

### 1

Sully frame, circa 1820  
White pine, gesso, red bole, gold leaf

Named after the American artist Thomas Sully (1783-1812) who preferred this angular, austere style for his paintings.

### 2

Cove frame, circa 1830  
Wood, gesso, applied composition ornament, brown bole, gold leaf

A classic profile with its broad cove (the large concave area) and rounded top edge. The gold leaf on the top edge has been rubbed away to expose the bole (clay and glue mixture) underneath with vestiges of gold leaf visible.

### 3

Portrait frame, circa 1850  
Wood, gesso, composition ornament, red and gray bole, gold leaf

The leaf and twig motif on the top edge and diamond design in the cove are common mid-19th century design elements.

### 4

Cove frame with stenciled gold liner, circa 1860  
Outer frame: Carved walnut; Liner: wood, gesso, gray bole

Stenciled designs on gold were popular in the mid-19th century. This perpendicular, parallel design simulates the fluting (vertical grooves) carved into the columns in classical Greek and Roman architecture.

### 5

Fluted cove frame, circa 1860  
Wood, gesso, composition ornament, gray bole, gold leaf

This style was often used by Hudson River School painters for their landscape images. The neoclassical elements include stepped inner liners (mouldings of graduated sizes), a sand textured frieze around the inside, and ogee (arc-shaped) flutes on the main outer frame with a leaf and berry top edge.

### 6

Louis XV style frame, circa 1870  
Wood, gesso, composition ornament, red and gray bole, gold leaf

The classic French Louis style frames of the 17th and 18th centuries were updated and modified and often used in all periods. Fine netting applied over the gesso under layer on the broad, unadorned surfaces provides the texture.

### 7

Vernacular Gothic Revival “Tramp Art” frame, circa 1870  
Stained oak and pine

The wood has been chip carved and applied in successive thin layers on a wood base to build the pyramidal shapes of this design.

### 8

Eastlake frame, circa 1870  
Walnut burl veneer over a wood base, gesso, gray bole, silver leaf with gold tinted shellac, black painted sides

This frame style was named after the English architect Charles Eastlake (1836-1906) who authored a handbook on taste in ornament which influenced furniture and frame design. He rejected overly ornamented surfaces. Patterns incised directly into the wood are typical motifs.

### 9

Ornate, tiered, cove frame, circa 1880  
Wood, gesso, composition ornament, gray bole, gold leaf

Acanthus leaves in the inner cove and the floral top edge ornament with corner straps are typical of frames in this era. The acanthus is a Mediterranean shrub whose distinctive spiky leaves were a popular ornament in architecture and decorative arts.

### 10

Barbizon frame, circa 1880  
Wood, gesso, composition ornament, gray bole, gold leaf

This style is named after the frames favored by the artists of the French Barbizon School of landscape painting in the late 19th century. These frames feature large projecting acanthus leaf corners and bold, curling leaves on a broad curved background.

**11**

Eclectic photo frame, circa 1890

Wood, gesso, composition ornament, coarse sand, velvet-wrapped liner, oval cardboard mat, gold metal (brass) leaf

This style used many asymmetrical design and textural motifs, sometimes with incongruous results, for a purely decorative effect.

**12**

Newcomb Macklin frame, circa 1910

Carved basswood, gesso, red bole, gold leaf

This style was popular with artists of the Arts and Crafts movement and American impressionists. These frames shunned applied ornament and usually had carved areas at the corners. The emphasis is on the handmade qualities with variations in toning and texture that blend each frame individually with the art it surrounds.

**13**

Bat Wing or Piecrust frame, circa 1910

Ebonized wood with Roman gilded burnished bronze composition corners

The corners achieve their glow from finely ground brass powder applied to the bole and then burnished which results in a more subdued effect than using gold leaf. This was a popular style among Northwest artists for landscape photographs. Edward Sheriff Curtis (1868-1952) also preferred it for framing his depictions of Native peoples.

**14**

Arts and Crafts frame, circa 1920

Carved wood, gesso, red orange bole, gold leaf

This frame with carved stylized leaves and pronounced corner and center elements has been cut down from the original to a smaller size. This is not uncommon when frames are transferred from one painting to another.

**15**

Modernist frame, mid-20th century

Distressed chestnut, gesso, paint and gray wash

Plain angular frames with rustic finishes were often made by the artists themselves to best harmonize with their art and to economize on the cost of framing.