

Frinton goes to Hollywood



A still from the film, showing Hollywood stars Tom Hanks and Audrey Tautou standing in front of Frinton's frame for the *Mona Lisa* (image courtesy of Sony Pictures)

Bespoke framemakers Frinton Gallery were thrilled, flattered and just a little bit intimidated when they were asked to re-create frames from the Louvre for the Hollywood blockbuster *The Da Vinci Code*.

Diana Smith from the Frinton team explains how the frames were hand-crafted in preparation for their starring roles

We need a hundred frames, as close as possible to the original designs and finishes, and they must be to scale and as competitively priced as possible,' matter-of-factly announced a Hollywood executive down the telephone a year ago. Though my heart was pounding as I quickly considered the obvious challenges in making replicas of the Louvre's frames, I managed to reply, 'Of course. When would you like us to start?'

The thought that millions of people

from all over the globe would see our frames in the film of Dan Brown's best-selling novel *The Da Vinci Code*, starring Tom Hanks, was astonishing. The film revolves around the spectacular murder of one of the Louvre's curators, whose body is discovered in the Denon Wing of the museum, and the mystery is solved via the interpretation of hidden messages in Da Vinci's paintings, so we knew that our frames were guaranteed to be centre stage.

Getting ready

The frames included a wide range of

shapes and designs, but the most obvious challenge was the sheer quantity of (mainly large) frames and the tight time schedule. Sizes ranged from 14x10" up to a staggering 216x144", with profiles from 2" up to 12".

The considerable expertise that we have at our disposal in-house, meant that we would not have to sub-contract any aspect of the job. The fact that we would not be reliant on any outsiders, but would retain control of the entire production process, would play a big part in ensuring that the whole job should run according to plan.