



Happy Holidays!

December Newsletter

Greetings!

Holidays Greetings to all!

The Holiday Season is finally fully upon us. Black Friday and Cyber Monday have come and gone, and it's time to think about those other gifts that don't come from a department store!

What better gift to say that someone is loved and thought of than the gift of framed memories and fine art? A gift that will remind them of you every time they look at their wall. Family photos, school pictures, vacation images, or that special piece of artwork...they all deserve to be protected and displayed to perfection. And who better to handle framing your valuable pieces than the fine art custom framing experts!



But, whatever you do, don't wait until it's too late. Framing your memories is something you don't want to rush, so be sure to drop in sooner rather than later to avoid the December crunch.

FrameStore has been helping southern Californians take care of their photos, artwork, and mementos correctly for over 35 years.

Stop by one of our stores this week to have one of our Art and Design experts help you to turn those precious memories that will only come once into lasting and lovely art that will bring joy for decades.

Visit our website at www.customframestore.com for locations and contact information!

The Giclee

A Timeless Look for Your Memories



The Definition : Giclee (zhee-klay) - The French word "giclée" is a feminine noun that means a spray or a spurt of liquid. The word may have been derived from the French verb "gicler" meaning "to squirt".

The Term : The term "giclee print" connotes an elevation in printmaking technology. Images are generated from high resolution digital scans and printed with archival quality inks onto various substrates including canvas, fine art, and photo-base paper. The giclee printing process provides better color accuracy than other means of reproduction.

The Process : Giclee prints are created typically using professional 8-Color to 12-Color ink-jet printers. Among the manufacturers of these printers are vanguards such as Epson, MacDermid Colorspan, & Hewlett-Packard. These modern technology printers are capable of producing incredibly detailed prints for both the fine art and photographic markets. Giclee prints are sometimes mistakenly referred to as Iris prints, which are 4-Color ink-jet prints from a printer pioneered in the late 1970s by Iris Graphics.

The Advantages : Giclee prints are advantageous to artists who do not find it feasible to mass produce their work, but want to reproduce their art as needed, or on-demand. Once an image is digitally archived, additional reproductions can be made with minimal effort and reasonable cost. The prohibitive up-front cost of mass production for an edition is eliminated. Archived files will not deteriorate in quality as negatives and film inherently do. Another tremendous advantage of giclee printing is that digital images can be reproduced to almost any size and onto various media, giving the artist the ability to customize prints for a specific client.

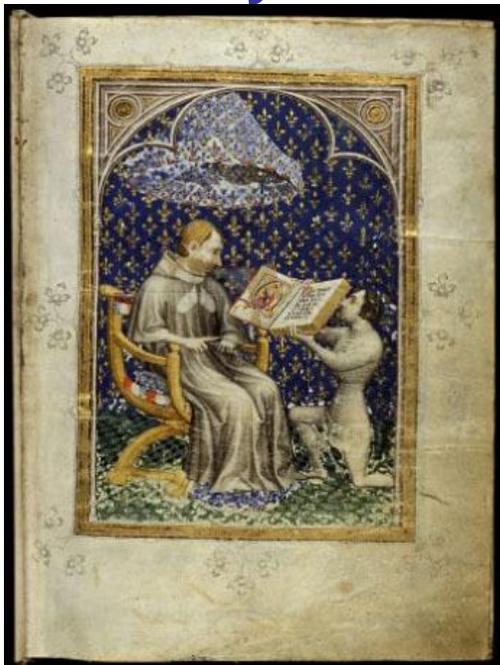
The Quality : The quality of the giclee print rivals traditional silver-halide and gelatin printing processes and is commonly found in museums, art galleries, and photographic galleries.

The Market : Numerous examples of giclee prints can be found in New York City at the Metropolitan Museum, the Museum of Modern Art, and the Chelsea Galleries. Recent auctions of giclee prints have fetched \$10,800 for Annie Leibovitz, \$9,600 for Chuck Close, and \$22,800 for Wolfgang Tillmans (April 23/24 2004, Photographs, New York, Phillips de Pury & Company.)

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SoCal Art Happenings -

The Getty:



Imagining the Past in France, 1250-1500

November 16, 2010 - February 6, 2011

About

This major international loan exhibition highlights one of the greatest chapters in the history of French art and the development of France as a nation. For more than 200 years—from about 1250 to about 1500—monarchs and nobles employed the finest artists of the day to paint the heroic tales of bygone eras on the pages of lavish manuscripts. These illustrations helped the French understand their present and plan their future by celebrating an epic past.

In these manuscripts, the past came alive before the eyes of medieval French readers through images of the legendary deeds and adventures of figures such as Hector of Troy, Alexander the Great, Emperor Charlemagne, and even the Virgin Mary. These dramatic depictions of moral dilemmas, valiant battles, and chivalrous derring-do illuminate the broader conception of history in the Middle Ages, which often encompassed material that is now considered myth, propaganda, or outright invention.

The exhibition has been organized by the J. Paul Getty Museum and has its sole presentation in Los Angeles. The Museum is also grateful for the generous support of MaryLou Boone (in honor of Bob and Lois Erburu), Jeffrey P. Cunard (in honor of Gerald and Lori Cunard), James E. and Elizabeth J. Ferrell, Mel Seiden (in honor of Bob and Lois Erburu), and Mr. and Mrs. L. von Hoffmann.

LACMA:



Steve Wolfe on Paper:

Ahmanson Building, Level 2

November 20, 2010 - February 20, 2011

About

For the last twenty years, Steve Wolfe has created objects and drawings that investigate intersections among material culture, intellectual history, and personal and collective memory. Wolfe's art represents objects of cultural mass dissemination-books and records. His painted objects employ the tradition of trompe l'oeil, and often literally fool the eye on first inspection.

Indebted to Pop Art, Wolfe's work manifests an updated approach to craft, and an almost erotic representation of the fact that one can fall in love with that which is ephemeral (ideas, music). His carefully considered subjects include reproductions of books by Gertude Stein, Pablo Picasso, Raymond Chandler, Frank O'Hara, Marcel Duchamp, and James Joyce, thus creating a portrait of the artist as a perpetual student.

This exhibition will focus on the artist's works on paper, many of which combine aspects of drawing, collage and printmaking.

Steve Wolfe on Paper and catalogue are collaboratively produced by the Menil Collection and the Whitney Museum of American Art. Organized by Franklin Sirmans, curator of contemporary art at LACMA, and Carter Foster, curator of drawings at the Whitney Museum.

This exhibition is generously supported by Laura and John Arnold, The Andy Warhol Foundation for the Visual Arts, Lois and George Stark, Scott and Judy Nyquist, Michael Zilkha and the City of Houston. Steve Wolfe on Paper was organized by the Whitney Museum of American Art, New York, and The Menil Collection, Houston.

In the Studio -

Art Theory 101:

Depth Perception in Art

·Motion parallax - The apparent relative motion of several stationary objects against a background when the observer moves gives hints about their relative distance. This effect can be seen clearly when driving in a car, nearby things pass quickly, while far off objects appear stationary. Some animals that lack binocular vision due to wide placement of the eyes employ parallax for depth cueing (e.g. some types of birds, which bob their heads to achieve motion parallax, and squirrels, which move in lines orthogonal to an object of interest to do the same).

- Color vision - Correct interpretation of color, and especially lighting cues, allows the beholder to determine the shape of objects.
- Perspective - The property of parallel lines converging at infinity allows us to reconstruct the relative distance of two parts of an object, or of landscape features.
- Relative size - An automobile that is close to us seems larger than one that is far away; our visual system exploits the relative size of similar (or familiar) objects to judge distance.
- Distance fog - Due to light scattering, objects that are a great distance away seem hazier to the eye; the visual system is attuned to this effect.
- Depth from Focus - The lens of the eye can change its shape to bring objects at different distances into focus. Knowing at what distance the lens is focussed when viewing an object means knowing the approximate distance to that object.
- Occlusion - Occlusion (blocking the sight) of objects by other objects is a clue, albeit a weak one, for judging relative distance. It only allows the beholder to create a "ranking" of nearness, and does not give any insight as to actual distances. In the absence of color vision (as at night) or binocular vision (as with one-eyed creatures) occlusion often serves as the method of last resort for providing rudimentary depth perception.

Depth perception - Binocular clues

- Stereopsis - By using two images of the same scene taken from slightly different angles, it is possible to triangulate the distance to an object with a high degree of accuracy. This is the major mechanism for depth perception. It is taken advantage of to trick people into thinking they perceive depth when viewing Magic Eyes, Autostereograms, 3D movies and stereoscopic photos.
- Convergence - The angle of convergence is larger when the eye is fixating on far away objects.

Depth perception combines several types of depth clues grouped into two categories: monocular clues (clues available from the input of just one eye) and binocular clues (clues that require input from both eyes).

Depth perception - Monocular clues

At this joyous time of year, we are especially grateful for having been able to work with you in 2010. We wish you and yours abundance, happiness, and peace in a new year filled with hope. Happy holidays!

Sincerely,

Chuck Mitchell
FrameStore