

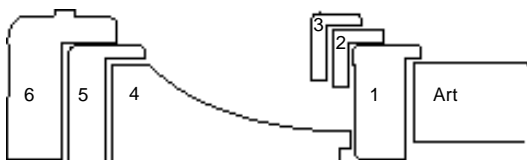
The Float Illusion

by Jeff Tichenor, CPF

Danny Day's original oil painting of football great Dan Marino is a striking piece of art. My challenge was to create a frame design that would keep the figure of Marino as the focus and downplay the oranges and umbers in the background.

I also wanted to create a stacked moulding design that would give the illusion of two frames, an inner frame floating above and in front of an outer frame.

Of course, I couldn't ignore the oranges and umbers completely. Since the object of good frame design is to make the frame and the art seem as if they are two parts of a whole, this frame would have to include some orange in order to make the work



1-Studio, MT062107
2-Studio, MT275112
3-Studio, MT275107

4-Raphaels, HR-451
5-Studio, MT062107
6-Studio, 72001

seem like a unified whole.

Although I didn't want the frame to contain a lot of color, I did want to be able to create a strong accent to the turquoise and orange strips of Marino's uniform. I limited the colors in the frame design to white, turquoise, and orange, and used a line of moulding that could provide this variety of colors as well as a range of profile shapes and rabbet depths. This gave me the flexibility I needed.

Similar to other frames I have designed, this frame has two parts: an inner frame and outer frame that fit together. Each of these parts is made up of three components, as can be seen in the profile drawing.



In Photo 1, you can see the three joined frames that make up the inner frame of this stacked moulding design (items #1, #2, and #3 in the profile drawing). Note how item #1 sits nicely on the lip of the liner (item #4).

When cutting and joining frames for a stacked moulding design, remember that you want what I call "a glove fit." Leaving your regular allowance will mean that the pieces don't fit together neatly and the

Frame

assembly will be sloppy.

As with any stacked moulding design, it is critical to carefully think through the order in which you will assemble the pieces. For this frame, it would have been a mistake to first join items #1 and #2 because once joined, it would be difficult to attach item #2 to item #3.

Build the frame in your head as you design it. Test fit the pieces as you go. This way, you'll be able to catch problems and solve them before it's too late.

Now that we've established that the first two pieces to be joined were items #2 and #3, we need to check the nail size we will use (see Photo 2). It's important to make sure you won't have a nail protruding out of the back of one of your frames. Check the length of the nails by laying them along the two frame components as we've done here.

Photo 3 shows items #2 and #3 being nailed together. Some framers have a tendency to overdo it at this point. You don't need to nail the frame at every inch. I space my nails every 8 to 10 inches, depending on the size of the piece.

In addition, I fire one nail into each corner as my first step to make sure the frames are in alignment. Then I proceed to the rest of the frame.

In Photo 4, item #1 is placed inside the #2 and #3 assembly. The deep rabbet of item #1 will safely hold the oil painting. As you can see in Photo 5, the nails that join item #1 to the other two pieces of the inner frame combination are angled down from the back of item #1 so they reach the wood of item #2 and can hold there.

The inner assembly will sit inside the liner as shown in Photo 6. You can see here how the inner frame will seem to float above the liner and the rest of the outer frame combination.

As mentioned earlier, it's important to check the nail length, as in Photo 7. Nail placement is also important; it would be a mistake to nail the tip of the liner. It is OK, however, to nail the liner as shown in Photo 8, with a direct shot into the meat of the liner. It isn't a problem for the nail to be exposed across the empty space between the frame components as long as the nail is long enough and you have a good bite into the liner.

The next step is another point in the building of this frame where the order of assembly is critical. If you were to drop the liner into the outer cap that is item #5, and join them together, it would be difficult (although not impossible) to join item #6 to

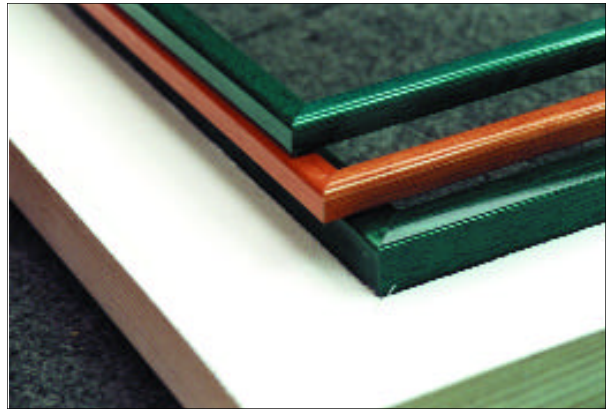


Photo 1

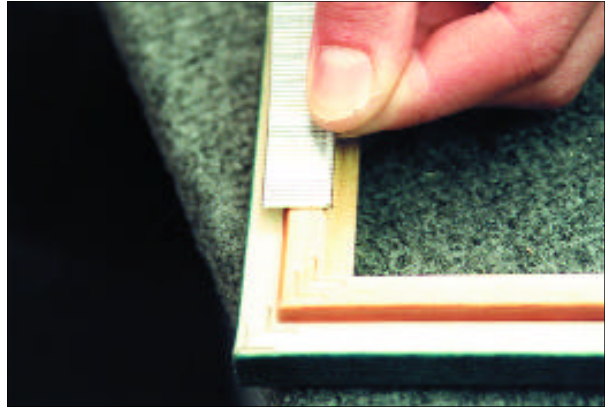


Photo 2



Photo 3

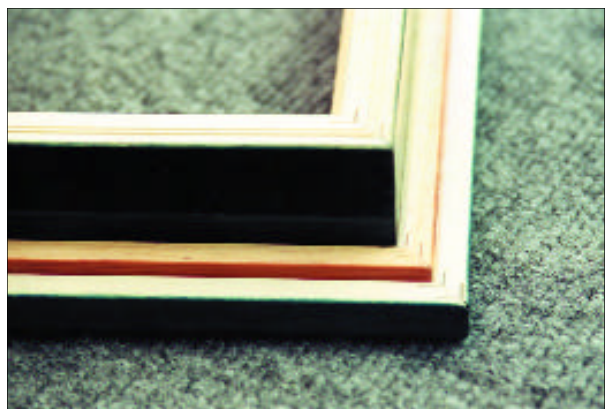


Photo 4

that assembled outer frame combination. (You would have to toenail them together.)

A better method is to first join the two outer caps, items #5 and #6, together, as shown in Photo 9. This is neater, cleaner, and more stable.

The final step in the assembly of this stacked moulding design is to nail the liner, item #4, with the three inner frames, to the two outer caps that have just been assembled. This is shown in Photo 10.

In the complete frame (Photo 11), you can see how the float look is achieved by the placement of the inner frames over the liner. This simple but visually intriguing design adds stature to the painting while keeping the subject of the art in the forefront of the viewer's gaze. ■

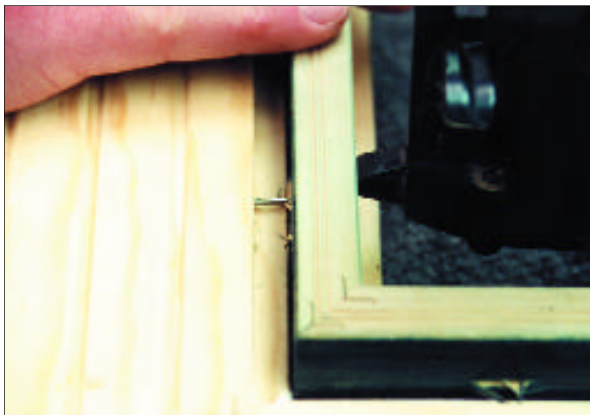


Photo 8

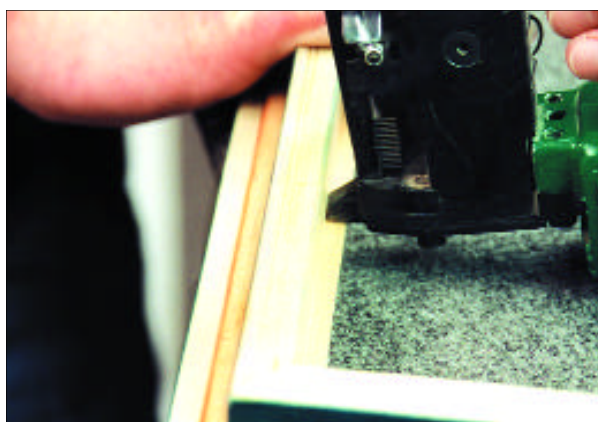


Photo 5



Photo 9

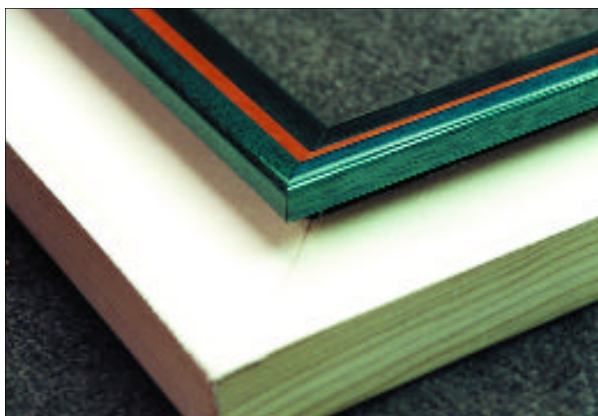


Photo 6

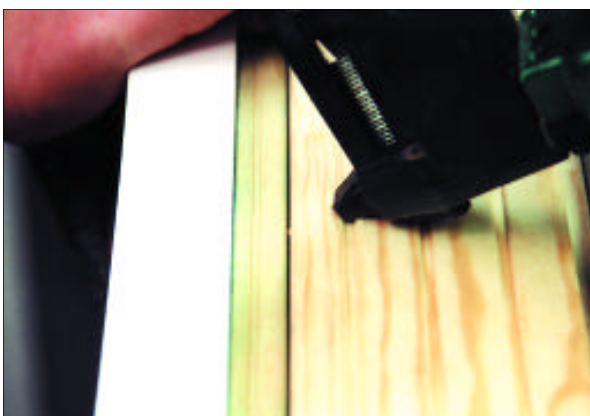


Photo 10

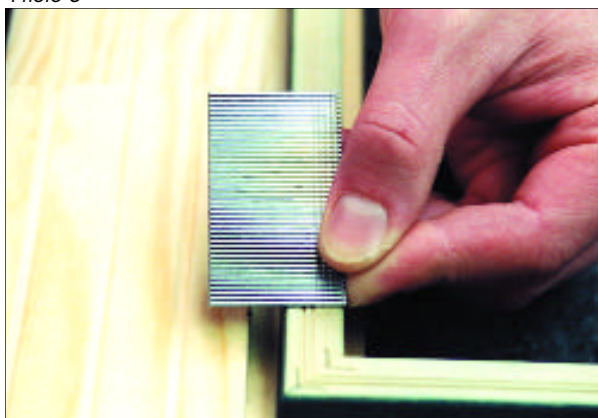


Photo 7



Photo 11