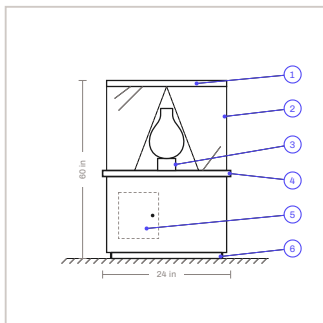


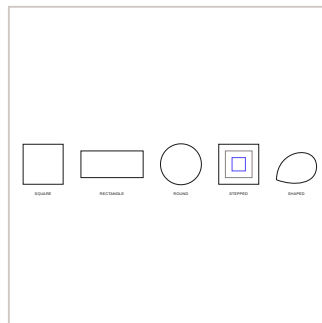
DISPLAY SPEC GUIDE · REV. OCTOBER 2026

# CASES, PLINTHS, PEDESTALS & PLATFORMS. HOW TO SPEC THEM.

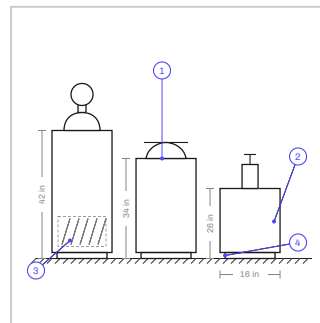
A working guide to specifying display pieces with Calico, organized by what you're buying. Each section covers the options, the numbers behind them and what to send us. A worksheet at the back goes with your object list.



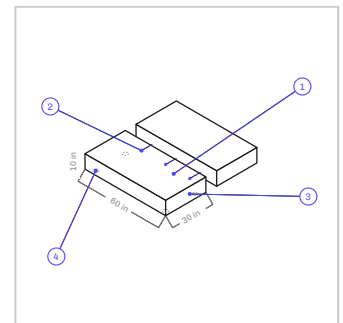
A · CASES



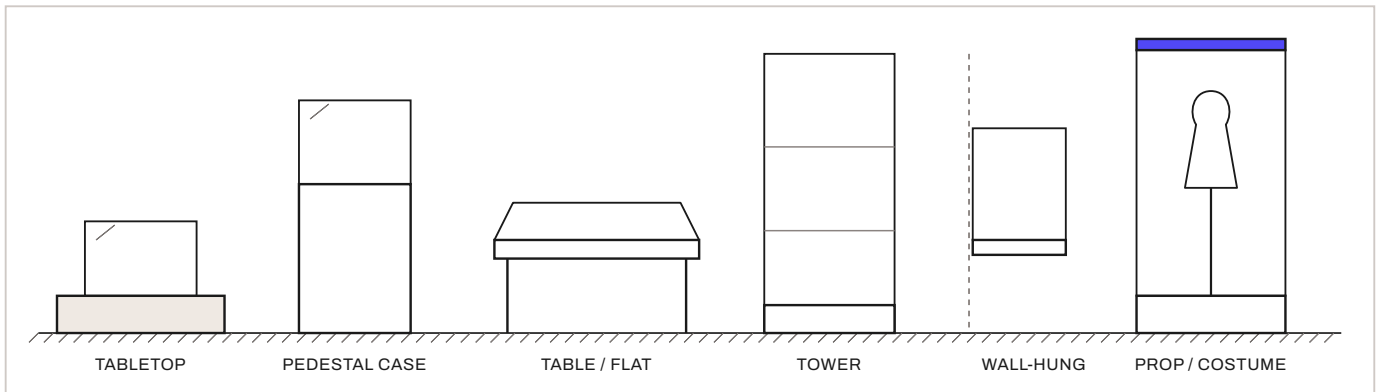
B · PLINTHS



C · PEDESTALS



D · PLATFORMS



## BY TYPE

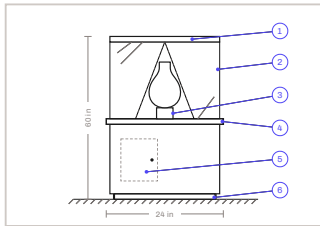
|                                         |                |
|-----------------------------------------|----------------|
| <b>A</b> Cases and vitrines             | Pages 3 to 7   |
| <b>B</b> Plinths                        | Page 8         |
| <b>C</b> Pedestals                      | Page 9         |
| <b>D</b> Platforms                      | Page 10        |
| <b>E</b> Motion                         | Page 11        |
| <b>F</b> Custom builds · Beyond display | Pages 12 to 13 |

## FOR EVERYTHING

|                                    |                |
|------------------------------------|----------------|
| <b>G</b> Finishes                  | Pages 14 to 15 |
| <b>H</b> Planning the room         | Page 16        |
| <b>I</b> Process, delivery & terms | Page 17        |
| <b>J</b> Spec worksheet · Glossary | Pages 18 to 20 |

# PICK THE TYPE, THEN THE OPTIONS.

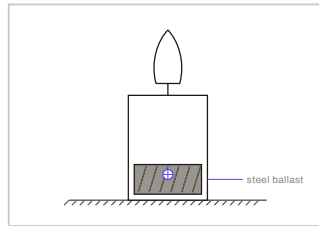
Most projects mix types: a few cases for hero pieces, plinths and pedestals for the rest, a platform to tie the room together. Turn to the section for each, then to Finishes and Planning, which apply to all of them.



## A • CASES

Vitrines, tower, table, wall and costume cases with acrylic glazing.

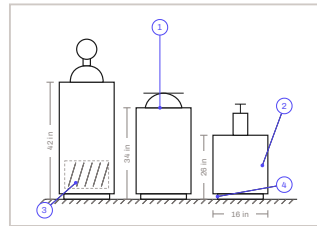
[PAGES 3 TO 7](#)



## B • PLINTHS

Low solid bases for sculpture, objects and props.

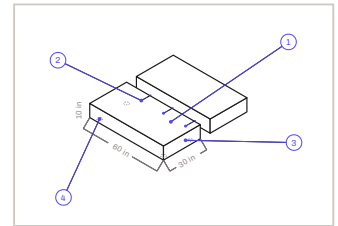
[PAGE 8](#)



## C • PEDESTALS

Tall columns that put small objects at eye level.

[PAGE 9](#)



## D • PLATFORMS

Decks and stepped risers for previews, sets and showrooms.

[PAGE 10](#)

## WHAT TO SEND US

**Object list** with sizes, weights and photos, or a checklist from your registrar

**The room:** floor plan, ceiling height, power and the freight route in

**The date,** and who places the work: your preparators or an art handler

**Budget range,** and whether pieces travel or come back for the next show

**Lender or handling requirements** for any piece

**Anything you already know** about finish, light and access

## HOW WE WORK

Calico is a North Hollywood studio that builds and hand-finishes display pieces. The team finished for Walt Disney Imagineering, Marvel, Lucasfilm and Warner Bros. before working on permanent pieces in Los Angeles.

**One shop, start to finish.** Cut, built and finished in our LA shops, then crated and delivered finished.

**Finishes in house.** Paint, veneer, faux, patina and gilding by our scenic studio.

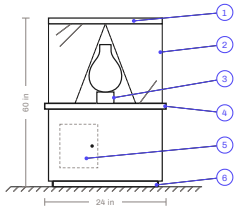
**Fast answers.** We reply within 24 hours and send an approach memo within 72.

### ASK ABOUT RAPID TURNAROUND

Painted plinths, pedestals, platforms and risers, delivered finished in under a week.

# CASES AND VITRINES.

A base, an acrylic hood or front, and everything that makes the object look its best: light, mounts, deck and the right way in. Callouts match the drawings.

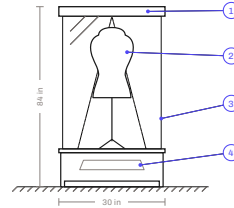


## VITRINE ON A BASE

Wood, acrylic and metal, sized and lit to the piece.

- 1 Light channel in the cap, dimmable
- 2 Acrylic glazing, standard to Optium Museum
- 3 Mount made for the object
- 4 Deck in fabric, veneer or gilding
- 5 Locked access panel
- 6 Leveling feet behind a toe reveal

**OPTIONS** Lift-off hood, hinged or sliding door. Storage drawer in the base.



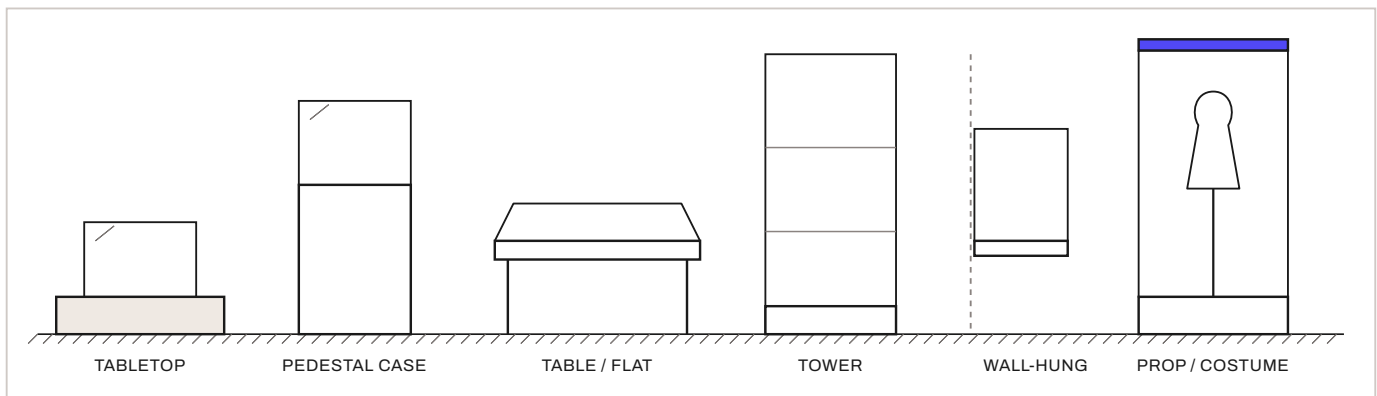
## PROP AND COSTUME CASE

Tall lit cases for FYC events, premieres, archives and showrooms.

- 1 Lit crown, dimmable
- 2 Form or armature built to the piece
- 3 Acrylic on three or four sides
- 4 Label and graphics rail

**OPTIONS** Dress form, mannequin or armature. Crown or base lighting. A lift or turntable for reveals (page 11).

## CASE STYLES AND TYPICAL SIZES



| STYLE                           | TYPICAL SIZE                                       | USUALLY OPENS BY           | GOOD FOR                                     |
|---------------------------------|----------------------------------------------------|----------------------------|----------------------------------------------|
| Tabletop case                   | Hoods from about 8 to 36 in.                       | Lift-off hood              | Small objects on an existing table or plinth |
| Pedestal case (vitrine on base) | 12 to 24 in. footprint; about 52 to 60 in. overall | Lift-off hood or side door | Single hero pieces                           |
| Table or flat case              | Top at or below 36 in.                             | Lift-up or sliding lid     | Books, documents, flat objects               |
| Tower case                      | 72 to 84 in. tall; 24 to 36 in. wide               | Hinged door                | Groups of objects on shelves or risers       |
| Wall-hung case                  | About 10 to 14 in. deep                            | Hinged front               | Tight rooms and corridors                    |
| Prop and costume case           | Interior about 81 in. tall on a 12 in. base        | Hinged door or lift        | Costumes, props and models                   |

Typical market ranges for planning. Every Calico case is drawn to your object and room.

## CASE DECISIONS

**Glazing:** which acrylic, how thick. Page 4.

**Lighting:** type, color and control. Page 5.

**Mounts and risers.** Page 6.

**Security and access.** Page 7.

**Motion:** actuated hoods, lifts and turntables. Page 11.

**Finish of the base and frame.** Pages 14 to 15.

### OPEN AND VENTILATED

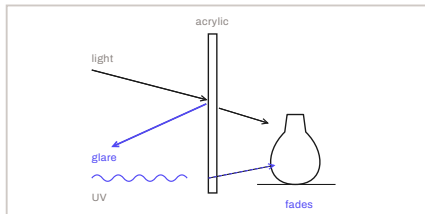
Our cases are open or ventilated. We don't offer sealed or conservation-grade cases yet. If a lender requires one, tell us at the start.

### CUSTOM TO INVENTED

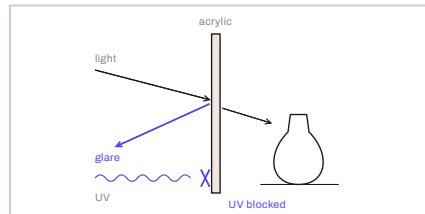
At the top end we invent: a modular display wall, cases that float in midair, a chandelier of vitrines, prototyped and proven in our shop first. Page 12.

# ALL ACRYLIC, THREE GRADES.

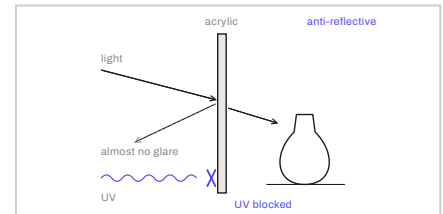
Acrylic is the industry standard for display cases: about half the weight of glass, shatter-resistant and safer to ship and handle. We don't glaze cases in glass. We match the grade to the object, the room and how long it stays up.



ACRYLIC



UV-FILTERING ACRYLIC



OPTIUM MUSEUM ACRYLIC

|                 |                                 |                                             |                                                    |
|-----------------|---------------------------------|---------------------------------------------|----------------------------------------------------|
| BEST FOR        | Touring, pop-ups and short runs | Printed pieces, costumes and fabric on show | Hero pieces, camera work, press days and long runs |
| UV              | Standard: some UV passes        | <b>Filters most UV</b>                      | <b>Blocks up to 99% of UV (300 to 380 nm)</b>      |
| REFLECTION      | Standard, about 8%              | Standard                                    | <b>Under 1.6%: nearly invisible</b>                |
| CLARITY         | Clear                           | Clear                                       | Over 98% light transmission                        |
| STATIC AND WEAR | Standard                        | Standard                                    | Anti-static, hard-coated against marring           |
| COST            | \$                              | \$\$                                        | \$\$\$\$                                           |

## THICKNESS, BY SIZE

| LONGEST SIDE OF A PANEL       | TYPICAL SHEET     |
|-------------------------------|-------------------|
| Up to 9 in.                   | 1/8 in. (3 mm)    |
| 10 to 24 in.                  | 3/16 in. (4.5 mm) |
| 25 in. and up                 | 1/4 in. (6 mm)    |
| Tall or heavily handled cases | 3/8 in. walls     |

Optium comes in 1/8 in. sheets up to 48 x 96 in., 3/16 in. up to 72 x 96 in. and 1/4 in. up to 72 x 120 in. Bigger faces are joined.

## CARE

Dust with a soft microfiber cloth; never wipe dry grit across the face.

Clean with an acrylic cleaner. No ammonia glass cleaners and no paper towels.

Anti-reflective faces need their own cleaner; we send care notes with the cases.

Light scratches on standard acrylic can be polished out; coated faces should be replaced.

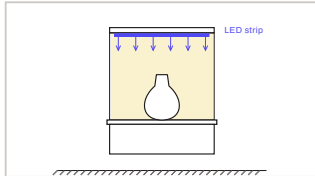
## REFERENCES

[Tru Vue Optium Acrylic](http://Tru Vue Optium Acrylic) tru-vue.com

[CAMEO: Optium Museum Acrylic](http://CAMEO: Optium Museum Acrylic) cameo.mfa.org

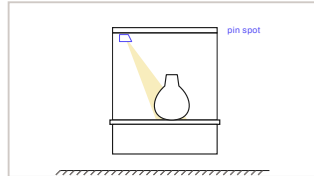
# LIT INSIDE, SET PER OBJECT.

Color, brightness and beam are set in our shop before the case ships. Drivers live in the base, so heat and wiring stay away from the object. Uplights and spots also work on plinths and pedestals.



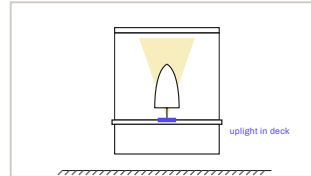
## LINEAR LED

An even wash from a channel in the cap or crown, with the strip hidden behind a diffuser. The default for most cases.



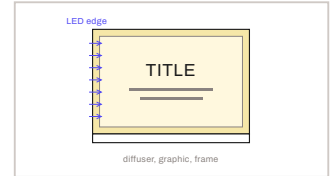
## PIN SPOTS

Small adjustable heads with 15 to 45 degree beams, aimed at one object or one detail. For jewelry, small objects and drama.



## UPLIGHT

From the deck or base through a frosted or slotted panel. For sculpture, glassware and anything with depth.

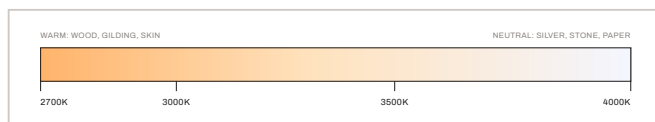


## BACKLIT PANELS

Edge-lit panels behind graphics, titles or translucent objects, in the case or on the wall.

## LED SPECS, SET PER CASE

|                 |                                                                                                       |
|-----------------|-------------------------------------------------------------------------------------------------------|
| COLOR RENDERING | CRI 90+ as standard. CRI 95+ with a high R9 (deep reds) for textiles, costumes, skin tones and wood.  |
| COLOR TEMP      | 2700K to 4000K, matched to the room. Warmer for wood and gilding, cooler for silver, stone and paper. |
| DIMMING         | 0-10V, phase (TRIAC or ELV) or DALI to match your building controls, or a local dimmer in the base.   |
| POWER           | Low-voltage 12V or 24V DC from a driver in the base, behind an access panel.                          |
| BEAMS           | Wide washes for cases; 15, 25 or 45 degree spots for single objects.                                  |
| SERVICE         | Strips and drivers swap out from the access panel without opening the display.                        |

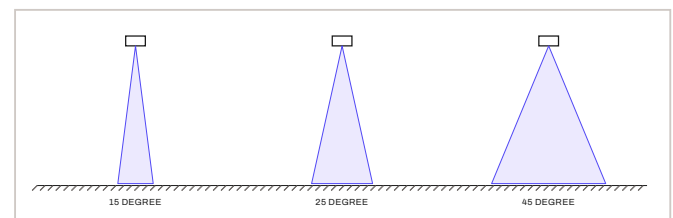
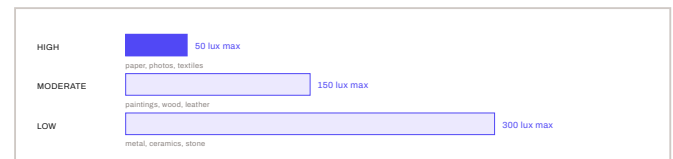


COLOR TEMPERATURE

## LIGHT LEVELS, BY OBJECT

| SENSITIVITY | EXAMPLES                               | MAX     |
|-------------|----------------------------------------|---------|
| High        | Paper, photographs, textiles, costumes | 50 lux  |
| Moderate    | Oil paintings, wood, leather           | 150 lux |
| Low         | Metal, ceramics, stone, glass          | 300 lux |

Guidance from CCAHA. LEDs add no UV. Your conservator or collections team sets the targets; we build so the case can hit them.



PIN SPOT BEAMS

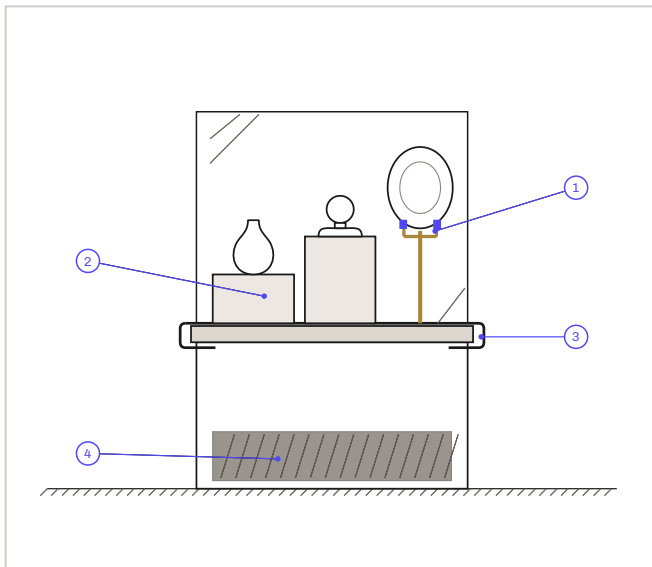
## REFERENCES

CCAHA: [Light exposure for artifacts on exhibition](http://lightexposureforartifacts.org) ccaha.org

CAMEO: [Optium Museum Acrylic \(UV\)](http://OptiumMuseumAcrylic.com) cameo.mfa.org

# MADE FOR EACH OBJECT, SO IT LOOKS LIKE IT FLOATS.

Every piece sits right, stays put and is seen from the angle it deserves. Mounts and risers also go on plinths and pedestals.



**1 Custom mounts.** Brass, steel or acrylic armatures, cradles and cleats, shaped to the object and planned around its weight and center of gravity. Hidden where they can be, padded wherever they touch.

**2 Risers and steps.** Set heights inside the case so every piece is seen; wrapped, painted or veneered to match the deck.

**3 Decks.** Fabric-wrapped, veneered, painted or gilded, removable for changeovers.

**4 Ballast.** Weight low in the base keeps tall and top-heavy cases steady (page 16).

## MOVING OR ROTATING?

Actuated hoods, lifts, turntables and tracks have their own section: **E · Motion**, page 11. Mounts for moving pieces are designed with the drive, so the object rides the motion safely.

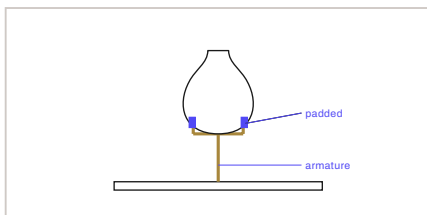
## WHAT WE NEED FOR MOUNTS

Weight, dimensions and photos from every side

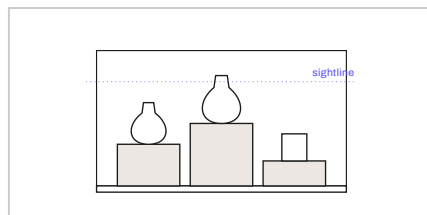
Fragile areas and where the object can be touched

The viewing angle and height you want

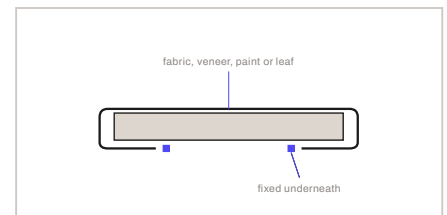
Any lender requirements; we review mounts with your collections team or mountmaker



CUSTOM MOUNT



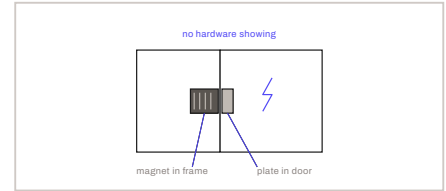
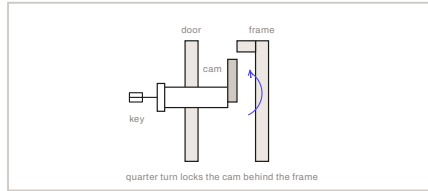
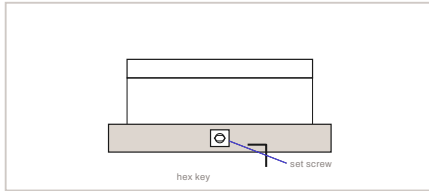
RISERS SET ONE SIGHTLINE



WRAPPED DECK

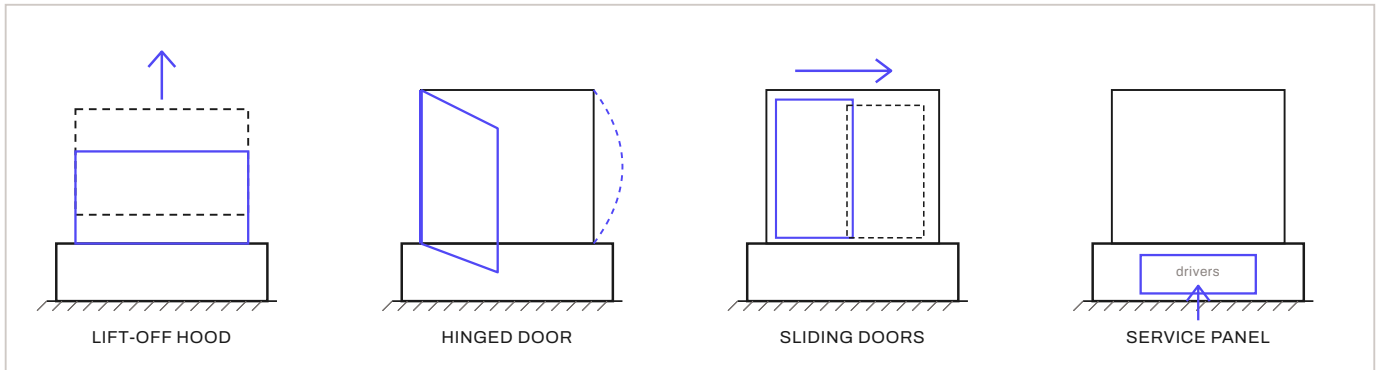
# LOCKED TO SUIT THE FLOOR.

How the case opens, and who can open it. We match the hardware to the room: a staffed preview, a lobby or a public gallery.



## HARDWARE, FROM SIMPLEST TO MOST HIDDEN

| HARDWARE                | WHAT IT DOES                                              | OPENS WITH                | BEST FOR                                           |
|-------------------------|-----------------------------------------------------------|---------------------------|----------------------------------------------------|
| Set screws              | Machine screws through the base rail hold the hood down.  | Hex key                   | Staffed previews and short runs                    |
| Tamper-resistant screws | Same idea, with heads that need a special driver.         | Security bit              | Lobbies and unstaffed rooms with light risk        |
| Keyed locks             | Cam or plunger locks on doors, drawers and access panels. | Key                       | Galleries, lobbies and retail floors               |
| Electromagnetic latch   | A powered lock hidden in the frame. No hardware shows.    | Key switch, fob or keypad | Public floors, clean design, frequent staff access |



## HOW IT OPENS

|               |                                                                                               |
|---------------|-----------------------------------------------------------------------------------------------|
| LIFT-OFF HOOD | The whole acrylic hood lifts off the base. Clean lines; best for tabletop and pedestal cases. |
| HINGED DOOR   | Front or side door on concealed hinges, for tall cases and frequent changeovers.              |
| SLIDING DOORS | Rear panels for counters and long wall cases, opened from the staff side.                     |
| SERVICE PANEL | A separate panel in the base for lighting and drivers, so the display stays closed.           |

## KEYING AND POWER

**Keyed alike** across a program, or **keyed per case**. Keys are labeled at delivery.

**Electromagnetic latches** can be set to stay locked if power drops, or to release. Tell us which your security team wants.

**Alarm contacts:** we leave a wiring path in the frame for your security vendor's door contacts.

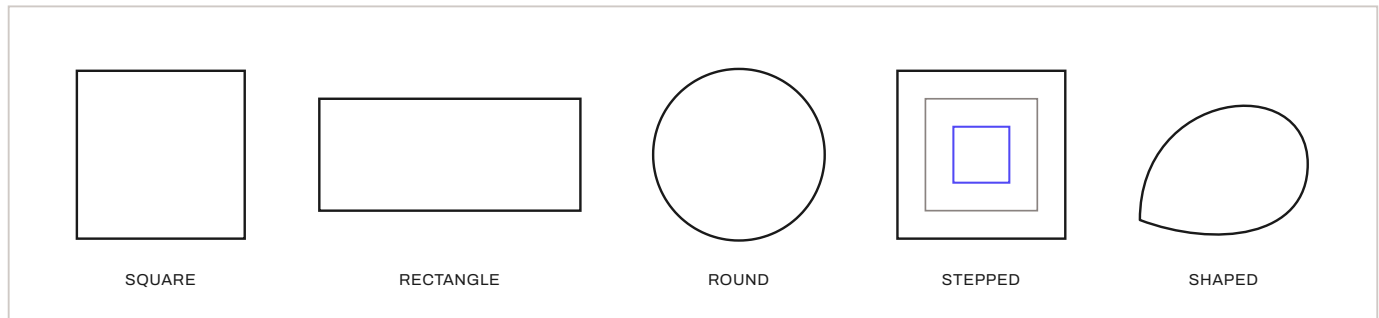
**Handling:** heavy hoods get a hinge or handles; we flag it in shop drawings.

### OPEN AND VENTILATED

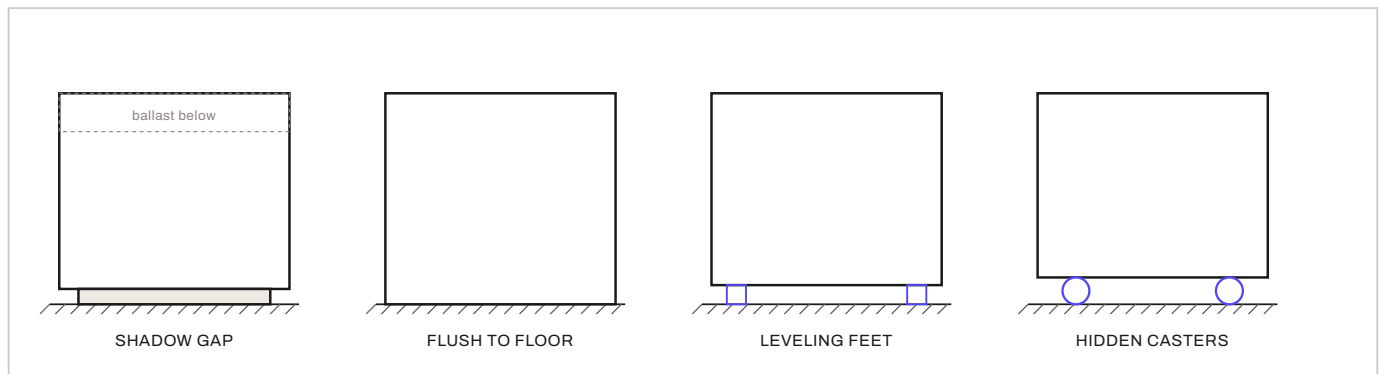
Our cases are open or ventilated. We don't offer sealed or conservation-grade cases yet. If a lender requires one, tell us at the start.

# PLINTHS, DRAWN TO THE OBJECT.

A plinth is a low, solid base: under sculpture, a set piece, a car or a run of objects at a preview. It sets the height, carries the weight and is often the most visible finish in the room.



SHAPES, IN PLAN



BASE DETAILS

## TYPICAL SIZES

|               |                                                                   |
|---------------|-------------------------------------------------------------------|
| LOW PLINTH    | About 4 to 18 in. tall; any footprint, drawn to the object        |
| RISERS        | 2 to 12 in. blocks that nest or stack, to vary heights in a group |
| LARGE PLINTHS | Split into sections that fit your freight elevator and van        |

## OPTIONS

**Shape:** square, rectangular, round, stepped or shaped to the object.

**Base detail:** a shadow-gap reveal so it seems to float, or a plinth that meets the floor.

**Ballast chamber** for top-heavy pieces, and anchoring points (page 16).

**Feet:** leveling feet for uneven floors, or hidden casters to move between shows.

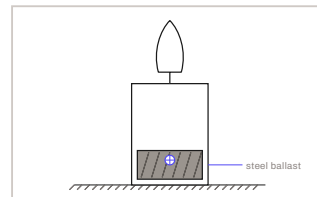
**Light:** an uplight or a lit top panel, with the driver inside.

**Cover:** a matching acrylic hood that turns it into a case later.

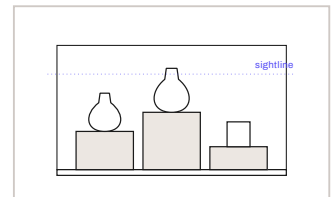
**Motion:** a turntable or lift built into the plinth (page 11).

## FINISH

Painted to your show color, laminated for hard use, veneered, faux-finished or gilded. See pages 14 to 15. Paint is the fastest to turn around and the easiest to refresh.



Ballast low in the plinth.



Risers set a sightline.

## WHAT TO TELL US

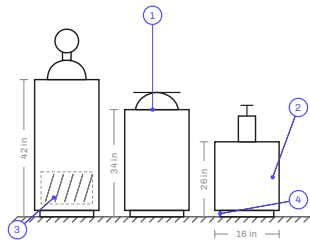
Each object's weight and footprint

Viewing height and whether people walk all the way around

Whether plinths come back for the next show, so we build for reuse

# PEDESTALS, AT EYE LEVEL.

A pedestal is a tall, slim column that lifts a small object to eye level: the classic gallery pedestal, often paired with an acrylic cover. Callouts match the drawing.



## GALLERY PEDESTALS

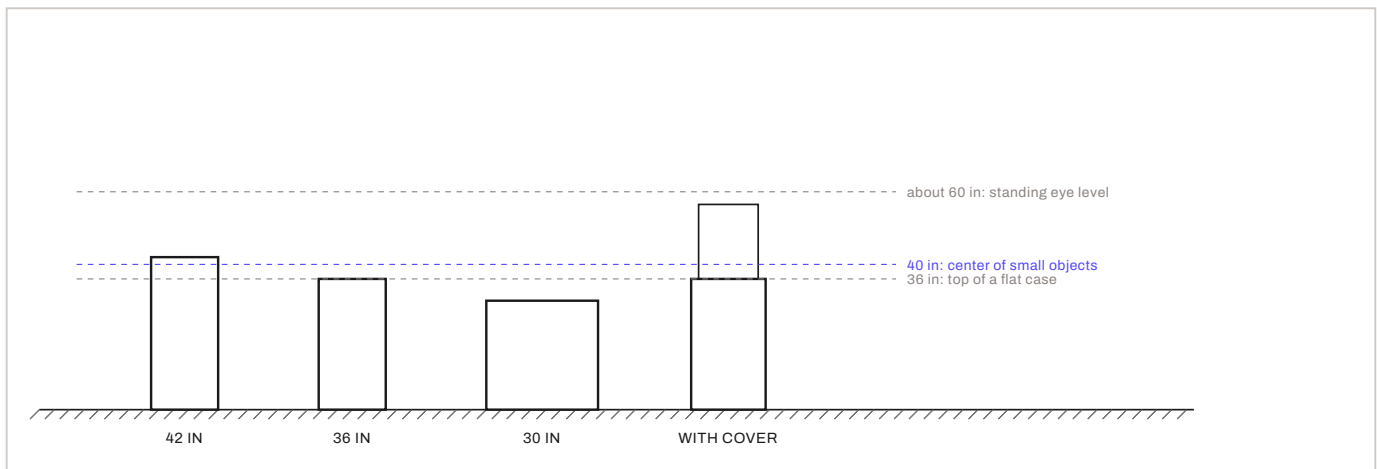
Painted, veneered or gilded, drawn to object weights.

- 1 Top sized to the object
- 2 Painted, veneered or gilded
- 3 Ballast chamber for top-heavy pieces
- 4 Shadow-gap base

**OPTIONS** Square, rectangular or round tops at any height. Leveling feet or casters. A matching acrylic cover later.

## TYPICAL SIZES

|               |                                                                                   |
|---------------|-----------------------------------------------------------------------------------|
| HEIGHT        | 36 to 42 in. is usual; taller for small objects, lower for pieces seen from above |
| TOP           | 12 to 24 in. square, or sized to the object with a margin                         |
| WITH COVER    | Pedestal plus acrylic hood is about 52 to 60 in. overall                          |
| ACCESSIBILITY | Small objects centered no higher than 40 in. above the floor                      |



## OPTIONS

**Ballast chamber** low in the column; tall, slim pedestals need it most.

**Acrylic cover:** standard, UV-filtering or Optium Museum Acrylic (page 4), held with set screws or a lock (page 7).

**Lit pedestal:** a light in the cover's cap or a recessed top light, with the driver in the column.

**Sets:** families of heights in one finish, built to nest or stack for storage.

**Feet:** leveling feet or hidden casters.

**Motion:** a slow turntable in the top (page 11).

## FINISH AND REUSE

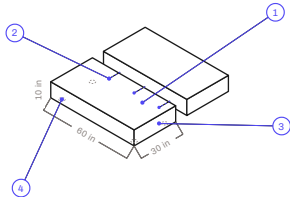
Painted, laminated, veneered, faux-finished or gilded (pages 14 to 15). For pedestals that move from show to show, HPL or color-core edges survive handling best; paint is easiest to refresh between shows.

### REFURBISH AND REPAINT

Scheduled sweeps that bring scuffed pedestals back to show-ready, or repaint a set for the next show.

# PLATFORMS FOR PREVIEWS.

Low decks and stepped risers that hold a group of objects, a car, a vignette or a whole preview. Built in sections that bolt together from underneath, so they travel and come back for the next show.

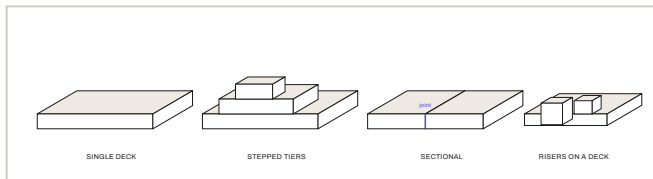


## GALLERY AND AUCTION PLATFORMS

Platforms and risers on preview timelines, painted to your show color.

- 1 Painted to your show color
- 2 Bolts together from underneath, no hardware showing
- 3 Splits to fit the freight elevator and the van
- 4 Floor-safe feet

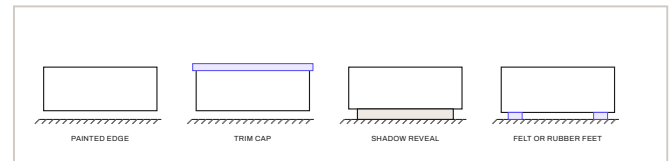
**OPTIONS** Single or stepped levels. Edge trim or a shadow reveal. Built to be re-skinned for the next show.



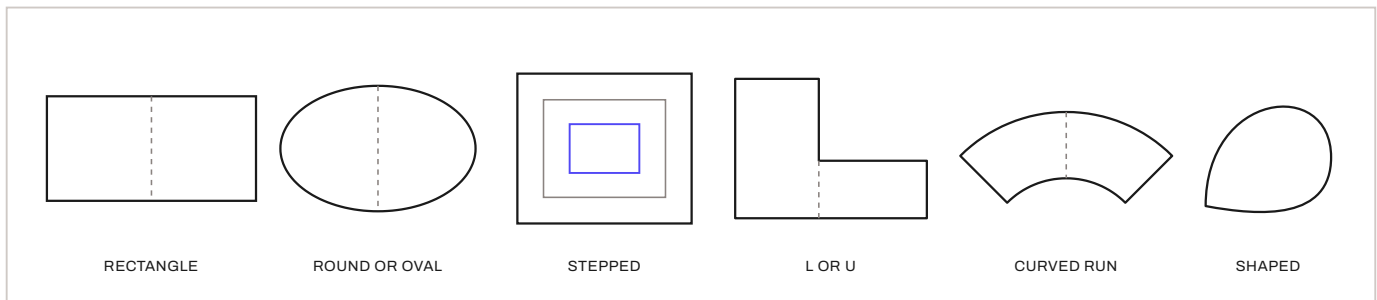
SETUPS

## TYPICAL SIZES

|           |                                                        |
|-----------|--------------------------------------------------------|
| FOOTPRINT | From 4 x 4 ft to long sectional runs                   |
| HEIGHT    | Low decks about 4 to 12 in.; stepped tiers above that  |
| SECTIONS  | Sized to your freight elevator, doors and van          |
| LOAD      | Framed for what sits on it; tell us the heaviest piece |



EDGES AND FEET



SHAPES, IN PLAN. DASHED LINES ARE SECTION JOINTS.

## OPTIONS

**Shapes:** the same plan shapes as our plinths, plus L, U and curved runs. A platform is an outline built up to height, so it can follow any line on your floor plan.

**Levels:** one deck, stepped tiers, or risers set on top.

**Tops:** painted, fabric-wrapped, laminated or veneered.

**Edges:** clean painted edge, trim, or a shadow reveal at the floor.

**Re-skin:** new paint or fabric for each sale or show, on the same frames.

**Light:** edge or toe-kick lighting, wired to one plug.

**Floors:** felt or rubber feet that protect finished floors.

## PREVIEWS AND SALES

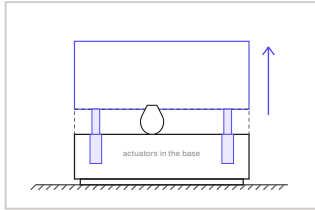
For auction houses and galleries we build preview sets: platforms, plinths and pedestals in one finish, re-skinned for each sale.

### WHAT TO TELL US

The floor plan, the heaviest object, the show color, the date, and how the platform gets into the building.

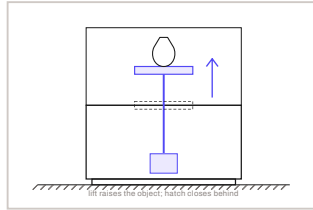
# KINETIC DISPLAYS.

Actuated hoods, lifts, turntables and tracks, built into the base and tuned in our shop. Motion turns a case into a reveal, keeps a piece turning for every side of the room, and lets staff open heavy hoods safely.



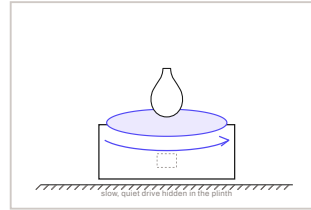
## ACTUATED HOOD

Linear actuators in the base raise the acrylic hood for handling, changeovers or a reveal, behind a keyed switch so only staff can open it.



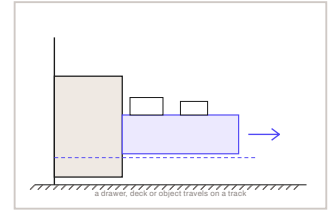
## LIFT

The object rises out of the base into view and a hatch closes behind it. For launches, premieres and demos.



## TURNTABLE

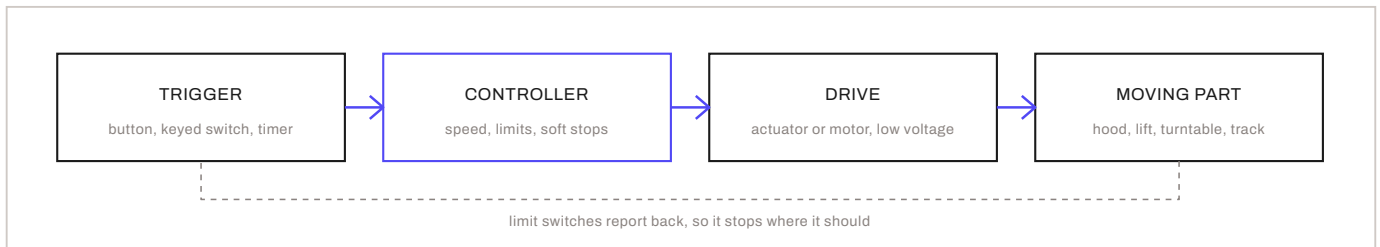
A slow, quiet rotation so a piece is seen from every side. On plinths, on pedestals or inside a case.



## LINEAR TRAVEL

A drawer, deck or object slides out on a track: pull-out drawers in table cases, or a piece that moves into the light.

## HOW IT'S CONTROLLED



## SPEC IT

|          |                                                                                         |
|----------|-----------------------------------------------------------------------------------------|
| TRIGGER  | Push button, keyed switch, timer or continuous loop. Tie-in to show control on request. |
| SPEED    | Slow and smooth, set in our shop so nothing jolts the object.                           |
| LOAD     | Sized to the object's weight with margin. Send us the weight.                           |
| RUN TIME | All-day turntables need drives rated for continuous duty. Tell us the hours.            |
| STOPS    | Limit switches with soft starts and stops at each end.                                  |
| POWER    | Low voltage from the base, one plug per piece where we can.                             |
| SERVICE  | Drives and controllers reachable from an access panel.                                  |

## OBJECTS AND PEOPLE

**Mounted, not resting:** objects are fixed to the moving part with a mount made for them.

**No pinch points:** gaps and covers keep fingers out of moving parts.

**Power loss:** we plan a manual way to open every powered hood.

**Run before it ships:** every moving piece is built and run in our shop first.

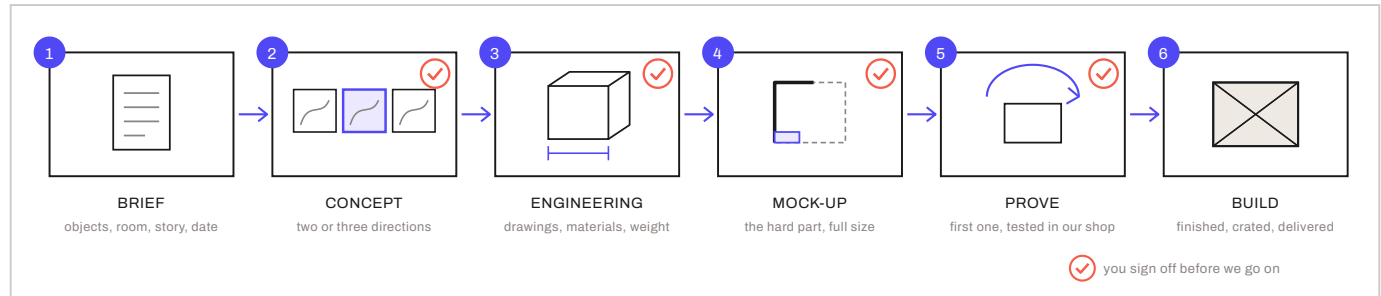
## BIGGER MOVES

Modular display walls, cases that float in midair, a chandelier of vitrines. If it moves or has never been built, we prototype it first. Custom builds, page 12.

# WHEN IT DOESN'T EXIST YET.

Some displays aren't a case, a plinth or a platform: a modular display wall, a case that floats in midair, a chandelier of vitrines. We design these from a blank page, prove them in our shop and then build them, with the team that built for Walt Disney Imagineering, Marvel Studios and Lucasfilm.

## HOW A CUSTOM BUILD RUNS



| STEP            | WHAT HAPPENS                                                                                  | YOU GET                                         | SIGN-OFF               |
|-----------------|-----------------------------------------------------------------------------------------------|-------------------------------------------------|------------------------|
| 1 · BRIEF       | You send the objects, the room, the story you want to tell and the date.                      | An approach memo within 72 hours                |                        |
| 2 · CONCEPT     | We sketch two or three directions, each with a rough cost and schedule.                       | Sketches and a cost range                       | Pick a direction       |
| 3 · ENGINEERING | Structure, mechanism, weight, power, materials and how it travels, worked out in 3D.          | Shop drawings and a materials list              | Sign the drawings      |
| 4 · MOCK-UP     | A full-size sample of the hard part: the joint, the mechanism, the light or the finish.       | A mock-up to see in our shop                    | Approve the mock-up    |
| 5 · PROVE       | We build the first one and test it in our shop: loaded, run if it moves, packed and unpacked. | A working first piece                           | Approve before the run |
| 6 · BUILD       | We build the rest, finish it and crate it.                                                    | Delivered finished, ready for your crew on site |                        |

## WHERE CUSTOM STARTS

**A new mechanism:** a reveal on cue, a hood that opens itself, an object that rises into view.

**A new structure:** hanging, floating or cantilevered cases, or a wall of vitrines.

**A system:** modules that reconfigure from one show to the next.

**Part of the story:** a display built as a set piece, aged, gilded or lettered to match.

## GOOD TO KNOW

**Priced in stages.** Engineering, mock-ups and samples are line items, credited against the build when it goes ahead.

**Time to prove it.** The schedule is set at the concept stage and includes the mock-up and the test.

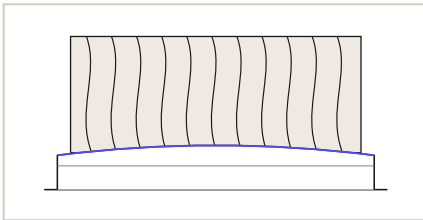
**Same ground rules.** Acrylic glazing, and cases that are open or ventilated.

### BRING A SKETCH

A napkin drawing, a reference image or a sentence about the moment you want is enough to start.

# BEYOND DISPLAY.

The cases and plinths in this guide come from a studio that builds and hand-finishes the hero pieces a space is remembered by. If your project needs more than display, it's the same team, one schedule and one point of contact.



## THEMED FABRICATION & SPECIALTY MILLWORK

Feature walls, bar fronts, models and themed builds for restaurants, hotels, cinemas, retail and studios. Designed, routed, sculpted and assembled in our East LA shop.

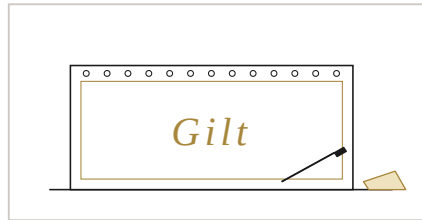
Feature walls and sculpted relief

Bar fronts and back bars

Themed facades and scenic elements

Scale and terrain models

[See it at heycalico.com](https://www.heycalico.com)



## SCENIC ARTS & GILDING

Gold leaf, gilded glass, hero signage, murals and faux finishes from our North Hollywood studio, for restaurants, hotels, theaters and themed spaces.

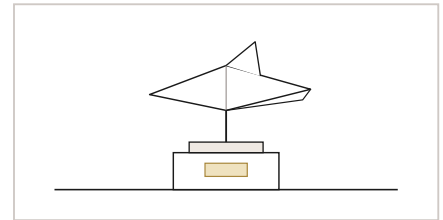
Water and oil gilding, verre églomisé

Marquees, hero signs and murals, lettered by hand

Faux stone, bronze, aged plaster and patinas

Finish sample boards before we start

[See it at heycalico.com](https://www.heycalico.com)



## BESPOKE OBJECTS & BRAND COMMISSIONS

One-of-a-kind pieces for brands, studios and showrooms, from a rendering or just a reference and a conversation.

Showroom models and awards

Brand-launch centerpieces

Bases, plaques and cases to match

Prototyping and development

[See it at heycalico.com](https://www.heycalico.com)

## THE TEAM BEHIND IT

The people who finished for Imagineering, Marvel, Mandalorian and Dune, now on permanent work in Los Angeles. One team builds it and finishes it, and it arrives finished.

### FAST ANSWERS

A reply within 24 hours and an approach memo within 72.

### DRAWINGS FIRST

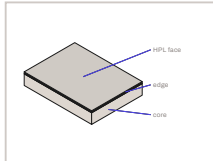
Drawings and samples before anything is cut.

### ARRIVES FINISHED

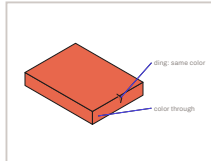
Built, finished and crated, ready for your crew on site.

# HARD-WEARING TO HAND-FINISHED.

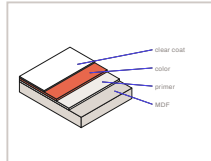
Pick the finish for how the piece will live: on tour, in a lobby or on view for years. Every finish is sampled and signed off before we build.



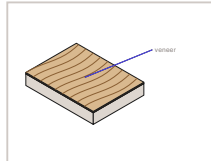
HPL



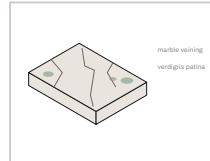
COLOR-CORE



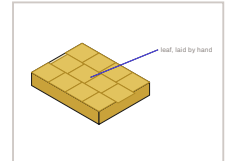
PAINTED



WOOD VENEER



FAUX AND PATINA



GILDING

| FINISH                               | WHAT IT IS                                                                                                                                                                                  | SOURCES                                                | BEST FOR                                          |
|--------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------|---------------------------------------------------|
| <b>HPL</b><br>high-pressure laminate | A thin, hard surfacing sheet bonded to board. Solid colors, woodgrains and stones. FENIX adds an extremely matte, fingerprint-resistant face whose micro-scratches can be healed with heat. | Wilsonart, Formica, FENIX NTM                          | Pieces that tour, get handled and get packed      |
| <b>Color-core</b>                    | Laminate colored all the way through, so chipped edges and dings don't show a dark line.                                                                                                    | Formica ColorCore2                                     | Crisp painted looks with laminate toughness       |
| <b>Painted</b>                       | Rolled-on paint over primed board, matched to any fan deck or your brand swatch, with a clear coat where needed.                                                                            | Benjamin Moore, Sherwin-Williams, Behr, or your swatch | Show colors, brand colors, repaints between shows |
| <b>Wood veneer</b>                   | A thin slice of real wood laid on a stable core, finished in house.                                                                                                                         | GL Veneer and other suppliers                          | Pieces that stay on view for years                |
| <b>Faux and patina</b>               | Bronze, stone, marble, aged metal and verdigris, painted by hand so a light, stable base reads as the real thing.                                                                           | Our scenic studio                                      | Where real stone or metal is too heavy or costly  |
| <b>Gilding</b>                       | Gold or metal leaf on bases, frames and details, laid and aged by hand.                                                                                                                     | Our scenic studio                                      | Heritage and hero pieces                          |

## REFERENCES

[Wilsonart laminate](http://wilsonart.com) wilsonart.com

[Formica laminate and ColorCore](http://formica.com) formica.com

[FENIX for interiors](http://fenixforinteriors.com) fenixforinteriors.com

[GL Veneer](http://glveneer.com) glveneer.com

[Benjamin Moore](http://benjaminmoore.com) benjaminmoore.com

[Sherwin-Williams](http://sherwin-williams.com) sherwin-williams.com

[Behr](http://behr.com) behr.com

# SHEEN, SPECIES AND CUT.

Two choices change how a painted or veneered piece looks more than anything else: how shiny the paint is, and how the veneer was sliced from the log.

## PAINT SHEENS

| SHEEN        | LOOK                          | WEAR                                            |
|--------------|-------------------------------|-------------------------------------------------|
| Flat / matte | No shine; hides surface flaws | Lowest: marks show, hard to clean               |
| Eggshell     | Soft, low glow                | Better stain resistance                         |
| Satin        | Smooth sheen                  | Good cleaning; shows more flaws                 |
| Semi-gloss   | Clear shine                   | Easy to clean, stain-resistant                  |
| High gloss   | Lacquer-like                  | Toughest and easiest to clean; shows every flaw |

We roll on flat through high gloss. Higher sheens need a smoother substrate, so they take more prep.

## VENEER CUTS

**Plain sliced:** the classic cathedral arch at the center, straight grain at the edges.

**Rift cut:** straight lines with little or no fleck. Mostly oak, very calm.

**Quarter sliced:** straight lines across the face; in oak, a ray fleck called figure.

**Rotary:** broad, wild pattern; rarely used for display.

Species: walnut, white oak, cherry, maple, ash, burls and figured woods, plus anything you send a sample of.

## REFERENCES

[Dunn-Edwards: selecting gloss](#) [dunnedwards.com](#)

[Archtoolbox: wood veneer cuts](#) [archtoolbox.com](#)

# PLANNING THE ROOM.

Every piece is drawn to your object and your room. These are the things we check before we draw.

## ACCESSIBILITY

From the Smithsonian Guidelines for Accessible Exhibition Design.  
Check your venue's own requirements.

**Flat objects:** case top no higher than 36 in.

**Small objects:** centered no higher than 40 in. above the floor.

**Clear floor space:** 30 x 48 in. on each viewing side.

**Wall cases:** bottom edge at or below 27 in., or projecting no more than 4 in. when the bottom edge sits between 27 and 80 in.

**Labels:** angled about 45 degrees, in reach and in light.

## GETTING IN

Send door widths, stair turns and the freight elevator size.

We split large pieces to fit and join them on site without visible hardware.

Crates are labeled by object and can come back for the next show.

## STABILITY

**Ballast:** weighted chambers low in plinths, pedestals and case bases keep tall and top-heavy pieces steady.

**Anchoring:** points for floor or wall fixing, planned for LA earthquakes and agreed with the venue.

**Mounts:** designed around each object's weight and center of gravity (page 6).

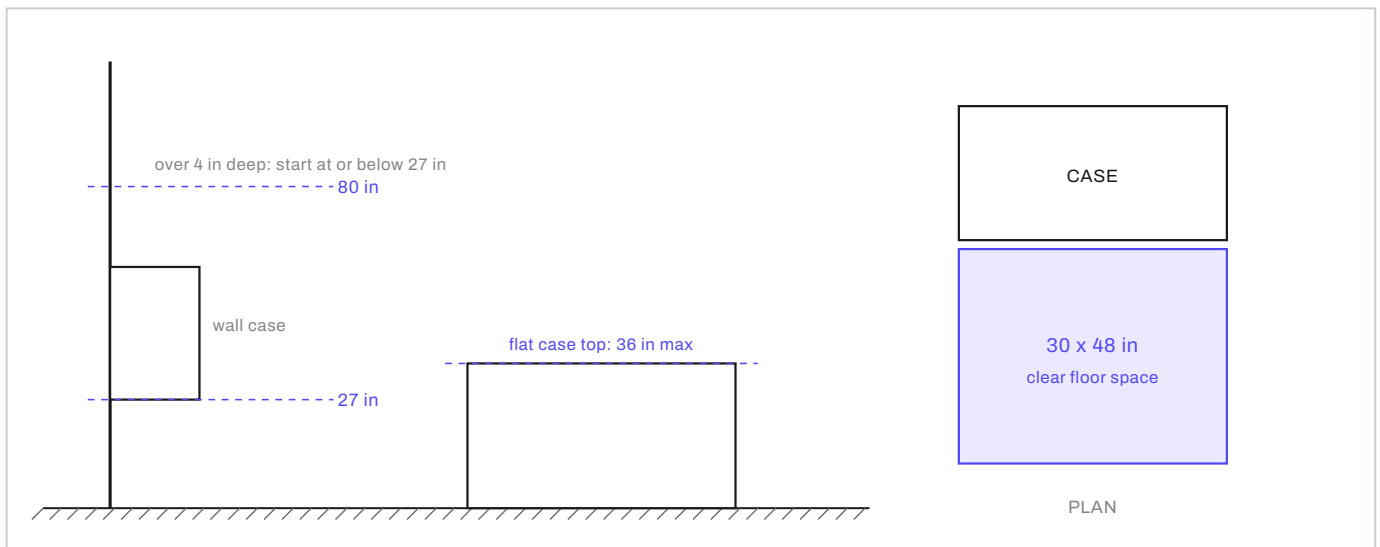
**Low centers of gravity** go into the drawings from the start, not after the piece is built.

## POWER

Tell us where outlets and floor boxes are, so cords run inside the base, not across the floor.

Lit pieces run on one plug per piece or per group where we can.

Building dimming systems need the protocol up front (page 5).



## REFERENCES

[Smithsonian Guidelines for Accessible Exhibition Design](https://www.si.edu/accessibility)  
sifacilities.si.edu

# FROM THE LIST TO OPENING DAY.

## 01

### SEND THE LIST

Sizes, weights and photos, or a floor plan. We reply within 24 hours and send an approach memo within 72.

## 02

### DRAWINGS & SAMPLE

Shop drawings, a finish sample and a materials list, signed off before we build. Paid mock-ups for bigger programs.

## 03

### BUILT IN LA

Cut, built and finished in our shops, so revisions don't wait on freight.

## 04

### CRATED & DELIVERED

Labeled by object and delivered finished, ready for your crew on site. Your preparators place the work, or we bring an art-handling partner.

## WHAT YOU GET

**Approach memo** with options, priced side by side

**Shop drawings** for sign-off, sized to your object list

**Finish samples** checked under your lighting

**Materials list** for lenders, collections teams and submittals

**Care notes** for glazing, finishes and lighting

**Crates** labeled by object, and reusable for the next show

## WAYS TO WORK WITH US

|                   |                                                                           |
|-------------------|---------------------------------------------------------------------------|
| ONE-OFF           | A case, plinth or set drawn and built around your object.                 |
| PREVIEW SETS      | A reusable kit re-skinned for each sale.                                  |
| ROTATION RETAINER | Plinths, decks, bases and refinishing for every changeover.               |
| REFURBISH         | Scheduled sweeps that bring scuffed plinths and cases back to show-ready. |
| PAID MOCK-UP      | A full-size sample to approve before a program is built.                  |

## TERMS

|                 |                                                                                           |
|-----------------|-------------------------------------------------------------------------------------------|
| INSTITUTIONS    | Museums, universities and public buyers: purchase orders accepted, Net 30 after delivery. |
| UNDER \$25K     | 50% deposit to start, balance on delivery.                                                |
| LARGER PROGRAMS | Milestone billing tied to drawings, build and delivery.                                   |
| MOCK-UPS        | Billed as line items and credited to the project.                                         |

### RAPID TURNAROUND

Painted plinths, pedestals, platforms and risers, delivered finished in under a week. Cases run on a schedule we set together. Ask when you send your date.

### FOR SUBMITTALS

Shop drawings, finish samples and a materials list in the format your architect or exhibit designer needs.

# TICK WHAT YOU KNOW.

Find your piece, tick the options you want at each callout and fill in the sizes. Leave the rest. We'll spec the gaps and come back with options, priced side by side.

NAME / ORGANIZATION \_\_\_\_\_

EMAIL / PHONE \_\_\_\_\_

WHO PLACES THE WORK \_\_\_\_\_

☐ Pieces travel or come back for the next show

VENUE / ROOM \_\_\_\_\_

DELIVERY DATE \_\_\_\_\_ BUDGET \_\_\_\_\_

HEAVIEST OBJECT \_\_\_\_\_

☐ Rapid turnaround needed

## A · CASES AND VITRINES

**1 LIGHT**

☐ Linear LED ☐ Pin spots  
☐ Uplight ☐ Backlit panel  
☐ None

**2 GLAZING**

☐ Acrylic ☐ UV-filtering  
☐ Optium Museum

**3 DECK**

☐ Fabric ☐ Veneer  
☐ Painted ☐ Gilded

**4 ACCESS**

☐ Service panel ☐ Drawer

**5 FEET**

☐ Leveling feet ☐ Toe reveal  
☐ Casters

**6 OPENS BY**

☐ Lift-off hood  
☐ Hinged door  
☐ Sliding doors

**7 OBJECT**

☐ Custom mount ☐ Risers  
☐ Lift ☐ Turntable

**8 SECURITY**

☐ Set screws  
☐ Keyed lock  
☐ Magnetic latch

**9 BASE FINISH**

☐ Painted ☐ HPL  
☐ Color-core ☐ Veneer  
☐ Faux ☐ Gilded

**Dimensions:**  
 X width \_\_\_\_\_  
 Y depth \_\_\_\_\_  
 Z height \_\_\_\_\_

X WIDTH \_\_\_\_\_ Y DEPTH \_\_\_\_\_ Z HEIGHT \_\_\_\_\_ QUANTITY \_\_\_\_\_

COLOR TEMP / MAX LUX \_\_\_\_\_ OBJECT SIZE AND WEIGHT \_\_\_\_\_

## E · MOTION

☐ Actuated hood

☐ Lift

☐ Turntable

☐ Linear travel

☐ Push button

☐ Keyed switch

☐ Timer or loop

☐ Show control

## B · PLINTHS C · PEDESTALS

**1 COVER**

☐ None ☐ Acrylic  
☐ UV-filtering ☐ Optium Museum

**2 TOP**

☐ Uplight or lit top  
☐ Turntable  
☐ Risers

**3 INSIDE**

☐ Ballast chamber  
☐ Anchoring points

**4 BASE**

☐ Shadow gap ☐ Flush  
☐ Leveling feet ☐ Casters

**5 SHAPE**

☐ Square ☐ Rectangle  
☐ Round ☐ Stepped  
☐ Shaped

**6 FINISH**

☐ Painted ☐ HPL  
☐ Color-core ☐ Veneer  
☐ Faux ☐ Gilded

**7 SET**

☐ Single ☐ Nesting set  
☐ Stacking set

ballast

Z height

X width

Y depth

X WIDTH \_\_\_\_\_ Y DEPTH \_\_\_\_\_ Z HEIGHT \_\_\_\_\_ QUANTITY \_\_\_\_\_

## D · PLATFORMS

**1 LEVELS**

☐ Single deck ☐ Stepped tiers

**2 RISERS ON TOP**

☐ Yes ☐ No

**3 SHAPE**

☐ Rectangle ☐ Stepped  
☐ Round or oval ☐ L or U  
☐ Curved run ☐ Shaped

**4 TOP**

☐ Painted ☐ Fabric  
☐ HPL ☐ Veneer

**5 FEET AND LIGHT**

☐ Felt or rubber feet  
☐ Toe-kick light  
☐ Edge light

**6 SECTIONS**

☐ One piece  
☐ Splits to fit freight

**7 EDGE**

☐ Painted edge ☐ Trim cap  
☐ Shadow reveal

Z height

X length

Y depth

X LENGTH \_\_\_\_\_ Y DEPTH \_\_\_\_\_ Z HEIGHT \_\_\_\_\_ SECTIONS \_\_\_\_\_

COLOR / SAMPLE REF. \_\_\_\_\_ SHEEN \_\_\_\_\_ SPECIES / CUT \_\_\_\_\_

SEND TO

howdy@heycalico.com · heycalico.com

# WORDS YOU'LL SEE IN SPECS.

**ACRYLIC** Clear plastic sheet (PMMA) used for case glazing. Lighter than glass and shatter-resistant.

**BALLAST** Weight placed low in a plinth, pedestal or case to lower its center of gravity.

**CCT** Correlated color temperature, in kelvin. 2700K is warm, 4000K is neutral.

**COLOR-CORE** Laminate colored all the way through, so edges show no dark line.

**COMPOSITION LEAF** Imitation gold leaf made from a copper alloy. Needs sealing.

**CRI AND R9** Color rendering index: how true colors look under a light. R9 measures deep reds.

**DECK** The floor of a case or the top of a platform that objects sit on.

**DIMMING PROTOCOLS** 0-10V, phase (TRIAC or ELV) and DALI are common ways buildings dim lights.

**DRIVER** The power supply that runs LEDs. Ours sit in the base.

**ÉGLOMISÉ** Glass gilded and painted on the back, viewed through the front.

**HPL** High-pressure laminate, a hard surfacing sheet bonded to board.

**HOOD** The removable acrylic top or cover of a case or pedestal.

**KEYED ALIKE** Every lock opens with the same key.

**LIMIT SWITCH** A switch that stops a moving part at the end of its travel.

**LINEAR ACTUATOR** A motor-driven rod that pushes or pulls in a straight line, used to lift hoods and objects.

**LUX** A measure of light falling on a surface. Collections teams set lux limits.

**MOCK-UP** A full-size sample built to approve before the full run.

**OPTIUM MUSEUM ACRYLIC** Tru Vue acrylic with anti-reflective, anti-static and UV-blocking coatings.

**PEDESTAL** A tall, slim column that lifts a small object to eye level.

**PLATFORM** A low deck or set of tiers that holds a group of objects.

**PLINTH** A low, solid base for sculpture, objects or set pieces.

**RE-SKIN** New paint or fabric on existing frames for the next show.

**RISER** A small block that lifts an object on a deck or inside a case.

**SHADOW GAP** A recessed reveal at the base that makes a piece seem to float.

**SHEEN** How shiny a paint is, from flat to high gloss.

**SHOP DRAWINGS** Our detailed drawings of what we'll build, for your sign-off.

**SUBMITTAL** Drawings, samples and data sent for approval on a building project.

**UV-FILTERING ACRYLIC** Acrylic that blocks most ultraviolet light, which fades objects.

**TURNTABLE** A slow rotating platform that turns an object on display.

**VITRINE** A display case with acrylic glazing, often on a base.

**HAVE AN OBJECT LIST?  
LET'S SPEC IT.**

[howdy@heycalico.com](mailto:howdy@heycalico.com)

[heycalico.com](https://heycalico.com)

Calico Design Manufacturing, Los Angeles

Figures from Tru Vue (Optium), CCAHA (light levels) and the Smithsonian Guidelines for Accessible Exhibition Design. Typical sizes are market ranges for planning. Drawings are illustrative. Final sizes, materials and finishes are set in shop drawings.