

A primer on adding acrylic protection on an oversize painting



We are getting more and more requests from our clients to custom mill frames that will accommodate acrylic to protect their valuable paintings. This was a challenging project but I think you will agree the results speak for themselves. We are documenting a project for a client that has a large painting that he wanted to frame with acrylic for protection. The painting size is 88 x 108 and we allowed a 1/2" float all the way around. We custom milled a frame 1 1/4" face x 4 11/16" depth which sets over our 120 floater profile which is 3" deep. The rabbet was increased to 1/2" from our normal 1/4" to provide additional support for the acrylic which weighed over 90 lbs. On the top and bottom of the frame we added screws to add strength. When the painting is hung they will not be seen. No screws were put on the sides of the frame. The acrylic goes between the floater frame and the outside frame. A custom made strainer goes behind the floater frame and holds the artwork package into the frame. Metal cleats have been installed on the top of the strainer and the crossbars to install it on the wall. The overall weight of the frame and acrylic is very heavy and the cleats will ensure that it is hung safely on the wall.











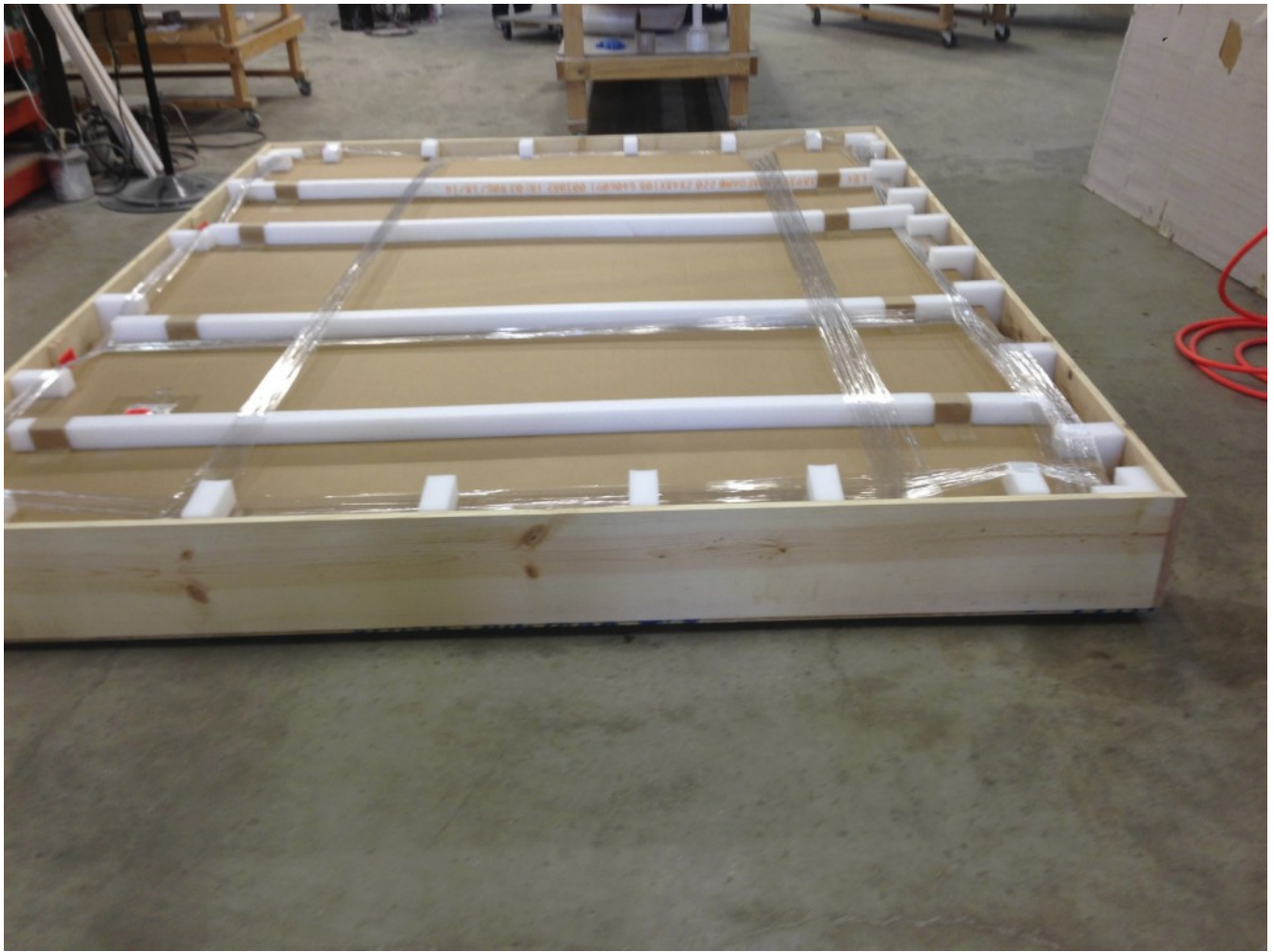








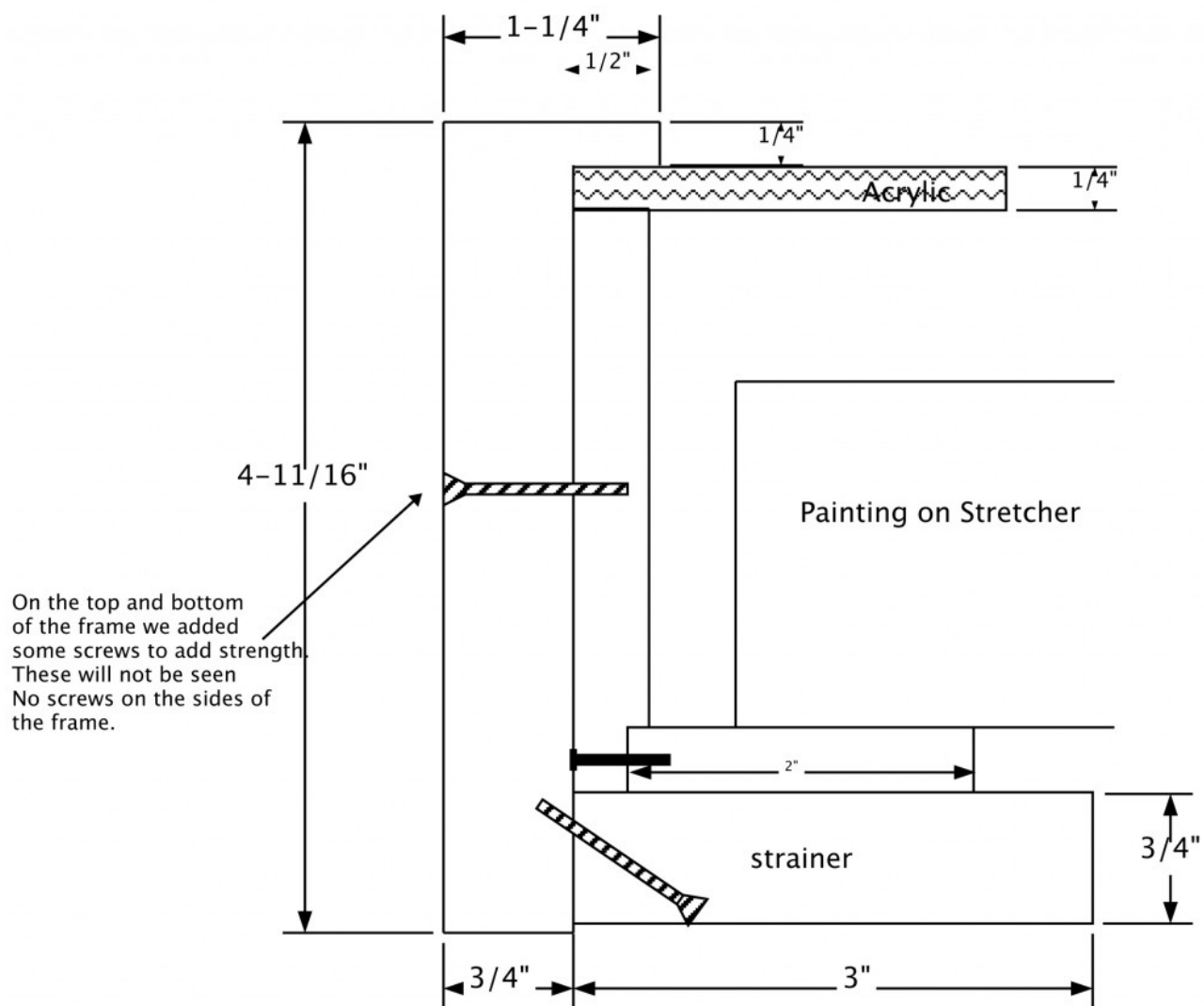


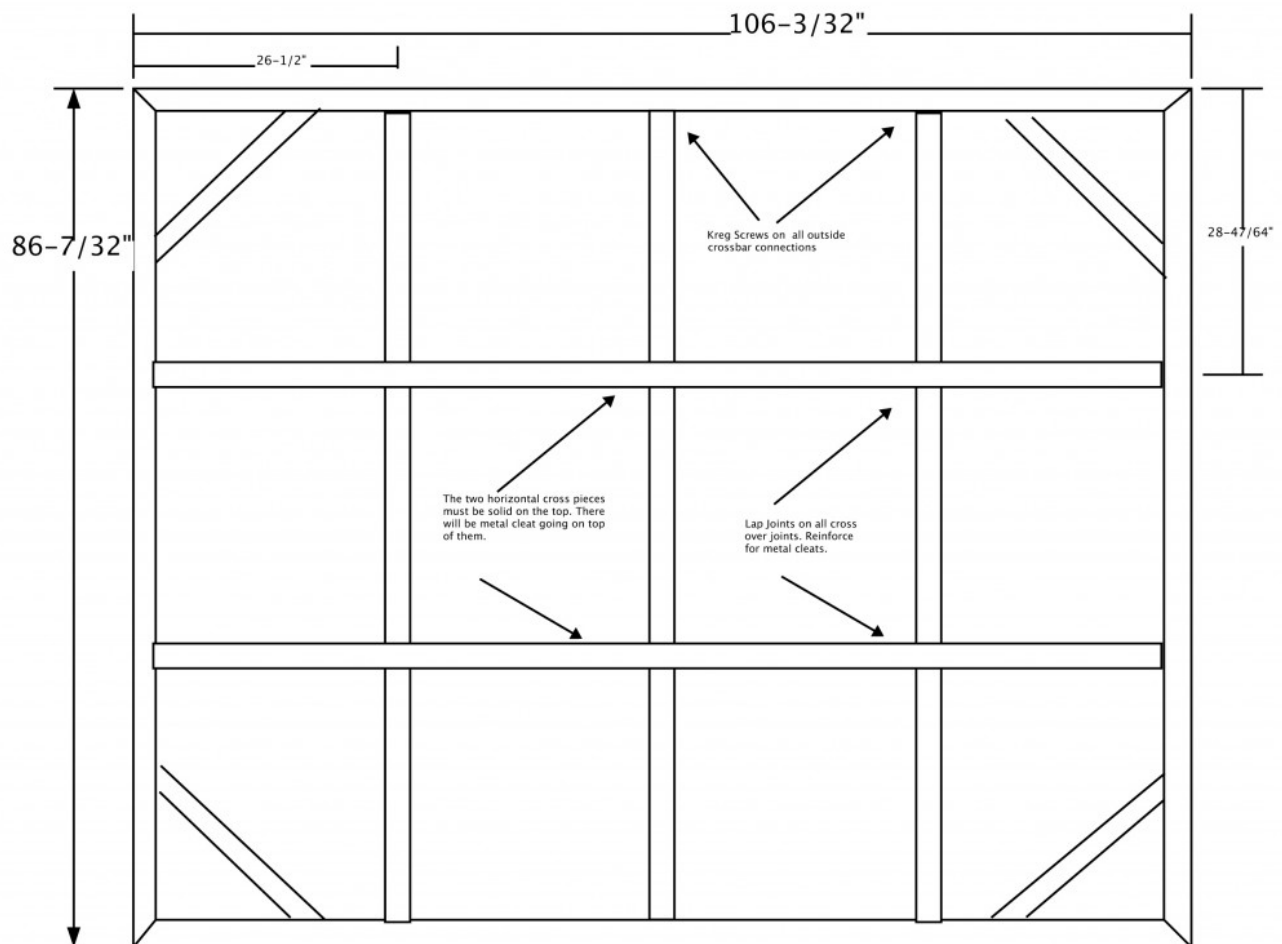












The Saint John's Bible at the New Mexico History Museum

Beginning in 1996, the community of Saint John's Abbey and University in Collegeville, Minnesota, began planning and working on ***The Saint John's Bible***, the first handwritten, illuminated Bible to be commissioned by a Benedictine

monastery in five hundred years.

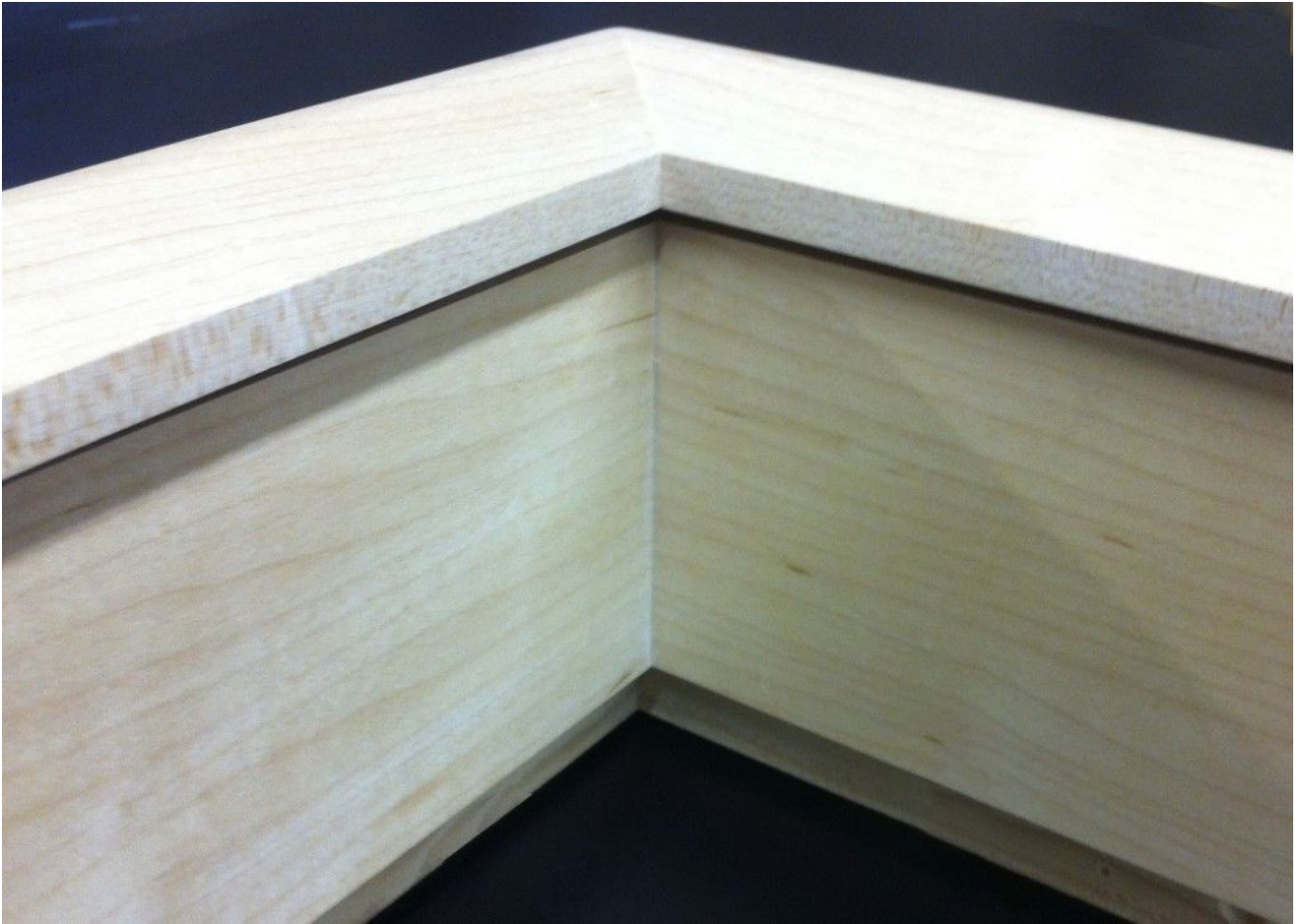
The New Mexico History Museum is currently hosting an exhibition of original pages of *The Saint John's Bible* installed in Metroframe Cases. This exhibition showcases 44 stunning pages from two of *The Saint John's Bible's* seven volumes – *Wisdom Books* and *Prophets*. Fifteen years of painstaking work by some of the finest calligraphers, artists and theologians in the world came to a close last year with the completion of *The Saint John's Bible* – a contemporary handwritten and illuminated Bible created by a team of artists and calligraphers at a Scriptorium in Wales. The exhibition at the **New Mexico History Museum** in Santa Fe, New Mexico runs until December 30, 2012. Images Courtesy New Mexico History Museum. Photography by Blair Clark, Exhibition Designer Caroline Lajoie.





FRAMING SPECIFICATIONS AND ADVICE





GALLERY FRAMES

Profile: Custom Milled

Type: Custom Designed Gallery Frame

Wood & Finish: maple wood frame with clear water based finish

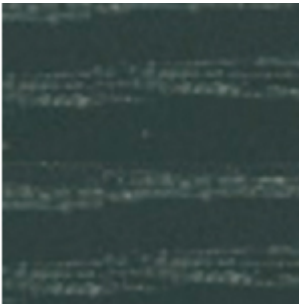
Wood & Finish: cherry wood frame with custom cherry finish

Wood & Finish: ash wood frame with black lacquer finish

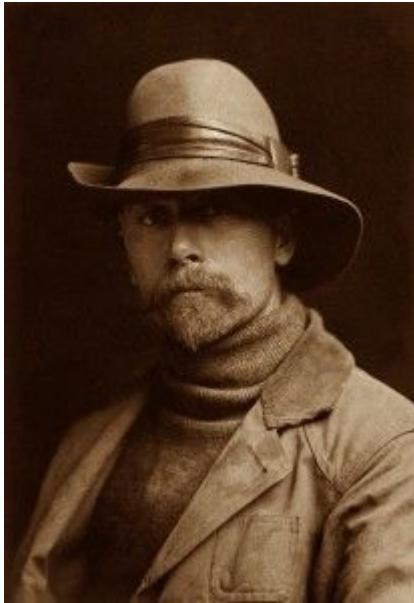
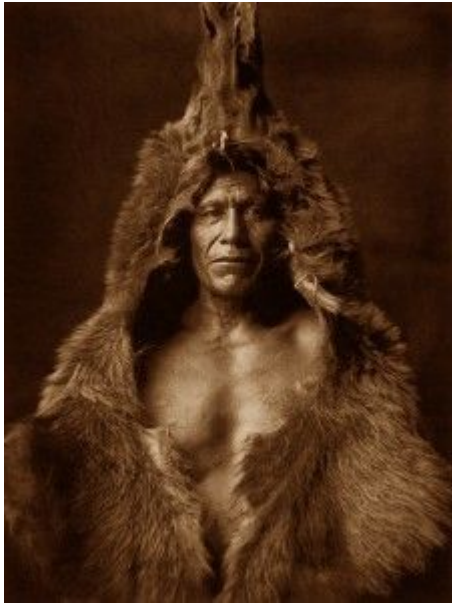
Purchasing Option: joined wood frame

Custom Wood Spacer: 3" custom wood spacer

Framing Advice: fitting gallery frames



**Edward Curtis photos &
Metropolitan frames travel
around the world**



Cardozo Fine Art has created the most extensive exhibition program of Curtis

photography in history. These exhibitions and Metropolitan frames have been seen in over forty countries and on every continent but Antarctica. It is estimated that through his books, exhibitions, lectures, and former gallery, Cardozo has brought Curtis to well over 10 million people world-wide.

Metropolitan first began doing business with Cardozo Fine Art in June of 1999. They came to us because they wanted to replicate some of the original Edward Curtis frames. Because of our work with Cardozo Fine Art we have learned about the amazing legacy Curtis left the world.

Edward Curtis

Edward Curtis was born in 1868 and grew up in abject poverty in rural Minnesota. He built his first camera at age twelve and thus unwittingly embarked on his lifelong photographic career. In 1887, Curtis moved to the Pacific Northwest where he quickly positioned himself as Seattle's foremost studio photographer. This success gave him the freedom to pursue his love of the great outdoors and this activity brought him into contact with small groups of Native Americans who were still living somewhat traditional lives.

These experiences led Curtis to begin, by 1900, an undertaking that would consume him for the next thirty years. This project was the creation of his magnum opus, *The North American Indian*, a twenty volume, twenty-portfolio set of handmade books. Each Set contains over 2,200 original photographs, plus extensive text, and transcriptions of language and music. It is difficult to overestimate the enormity of Curtis's task. The project involved over one hundred artisans, translators, sales staff, logistical support, field assistants, accountants, etc. In today's dollars it was an approximately \$35,000,000 publishing project, unparalleled in American publishing history.

While *The North American Indian* is an inestimable contribution to the worlds of art, photography, ethnography, and fine bookmaking, the project nearly killed Curtis. He lost his family, his money, and his health. By 1930 he was a broken man. While he lived out the rest of his life in obscurity, he left us with a sacred legacy that may endure for many centuries to come.

The Edward S. Curtis/Sacred Legacy Museum

The following is excerpted from a recent interview in **Forbes magazine**.

Michael Tobias: I gather that you are working to establish the first Edward Sheriff Curtis Museum in the world, having already taken much of your collection to over 50 countries. What are your goals for a Curtis Museum, and why now?

Christopher Cardozo: The Edward S. Curtis/Sacred Legacy Museum will bring the Sacred Legacy of beauty, heart and spirit to the world in ways that Curtis and his Native friends could never have imagined. It would also establish a single source facility for research on Curtis's body of work. It will create increased understanding of and appreciation for, the beauty of the natural world, her diversity and to honor the inclusion of all peoples. The Christopher G. Cardozo/Edward S. Curtis Collection will be the foundation of the Museum. We hope to be open in 2018 – the sesquicentennial of Curtis's birth. I believe The Museum will be a significant cultural, artistic, and economic asset for the city in which it is ultimately located. I am currently in early stage discussions in Denver, Dallas and Seattle

Cardozo Fine Art

Christopher Cardozo is widely acknowledged as the world's leading expert in the work of Edward S. Curtis. Over the past thirty-eight years he has assembled the world's most extensive collection of vintage original photographs by Edward S. Curtis. Cardozo is the author of two award-winning monographs on Edward S. Curtis: Sacred Legacy; Edward S. Curtis and the North American Indian and Native Nations: First Americans as seen by Edward S. Curtis. He also has authored six other titles on Edward Curtis. Cardozo has lectured on Curtis for over thirty years and done so internationally.

Venues interested in presenting an Edward Curtis exhibition are invited to contact:

Alyssa Graham

Cardozo Fine Art

612-377-2252

alyssa@cardozofineart.com

Metropolitan Edward Curtis Exhibition Frames



Turning the corner with photography exhibits

Because we are a manufacturer we often are asked to do special projects. This particular one was very challenging. A customer who specializes in large scale photography prints asked us to make a frame that wrapped around the corner of a wall. The final frame was 33" high and the length was 61 1/2" on one side and 92" on the other side. The frame was finished in white with matching spacers and strainers for additional support in the back. This is the prototype we made.

**Prototype of 90 degree corner frame
61 1/2" x 92" x 33" high**



Prototype custom corner frame front view

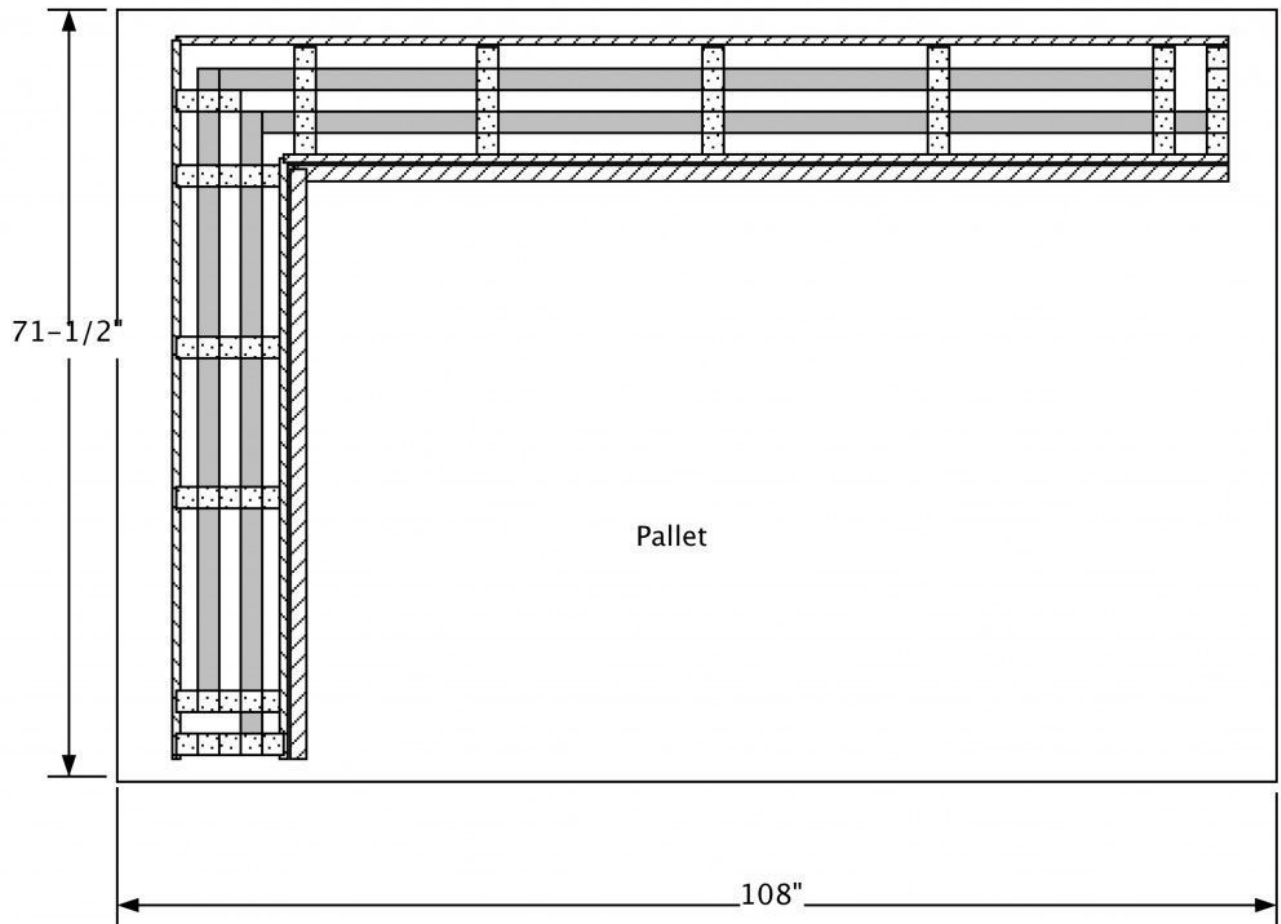


Prototype of custom corner frame side view

Another challenge is the crating and shipping of these jobs.

The customer ordered two frames. We packaged them individually and made ethafoam corners to protect them. (Ethafoam is an excellent packaging material because it is resilient in nature, giving it recovery characteristics as well as cushioning protection against repeated impacts.) We shipped them together on a very large custom made crate and pallet.

Frame Crate- January 16.2012





Prepackaging with ethafoam corners



Custom made wooden crate and pallet.

50 x 88 Custom Oversize Frame

We are often asked how large a frame we can make. This is not the largest frame we've made but it is a good example of the sizes we ship. This job is being sent to a museum in Texas. They have ordered multiple frames and we are shipping the entire job on a pallet. We have taken pictures of the 50 x 88 frame and the packaging involved to give you a good idea of how a frame this large is shipped. The job included custom made frame, custom cut 8 ply mat and backing boards, & UV acrylic. All of our boxes are custom made for each frame and in this case it was necessary to custom make a pallet



50x88 frame prepackaged



8-Ply Rising Mat Ready To Ship



Custom Made Palette



Frames on Palette at Dock

FRAMING SPECIFICATIONS AND ADVICE



METRO GALLERY FRAME

Standard Profile: 101

Type: Standard Gallery Frame

Wood & Finish: maple wood frame with white opaque finish

Purchasing Options: joined wood frame with splines

Custom Frame Strainer: 3/4" wood frame strainer with crossbars

Custom Frame Mat: 8 ply white museum mat

Custom Cut Matboard: 4 ply white museum matboard

Custom Frame Acrylic: UV acrylic cut to size

Custom Frame Backing Board: archival coroplast cut to size

We Love Getting Pictures From Our Customers

We always like to hear from our customers and love getting pictures of our frames in their artwork. We just received the



following.

"The frames arrived yesterday; they are perfect! I have attached a photo of them in situ with the calligraphy mounted and the frames hinged as a screen. Thank you for your help and expertise in this."

*Regards,
David A.B. Price*