³/₈ × 31 in.). 2000.35.

Attributed to Alexandre-Jean Noël (French, 1752–1843), *A View of Place Louis XV*, about 1775–87. Oil on canvas, 49.8 × 74.9 cm (19³/₈ × 29¹/₂ in.), sight size dimensions: 48.5 × 73.6 cm (19¹/₈ × 29 in.), frame section width 8.2 cm (3¹/₄ in.). 57.PA.3.

Pacino di Bonaguida (Italian, active about 1302–40), *The Chiarito Tabernacle*, about 1340s. Gilded gesso and tempera on panel, engaged frame: central panel: 101.3 × 56.8 cm (39³/₈ × 22³/₈ in.), left panel: 97.2 × 28.7 cm (38¹/₄ × 11³/₁₆ in.), right panel: 97.2 × 28.7 cm (38¹/₄ × 11³/₁₆ in.). 85.PB.311.

Hyacinthe Rigaud (French, 1659–1743), *Charles de Saint-Albin, Archbishop of Cambrai*, 1723. Oil on canvas, 146.1 × 113 cm (57¹/₂ × 44¹/₂ in.), sight size dimensions: 142.2 × 109.2 cm (56¹/₂ × 43¹/₂ in.), frame section width 16.5 cm (6¹/₂ in.). 88.PA.136.

Théodore Rousseau (French, 1812–1867), *Forest of Fontainebleau, Cluster of Tall Trees Overlooking the Plain of Clair-Bois at the Edge of Bas-Bréau*, about 1849–55. Oil on canvas, 90 × 116 cm (35³/₁₆ × 45¹/₁₆ in.), sight size dimensions: 90.1 × 115.5 cm (35¹/₂ × 45¹/₂ in.), frame section width 15.8 cm (6¹/₄ in.). 2007.13.

John Russell (British, 1746–1806), *Portrait of George de Ligne Gregory*, 1793. Pastel on paper laid on canvas, 75.9 × 63.2 cm (29⁷/₈ × 24³/₈ in.), sight size dimensions: 73.6 × 62.2 cm (29 × 24¹/₂ in.), frame section width 8.2 cm (3¹/₂ in.). 2001.77.

Francesco Salviati (Italian, 1510–1563), *Portrait of a Man*, about 1544–48. Oil on panel, 108.9 × 86.4 cm (42³/₈ × 34 in.), sight size dimensions: 107.3 × 85.7 cm (42¹/₄ × 33³/₄ in.), frame section width 14.3 cm (5⁵/₈ in.). 86.PB.476.

Joaquín Sorolla y Bastida (Spanish, 1863–1923), *Hall of the Ambassadors, Alhambra, Granada*, 1909. Oil on canvas, 104.1 × 81.3 cm (41 × 32 in.), sight size dimensions: 101.6 × 78.7 cm (40 × 31 in.), frame section width 12.7 cm (5 in.). 79.PA.154.

Joaquín Sorolla y Bastida (Spanish, 1863–1923), *The Wounded Foot*, 1909. Oil on canvas, 109.2 × 99.1 cm (43 × 39 in.), sight size dimensions: 106 × 96.5 cm (42 × 38 in.), frame section width 10.1 cm (4 in.). 78.PA.68.

Joaquín Sorolla y Bastida (Spanish, 1863–1923), *Corner of the Garden, Alcázar, Sevilla*, 1910. Oil on canvas, 95.3 × 63.5 cm (37¹/₂ × 25 in.), sight size dimensions: 92.7 × 60 cm (36¹/₂ × 24 in.), frame section width 12 cm (4³/₄ in.). 79.PA.155.

Joaquín Sorolla y Bastida (Spanish, 1863–1923), *Court of the Dances, Alcázar, Sevilla*, 1910. Oil on canvas, 95.3 × 63.5 cm (37¹/₂ × 25 in.), sight size dimensions: 92.7 × 60 cm (36¹/₂ × 24 in.), frame section width 12 cm (4³/₄ in.). 79.PA.151.

Joaquín Sorolla y Bastida (Spanish, 1863–1923), *Pepilla the Gypsy and Her Daughter*, 1910. Oil on canvas, 181.6 × 110.5 cm (71¹/₂ × 43¹/₂ in.), sight size dimensions: 179 × 107.9 cm (70¹/₂ × 42¹/₂ in.), frame section width 10.1 cm (4 in.). 78.PA.75.

Joseph Mallord William Turner (British, 1775–1851), *Van Tromp, Going About to Please His Masters*, 1844. Oil on canvas, 91.4 × 121.9 cm (36 × 48 in.), sight size dimensions: 88.9 × 119.5 cm (35 × 47 in.), frame section width 19.7 cm (7³/₄ in.). 93.PA.32.

Pierre-Henri de Valenciennes (French, 1750–1819), *Classical Landscape with Figures and Sculpture*, 1788. Oil on panel, 28.7 × 41 cm (11³/₁₆ × 16¹/₈ in.), sight size dimensions: 27.9 × 38.4 cm (11 × 15¹/₈ in.), frame section width 9.5 cm (3³/₄ in.). 2004.145.

Claude-Joseph Vernet (French, 1714–1789), *A Storm on a Mediterranean Coast*, 1767. Oil on canvas, 113 × 145.7 cm (44¹/₂ × 57³/₈ in.), sight size dimensions: 111.7 × 143.1 cm (44 × 56³/₈ in.), frame section width 11.4 cm (4¹/₂ in.). 2002.9.1.

Claude-Joseph Vernet (French, 1714–1789), *A Calm at a Mediterranean Port*, 1770. Oil on canvas, unframed: 113 × 145.7 cm (44¹/₂ × 57³/₈ in.), sight size dimensions: 111.7 × 143.1 cm (44 × 56³/₈ in.), frame section width 11.4 cm (4¹/₂ in.). 2002.9.2.

Joseph Vivien (French, 1657–1734), *Portrait of a Man*, about 1725. Pastel on blue paper, 91.4 × 66 cm (36 × 26 in.), sight size dimensions: 88.9 × 63.5 (35 × 25 in.), frame section width 12.4 cm (4⁷/₈ in.). 97.PC.72.

Franz Xaver Winterhalter (German, 1805–1875), *Portrait of Leonilla, Princess of Sayn-Wittgenstein-Sayn*, 1843. Oil on canvas, 142.2 × 212.1 cm (56 × 83¹/₂ in.), sight size dimensions: 139.7 × 209.5 cm (55 × 82¹/₂ in.), frame section width 21.6 cm (8¹/₂ in.). 86.PA.534.

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The back of Théodore Rousseau's *Forest of Fontainebleau* of 1849–1855, in its original frame. The labels remain from various exhibitions; there is also a dealer label and a stamp on the canvas from the shop where the canvas was purchased, probably in 1849. 90 x 116 cm (35 7/16 x 45 11/16 in.). 2007.13.

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D. Gene Karraker is assistant conservator of frames in the Department of Paintings Conservation at the J. Paul Getty Museum.

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