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## ***Art and New Beginnings*** **February Newsletter**

### **Greetings!**

Happy New Year from FrameStore!

The days have begun to grow longer again as the new year gets it's legs in earnest. Winter is fading and Spring is just around the corner for SoCal. It's a time of change, and new beginnings everywhere.

Everywhere, the new design season has begun and interior decorators are springing up like flowers. And an important part of any redecorating project is the art! Start early working with our design teams to create the looks that will work best with your decor and your art. FrameStore has decades of experience partnering with some of the finest Interior designers in Los Angeles. Let us help you with your project as well.

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!

This month our spotlight is on a new up and coming gallery that has had two very successful shows and opens a new one this month. And our In The Studio section sees the second installment of an Art Education series which will showcase information on various topics from Art Mediums to styles and history. So check out what is new below, and in the months ahead.



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

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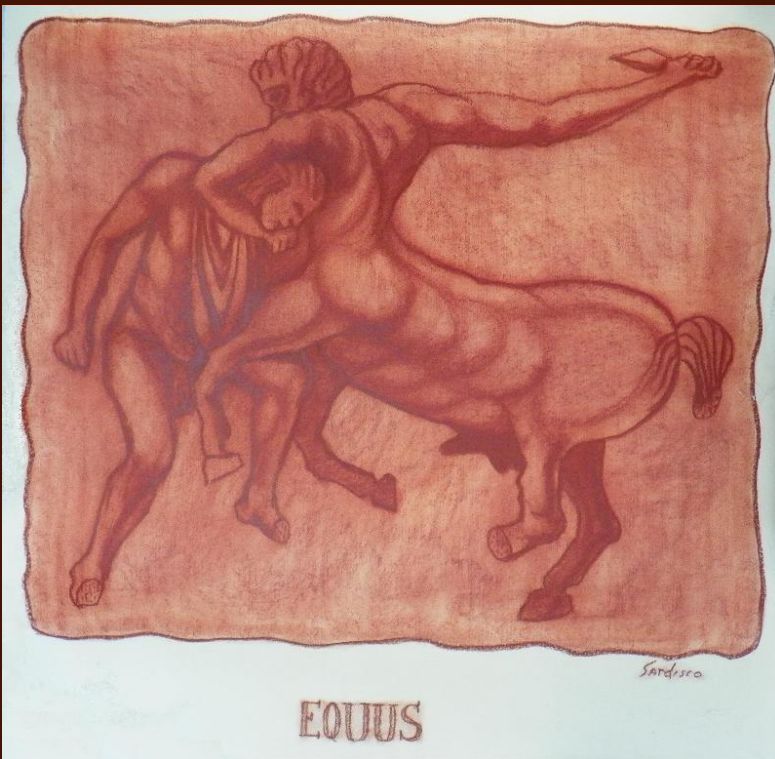
FrameStore has been helping southern Californians take care of their photos, artwork, and mementos correctly for over 35 years.

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 that will bring joy for decades.

Visit our website at [www.customframestore.com](http://www.customframestore.com) for locations and contact information!

## Monthly Spotlight:

# Conejo Valley Art Museum



## Equus

Frank Sardisco

The opening of Frank Sardisco's work will take place at the Conejo Valley Art Museum, 193 C. Janss Market Place on February 2nd. These works, a part of the Museum Collection, is a donation to the Museum by his widow, Joy Sardisco.

Frank Sardisco was born September 22, 1930 in Rochester, New York to Sicilian immigrant parents and was the youngest of six children. He was a first generation American.

In 1943, after loosing their home during the depression in the 1930's Frank's family moved to the Los Angeles Area during World War II.

An early childhood illness was the beginning of Frank's love of drawing and painting. He won several awards for his art in grammar school. During his high school years, science also became a great interest. He went to UCLA and graduated with a BA degree in philosophy. However, after going on to serve in the Army, he decided to use his G.I. Bill to pursue his true passion; art. Frank attended Art Center College of Design and then went on to Otis Art Institute, where he received a full scholarship and an MFA Degree. His career began at Woodbury University, then went on to teach at Ventura College and in 1968, Moorpark College, until his retirement. Frank Died in 2006 and his widow Joy, donated some of his work to the Conejo Valley Art Museum.

Frank was loved by many of his students, especially those he taught at MoorparkCollege, who flourished and many of them made art their profession.



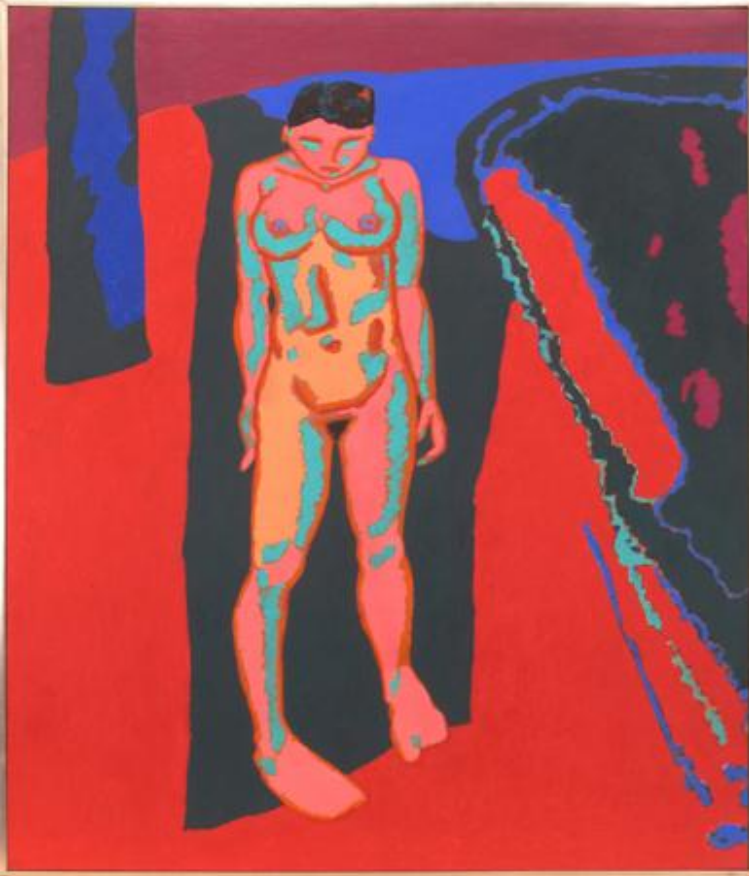
**Where:** Conejo Valley Art Museum  
Janss Market Place  
275 N. Moorpark Rd., Suite 193C  
Thousand Oaks, Ca. 91460

**When:** Regular Hours, Wednesday through Sunday  
12:00-5:00 p.m.

**Information:** (805) 373-0054, (805) 492-8778  
[www.cvam.us](http://www.cvam.us)

## *SoCal Art Happenings -*

### **Pasadena Museum of California Art:**



### **Pacific Standard Time**

#### **L.A. Raw:**

**Abject Expressionism in Los Angeles, 1945-1980, from Rico Lebrun to Paul McCarthy**

**January 22, 2012 - May 20, 2012**

The figurative artists who dominated the Los Angeles art scene in the 1940s and '50s have largely been written out of today's art history. Bringing together works by 40 artists in a variety of media, L.A. Raw traces a different through-line, connecting post-war figurative expressionism to the '60s and '70s investigations of politics, gender and ethnicity that are commonly credited as shaping today's art.



Among the artists featured are John Altoon, Wallace Berman, William Brice, Hans Burkhardt, Chris Burden, Cameron, Edward Carrillo, Judy Chicago, Connor Everts, Llyn Foulkes, Charles Garabedian, David Hammons, Robert Heineken, John Paul Jones, Kim Jones, Ed Kienholz, Rico Lebrun, Paul McCarthy, Arnold Mesches, Betye Saar, Ben Sakoguchi, Barbara Smith, James Strombotne, Jan Stussy, Edward Teske, Joyce Treiman, Howard Warshaw, June Wayne, Charles White, and Jack Zajac.

## **Pacific Asia Museum:**



## **Pacific Standard Time**

***46 N. Los Robles:***

***A History of the Pasadena Art Museum***

**November 18, 2011 - April 8, 2012**

46 N. Los Robles: A History of the Pasadena Art Museum will for the first time trace the entire development of the Pasadena Art Museum (1945-1974), focusing on its years in the Grace Nicholson Building on North Los Robles Avenue, currently the home of Pacific Asia Museum.

The exhibition will present important modern and contemporary works shown at the Pasadena Art Museum in its groundbreaking exhibitions, along with installation photographs of the exhibitions and on-site photographs of the important individuals involved in the Museum. An exhibition that Walter Hopps organized in 1963 propelled Pasadena Art Museum onto the international cultural map: the first retrospective of the work of Marcel Duchamp (with Duchamp attending). Until the Museum moved to a new building in late 1969, 46 N. Los Robles was the site of some of the most important contemporary exhibitions of the time, including Pop Art (which featured early works by Andy Warhol among others), New American Sculpture, Jasper Johns, Larry Rivers, Frank Stella, Joseph Cornell, Roy Lichtenstein - the list of significant one-person and group shows is extensive, and conveys the impact this institution had on the nation's contemporary art scene.

## **Santa Barbara Museum of Art:**



## **Pacific Standard Time**

### ***Pasadena to Santa Barbara:***

### ***A Select History of Art in Southern California 1951-1969***

**February 11 - May 6, 2012**

This exhibition focuses on the legacy of two of Southern California's leading venues for contemporary art since the 1940s: the Santa Barbara Museum of Art and the Pasadena Art Museum, which later became the Norton Simon Museum. The premise of this presentation rises from the pioneering drive of these institutions- mounting exhibitions of work by artists living and working in Southern California, as well as featuring work by influential modern and contemporary artists from Europe and other parts of the United States. This distinctive approach provided a solid foundation for the growth of contemporary art in Southern California, proving pivotal toward establishing a contemporary dialogue as well as dialect among artists and critics in the region. Taking into consideration both perceived and direct connections between the two cities and institutions, this exhibition features approximately sixty works by over twenty artists, concentrating on a selection of works from major historic exhibitions at each venue.

Artists represented include John Altoon, Richard Diebenkorn, Marcel Duchamp, Llyn Foulkes, Sam Francis, Ed Kienholz, John McLaughlin, Robert Motherwell, Helen Lundeberg, Larry Rivers, Lee Mullican, Emerson Woelffer, Beatrice Wood, and others.

## Vincent Price Art Museum, East Los Angeles College:



### **Pacific Standard Time**

*'Round the Clock:  
Chinese American Artists Working in  
Los Angeles*

January 21, 2012 - May 25, 2012

'Round the Clock: Chinese American Artists Working in Los Angeles presents the work of George Chann, John Kwok, Jake Lee, Milton Quon, and Tyrus Wong, contemporary Chinese American artists who employed their artistic abilities in their professional lives while remaining true to their own artistic pursuits in their personal lives. The exhibition will feature more than 100 works by these Los Angeles-based artists, including paintings, watercolors, storyboard illustrations, animation cells, drawings, photographs, film clips, and ephemera. Round the Clock will consider how these contemporary artists balanced their personal art-making and their professional demands; how they achieved success on their own terms in their commitment to making art in Los Angeles; and the significance of their contributions to the region's artistic and cultural legacy.

## *In the Studio -*

### **In the Studio:** **Art Education**



**Techniques and Mediums:**

**Watercolor**



Watercolor, is a painting method. A watercolor is the medium or the resulting artwork in which the paints are made of pigments suspended in a water-soluble vehicle. The traditional and most common support for watercolor paintings is paper; other supports include papyrus, bark papers, plastics, vellum or leather, fabric, wood, and canvas. Watercolors are usually transparent, and appear luminous because the pigments are laid down in a relatively pure form with few fillers obscuring the pigment colors. Watercolor can also be made opaque by adding Chinese white.

In East Asia, watercolor painting with inks is referred to as brush painting or scroll painting. In Chinese, Korean, and Japanese painting it has been the dominant medium, often in monochrome black or browns. India, Ethiopia and other countries also have long traditions. Fingerpainting with watercolor paints originated in China.

## History

Although watercolor painting is extremely old, dating perhaps to the cave paintings of paleolithic Europe, and has been used for manuscript illumination since at least Egyptian times but especially in the European Middle Ages, its continuous history as an art medium begins in the Renaissance. The German Northern Renaissance artist Albrecht Dürer (1471-1528) who painted several fine botanical, wildlife and landscape watercolors, is generally considered among the earliest exponents of the medium. An important school of watercolor painting in Germany was led by Hans Bol (1534-1593) as part of the Dürer Renaissance.

Despite this early start, watercolors were generally used by Baroque easel painters only for sketches, copies or cartoons (small scale design drawings). Among notable early practitioners of watercolor painting were Van Dyck (during his stay in England), Claude Lorrain, Giovanni Benedetto Castiglione, and many Dutch and Flemish artists. However, botanical and wildlife illustrations are perhaps the oldest and most important tradition in watercolor painting. Botanical illustrations became popular in the Renaissance, both as hand tinted woodblock illustrations in books or broadsheets and as tinted ink drawings on vellum or paper. Botanical artists have always been among the most exacting and accomplished watercolor painters, and even today watercolors-with their unique ability to summarize, clarify and idealize in full color-are used to illustrate scientific and museum publications. Wildlife illustration reached its peak in the 19th century with artists such as John James Audubon, and today many naturalist field guides are still illustrated with watercolor paintings.



## Techniques

Watercolor painting has the reputation of being quite demanding; it is more accurate to say that watercolor techniques are unique to watercolor. Unlike oil or acrylic painting, where the paints essentially stay where they are put and dry more or less in the form they are applied, water is an active and complex partner in the watercolor painting process, changing both the absorbency and shape of the paper when it is wet and the outlines and appearance of the paint as it dries. The difficulty in watercolor painting is almost entirely in learning how to anticipate and leverage the behavior of water, rather than attempting to control or dominate it.

Many difficulties occur because watercolor paints do not have high hiding power, so previous efforts cannot simply be painted over; and the paper support is both absorbent and delicate, so the paints cannot simply be scraped off, like oil paint from a canvas, but must be laboriously (and often only partially) lifted by rewetting and blotting. This often induces in student painters a pronounced and inhibiting anxiety about making an irreversible mistake. Watercolor has a longstanding association with drawing or engraving, and the common procedure to curtail such mistakes is to make a precise, faint outline drawing in pencil of the subject to be painted, to use small brushes, and to paint limited areas of the painting only after all adjacent paint areas have completely dried.

Another characteristic of watercolor paints is that the carbohydrate binder is only a small proportion of the raw paint volume, and much of the binder is drawn between the hydrophilic cellulose fibers of wet paper as the paint (and paper) dries. As a result, watercolor paints do not form an enclosing layer of vehicle around the pigment particles and a continuous film of dried vehicle over the painting support, but leave pigment particles scattered and stranded like tiny grains of sand on the paper. This increases the scattering of light from both the pigment and paper surfaces, causing a characteristic whitening or lightening of the paint color as it dries. The exposed pigment particles are also vulnerable to damaging ultraviolet light, which can compromise pigment permanency.



Watercolor paint is traditionally and still commonly applied with brushes, but modern painters have experimented with many other implements, particularly sprayers, scrapers, sponges or sticks, and have combined watercolors with pencil, charcoal, crayon, chalk, ink, engraving, monotype, lithography and collage, or with acrylic paint.

Many watercolor painters, perhaps uniquely among all modern visual artists, still adhere to prejudices dating from the 19th century rivalry between "transparent" and bodycolor painters. Among these are injunctions never to use white paint, never to use black paint, only to use transparent color, or only to work with "primary" color mixtures. In fact, many superb paintings flout some or all of these guidelines, and they have little relevance to modern painting practice.

Perhaps only with the exception of egg tempera, watercolor is the painting medium that artists most often compound themselves, by hand, using raw pigment and paint ingredients purchased from retail suppliers and prepared using only kitchen utensils. Even with commercially prepared paints, watercolor is prized for its nontoxic, tap ready solvent; lack of odor or flammability; prompt drying time; ease of cleanup and disposal; long shelf life; independence from accessory equipment (jars, rags, easels, stretchers, etc.). Its portability makes it ideal for plein air painting, and painters today can buy compact watercolor kits-containing a dozen or more pan paints, collapsible brushes, water flask, brush rinsing cup and fold out mixing trays-that fit neatly into a coat pocket.

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We here at FrameStore wish you all the best for a bright and wonderful new year, and hope that your 2012 will be filled with art, love, memories and lots of colour!

**Sincerely,**

Chuck Mitchell  
FrameStore