



Art, Color and Giving

December Newsletter

Greetings!

Season's Greetings from FrameStore!

Thanksgiving is behind us now, and the Holidays are in full swing throughout the Southland, bringing a hectic rush for the perfect gifts, visits from family and friends, and lots of increased traffic. Time is at a premium this month and we all have so much to do. But, despite the chaos and the occasional grey skies and rain that come this time of year, you still see lots of the reasons we celebrate during this season; hope, charity, and love.

You can also see lots of color throughout SoCal in the art, people, and culture of our wonderful cities. Be sure to take the time to check out the many upcoming and current shows at the local galleries!

In the SoCal Art Happenings section, FrameStore brings you continuing coverage of the Pacific Standard Time exhibits and shows that everyone is talking about. Celebrate with FrameStore the era that continues to inspire the world!

Additionally this month we start a couple of new features for our custom framing newsletter. Art World News will be bringing you non-exhibit art news from both around the Southland and around the world. And our In The Studio section sees the beginnings of an Art Education series with information on various topics from Art Mediums to styles and history. So check out what is new with custom framing below, and in the months ahead.



Take the time to enjoy and cherish those around you this holiday season, and never forget the beauty that art brings to our world and our lives. Happy Holidays from everyone here at FrameStore!

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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 framing that will bring joy for decades.

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

Monthly Spotlight:

Holiday Art Framing

3-Day Rush Service

Now Through Dec. 21st

Christmas is fast approaching, and the shopping season in preparation for gift-giving events is in full swing. In this day of instant, mass produced everything, many often forget the time involved when doing custom framing and so come to us too late to design and create the gift of art they envisioned giving.

To help resolve the procrastinator's dilemma, FrameStore is working extra hard this holiday season to lovingly craft your custom framing with our usual standard of excellence, and yet still get your gift to you and your loved one before the 25th arrives.

Our 3-Day Rush service is available now through December 21st at all nine of our locations. Choose from 21 select mouldings, and many fabrics and fillets to create your one of a kind masterpiece of framing, and we guarantee it will be ready for pickup before Christmas.

Don't wait until the last minute this year. But if you do, FrameStore has you covered! Come by any of our locations and ask the Design Consultant about our 3-Day Rush service.

Art World News -

The Southland:

LACMA Appoints Curator to Launch African Art Program:

LOS ANGELES - LACMA has named Dr. Mary (Polly) Nooter Roberts Consulting Curator of African Art to help launch a program and establish a gallery dedicated to the arts of Africa. Dr. Roberts is Professor of World Arts and Cultures at UCLA, and will continue her full-time teaching position while consulting for LACMA. She was Senior Curator of the Museum for African Art in New York from 1984-1994 and Deputy Director and Chief Curator of the Fowler Museum at UCLA from 1999-2008. Additionally, she was a guest curator at LACMA for the 2008 exhibition Tradition as Innovation in African Art. [Read the full Press Release here.](#)

Acting Getty Museum Director Will Return to London:

LOS ANGELES - James Cuno, president and CEO of the J. Paul Getty Trust, today announced that David Bomford, acting director of the J. Paul Getty Museum, will leave the Museum on February 1 and return to London where he plans to pursue research, scholarship and writing. Bomford joined the Getty in April 2007 as Associate Director for Collections and was appointed Acting Museum Director in January 2010. [Read the full Press Release here.](#)

The Huntington Library Suffers Damage from Winds:

SAN MARINO, Calif. - The severe windstorm that tore through the Pasadena area on Nov. 30 took out a number of trees at The Huntington Library, Art Collections, and Botanical Gardens. While all buildings were left virtually unscathed, and garden statuary sustained only minor damage, the botanical gardens themselves bore the brunt of the storm: preliminary estimates suggest that at least 50 trees were either knocked down or will have to be removed because of substantial injury.

The storm left tremendous amounts of debris in its wake; work continues to clear pathways, and additional assessments of damage are under way. A number of specimen trees were lost, including some of the institution's signature oaks and pines.

For safety reasons, some areas of the gardens will remain closed for a period of time. Most of the more popular gardens areas are open, including the Desert Garden, Rose Garden, Chinese Garden, Children's Garden, and The Rose Hills Foundation Conservatory for Botanical Science. (The Zen Garden and Bonsai Court, which had remained open during Japanese Garden renovation, are now closed to visitor access until the reopening of that garden in April. Neither area experienced damage; however, the adjacent pathways are obstructed by debris and fallen bamboo.)

The Huntington lost power and was using back-up generators to conduct basic operations; as a result, it closed to the public and staff for three days in the storm's immediate aftermath. It reopened Sunday, Dec. 4, in time for a visit from Santa. [Read President Koblik's Message here.](#)

SoCal Art Happenings -

LACMA:



Pacific Standard Time

California Design, 1930-1965: "Living in a Modern Way"

October 1 - June 3, 2012

This exhibition, the first major study of modern California design, will examine the state's role in shaping the material culture of the entire country with more than 350 objects, comprising furniture, ceramics, metalwork, graphic and industrial design, film, textiles, and fashion. The exhibition begins by tracing the origins of a distinctive California modernism in the 1930s, including work by Richard Neutra, Rudolph Schindler, and their contemporaries. It then explores the design innovations made possible by the conversion of World War II technologies to peace-time use, exemplified by the plywood and fiberglass furniture pioneered by Charles and Ray Eames. The heart of the exhibition focuses on the modern California home, famously characterized by open plans and indoor/outdoor living and furnished with products from companies such as Heath Ceramics, Van Keppel-Green, and Architectural Pottery. Many of the furnishings for these homes were produced by other important companies and designers whose work will be a revelation to museum audiences. The show concludes by exploring how 'The California Look' was disseminated by exhibitions, magazines, shops, and films throughout America and the world.

Norton Simon Museum:



Pacific Standard Time

Proof:

The Rise of Printmaking in Southern California

October 1, 2011 - April 2, 2012

The first goal enumerated upon the founding of the Tamarind Lithography Workshop in Los Angeles in 1960 was to 'create a pool of master artisan-printers in the United States' in an effort to revive the method of fine art lithography. With those words, and the dedication to create a workshop that would educate printers, artists, curators, and collectors alike, Tamarind sparked a renaissance in the graphic arts—one that spread well beyond Los Angeles and the medium of lithography—establishing and legitimizing all methods of printmaking as viable and valuable forms of art making, even for the most avant-garde of post-war artists. Proof will explore the significance of printmaking and its new possibilities as first re-envisioned in post-war Southern California. Drawing on the extensive collection of the Norton Simon Museum with a few select loans, the exhibition will include works by the local founders of this movement such as John Altoon, Garo Antreasian, Sam Francis, Ed Moses, Ken Price, Ed Ruscha and June Wayne, as well as those who made their way to print specifically in Los Angeles, such as Joseph Albers, Bruce Conner, Lee Mullican, Louise Nevelson, Claes Oldenburg, and Robert Rauschenberg.

MOCA:



Pacific Standard Time

Under the Big Black Sun: California Art, 1974 - 1981

October 2, 2011 - February 13, 2012

Under the Big Black Sun: California Art 1974-1981 will constitute the most comprehensive survey exhibition to date to examine the exceptional fertility and diversity of art practice in California during the mid- to late 1970s; a period bracketed by Richard Nixon's ignominious resignation and retreat to Southern California in 1974, in the aftermath of the Vietnam War, and the landslide election of California Governor Ronald Reagan and his ascent to the American Presidency in 1981. Organized by MOCA Chief Curator Paul Schimmel, Under the Big Black Sun: California Art 1974-1981 will feature works by approximately 125 artists working in a wide array of mediums and styles. The exhibition seeks to demonstrate how collective loss of faith in government and other institutionalized forms of authority yielded a pluralistic spirit of freedom and experimentation that reached its artistic apex in California, already a fertile ground for creativity and non-conformity.



Pacific Standard Time

Naked Hollywood: Weegee in Los Angeles

November 13, 2011 - February 27, 2012

In 1947, the tabloid photographer known as Weegee relocated from New York City to Los Angeles. In doing so, he abandoned the grisly crime scenes for which he was best known and trained his camera instead on Hollywood stars, strippers, costume shops, and naked mannequins, sometimes distorted through trick lenses and multiple exposures. Following the photographer's lead, the MOCA exhibition documents the lurid, irresistible undersides of stardom, fandom, commerce, and self-promotion in mid-century Los Angeles. *Naked Hollywood: Weegee in Los Angeles* is the first museum exhibition ever devoted to the body of work Weegee produced in Southern California and includes his 1953 photo-book *Naked Hollywood*, roughly 200 never-before-seen photographs and examples of the photographer's related work as an author, filmmaker, and photo-essayist. An accompanying book, *Naked Hollywood: Weegee in Los Angeles*, featuring an essay by the art historian Richard Meyer, will be published by Rizzoli in cooperation with MOCA and the International Center of Photography. *Naked Hollywood: Weegee in Los Angeles* is organized by Guest Curator Richard Meyer and Guest Assistant Curator Jason Goldman.

American Museum of Ceramic Art:



Pacific Standard Time

Common Ground:

Ceramics in Southern California 1945 - 1975

November 12, 2011 - March 31, 2012

The decades following World War II saw tremendous growth and experimentation in studio and industrial ceramics. Artist Millard Sheets (1907-1989), a leading educator and designer, exerted considerable influence on a multitude of Los Angeles-area art institutions. Sheets' strongly-held concept of 'good design' acted as a catalyst in forming ceramic practices and opinions about art, interiors, and architecture. Common Ground will survey examples of work by such notable ceramicists as Laura Anderson, Carlton Ball, Dora De Larios, Elaine Katzer, Otto and Vivika Heino, Elaine Katzer, Glen Lukens, William Manker, John Mason, Harrison McIntosh, Gertrud and Otto Natzler, Susan Peterson, Kenneth Price, Paul Soldner, and Peter Voukos.

Chapman University, Guggenheim Gallery:



Pacific Standard Time

Everyman's Infinite Art:

November 28, 2011 - January 14, 2012

The Guggenheim Gallery will restage *Everyman's Infinite Art*, a project that originated at Chapman in 1966 in response to the *Primary Structures* exhibition at The Jewish Museum in New York earlier that year. For the original project, a brochure was produced and the gallery was ceremoniously closed for the duration of the exhibition (with only the brochure made available for people to look at and read). In keeping with the spirit of the original, the Project Room of the Guggenheim Gallery will be closed and a facsimile brochure will be made available. The facsimile will also be distributed in a concurrent issue of the art journal X-TRA.

UCLA Film & Television Archive:



Pacific Standard Time

L.A. Rebellion: Creating a New Black Cinema

October 7, 2011 - December 17, 2011

This major film exhibition explores a key artistic movement of Los Angeles-based African American and African filmmakers whose careers began at the UCLA School of Theater, Film and Television, where they met as students from the late 1960s to the early 1980s. Charles Burnett, Larry Clark, Julie Dash, Haile Gerima, Billy Woodberry, Alile Sharon Larkin, Jacqueline Frazier, Jamaa Fanaka, and others carried out the first sustained and geographically specific undertaking by black artists to forge a cinema practice that would be responsive to the lives and concerns of African American communities and the African diaspora. Approximately 40 film and video works, most never before screened theatrically, will be accompanied by lectures and discussions, many featuring the filmmakers in person.

In the Studio -

In the Studio: **Art Education**



Techniques and Mediums:

Woodcuts

Woodcut is a relief printing artistic technique in printmaking in which an image is carved into the surface of a block of wood, with the printing parts remaining level with the surface while the non-printing parts are removed, typically with gouges. The areas to show 'white' are cut away with a knife or chisel, leaving the characters or image to show in 'black' at the original surface level. The block is cut along the grain of the wood (unlike wood engraving where the block is cut in the end-grain).

The surface is covered with ink by rolling over the surface with an ink-covered roller (brayer), leaving ink upon the flat surface but not in the non-printing areas.

Multiple colors can be printed by keying the paper to a frame around the woodblocks (where a different block is used for each color).

Division of labor

In both Europe and the Far East, traditionally the artist only designed the woodcut, and the block-carving was left to specialist craftsmen, called block-cutters, or Formschneider in Germany, some of whom became well-known in their own right - among the best known are the 16th century Hieronymus Andreae (who also used "Formschneider" as his surname), Hans Lützelburger and Jost de Negker, all of whom ran workshops and also operated as printers and publishers. The formschneider in turn handed the block on to specialist printers. There were further specialists who made the blank blocks.

There were various methods of transferring the artist's drawn design onto the block for the cutter to follow. Either the drawing would be made directly onto the block (often whitened first), or a drawing on paper was glued to the block. Either way, the artist's drawing was destroyed during the cutting process. Other methods were used, including tracing.

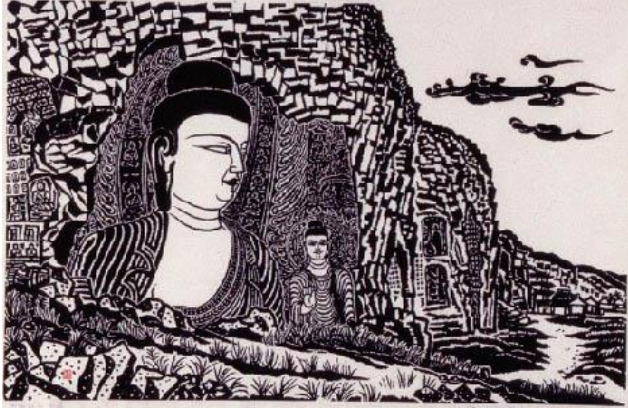
This is why woodcuts are sometimes described by museums or books as "designed by" rather than "by" an artist; but most authorities do not use this distinction. The division of labor had the advantage that a trained artist could adapt to the medium relatively easily, without needing to learn the use of woodworking tools. In both Europe and the Far East, such as Japan and China, in the early twentieth century some artists began to do the whole process themselves. In Japan, this movement was called Sōsaku hanga, as opposed to the Shin hanga movement, which retained the traditional methods. In the West, many artists used the easier technique of linocut instead.

Methods of printing

Compared to intaglio techniques like etching and engraving, only low pressure is required to print. As a relief method, it is only necessary to ink the block and bring it into firm and even contact with the paper or cloth to achieve an acceptable print.

There are three methods of printing to consider:

- **Stamping:** Used for many fabrics and most early European woodcuts (1400-40). These were printed by putting the paper/fabric on a table or other flat surface with the block on top, & pressing or hammering the back of the block.
- **Rubbing:** Apparently the most common method for Far Eastern printing on paper at all times. Used for European woodcuts and block-books later in the fifteenth century, and very widely for cloth. Also used for many Western woodcuts from about 1910 to the present. The block goes face up on a table, with the paper or fabric on top. The back is rubbed with a hard pad, a flat piece of wood, a burnisher, or a leather frotton. A traditional Japanese tool used for this is called a baren. Later in Japan, complex wooden mechanisms were used to help hold the woodblock perfectly still and to apply proper pressure in the printing process. This was especially helpful once multiple colors began to be introduced, and needed to be applied with precision atop previous ink layers.
- **Printing in a press:** presses only seem to have been used in Asia in relatively recent times. Printing-presses were used from about 1480 for European prints and block-books, and before that for woodcut book illustrations. Simple weighted presses may have been used in Europe before the print-press, but firm evidence is lacking. A deceased Abbess of Mechelen in 1465 had "unum instrumentum ad imprimendum scripturas et ymagines ... cum 14 aliis lapideis printis" - "an instrument for printing texts and pictures ... with 14 stones for printing" which is probably too early to be a Gutenberg-type printing press in that location.



History

In Europe, Woodcut is the oldest technique used for old master prints, developing about 1400, by using on paper existing techniques for printing on cloth. One of the ancient woodcut on paper you can see today is The Fire Madonna (Madonna del Fuoco, in Italian), in the Cathedral of Forlì, in Italy. The explosion of sales of cheap woodcuts in the middle of the century led to a fall in standards, and many popular prints were very crude. The development of hatching followed on rather later than in engraving. Michael Wolgemut was significant in making German woodcut more sophisticated from about 1475, and Erhard Reuwich was the first to use cross-hatching (far harder to do than in engraving or etching). Both of these produced mainly book-illustrations, as did various Italian artists who were also raising standards there at the same period. At the end of the century Albrecht Dürer brought the Western woodcut to a level that has never been surpassed, and greatly increased the status of the single-leaf (i.e. an image sold separately) woodcut.

As woodcut can be easily printed together with movable type, because both are relief-printed, it was the main medium for book illustrations until the late-sixteenth century. The first woodcut book illustration dates to about 1461, only a few years after the beginning of printing with movable type, printed by Albrecht Pfister in Bamberg. Woodcut was used less often for individual ("single-leaf") fine-art prints from about 1550 until the late nineteenth-century, when interest revived. It continued to be important for popular prints until the nineteenth century in most of Europe, and later in some places.

The art reached a high level of technical and artistic development in East Asia and Iran. In Japan woodblock printing is called "moku hanga", and was introduced in the seventeenth century for both books and art. The popular "floating world" genre of ukiyo-e originated in the second half of the seventeenth century, with prints in monochrome or two colors. Sometimes these were hand-colored after printing. Later prints with many colors were developed. Japanese woodcut became a major artistic form, although at the time it was accorded a much lower status than painting. It continued to develop through to the twentieth century.

We here at FrameStore wish you the fondest of greetings this season, and hope that your holidays will be decorated with love, family and lots of color!

Sincerely,

Chuck Mitchell
FrameStore