



Ring in 2011!

January Newsletter

Greetings!

Happy New Year to All!

2010 is now behind us, along with gift shopping, and the oh so dangerous holiday meals. 2011 is newly arrived with all it's promise of a new year filled with joy, memories and colour!

With the hectic rush of the holidays behind, now is a great time to take a moment to breathe, collect those family photos, that new art you received as a gift, or those mementos of that vacation and bring them so that our art experts can help you to frame them beautifully and preserve them correctly for the years ahead.

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!



SoCal Art Happenings -

The Getty:



Felice Beato: A Photographer on the Eastern Road

December 7, 2010 - April 24, 2011

About

In a peripatetic career that spanned five decades, the photographer Felice Beato (1832-1909) covered a wide swath of East Asia. Following in the wake of Britain's vast colonial empire, he was among the primary photographers to provide images of newly opened countries such as India, China, Japan, Korea, and Burma.

A pioneer war photographer, Beato recorded several conflicts: the Crimean War in 1855-56,

the aftermath of the Indian Mutiny in 1858-59, the Second Opium War in 1860, and the American expedition to Korea in 1871. His photographs of battlefields, the first to show images of the dead, provided a new direction for that genre.

Catering to a Western audience, Beato produced an exceptionally diverse oeuvre: topographical and architectural views, including panoramas, as well as portraits and costume studies of the countries he visited or in which he resided.

Early Work, about 1855-57

Beato's involvement with photography likely began in Constantinople (present-day Istanbul) through his collaboration with James Robertson (1813-88), who became his brother-in-law in 1855. Superintendent of the Imperial Mint, Robertson opened one of the first commercial photography studios in the capital between 1854 and 1856.

In Constantinople Robertson and Beato focused on architecture, such as the mosque of Sultan Ahmed built in the 1600s, a masterpiece of the Islamic period.

From Robertson, Beato learned the albumen glass-plate negative process, noteworthy for the sharpness of its images. In 1856 he assisted Robertson in covering the final days of the Crimean War, a three-year conflict in which Britain and France joined the Ottoman sultan to oppose Russian strategic interests in the region.

Beato's experience in the Crimea was decisive for his career. There he learned to make photographs in extreme and unpredictable conditions. He insinuated himself into the world of the officers' mess and assiduously cultivated his connections with those men. Such relationships would serve him well throughout his life, particularly in covering military campaigns in India, China, and Burma (present-day Myanmar).

India, 1858-60

In 1857 the Indian Mutiny, or First War of Independence, challenged British dominance on the subcontinent for the first time. The rebellion and its brutal suppression by British troops were widely covered by the press.

Eager to take advantage of Western interest in the conflict, Beato arrived in India in February 1858 to record the rebellion's aftermath. Guided by military officers, he made images of the mutiny's main sites-Delhi, Cawnpore, and Lucknow-that he sequenced and captioned to re-create the primary events.

In some views, such as the one shown here, he added rebel corpses to increase the dramatic effect. He arranged disinterred bones in the foreground in order to dramatically depict the massive slaughter that occurred at Lucknow.

Based in Calcutta, Beato spent more than two years in India. He traveled widely in the northern part of the country and expanded his oeuvre with architectural views of Agra, Benares (present-day Varanasi), and Muritsur (present-day Amritsar).

China, 1860

In 1860 Beato accompanied French and British troops on the definitive campaign of the Second Opium War. A culmination of diplomatic difficulties and trade disputes, the Opium

Wars had begun in 1839 after British merchants illegally imported opium into China from India.

During his eight-month trek, Beato carried the cumbersome equipment needed for the albumen process: chemicals and large, fragile glass plates. Under extreme wartime conditions, he made a series of photographs that documented the progress of the military campaign, including gruesome scenes taken immediately after battle.

Beato also took the opportunity to make architectural views of the cities of Peking (present-day Beijing) and Canton (present-day Guangzhou).

Japan, 1863-84

Beato spent more than 20 years in Japan (1863-84), his longest residency in one country and the most prolific period of his career. There he witnessed one of the most turbulent eras in Japan's history, known as the Bakumatsu period (1853-68), when the Tokuga shogunate gave way to the Meiji reign.

During his time in Japan, Beato employed the wet-collodion method, which reduced the length of exposure to seconds rather than minutes. The use of photography began to spread in Japan in the mid-1850s, and Beato's work rapidly achieved success as he offered the first hand-colored photographs and photographic albums in the country.

Despite restrictions on foreigners' travel, Beato developed a remarkable and rare visual record of Japan. This photograph depicts the monumental sculpture of the Dai Bouts (Great Buddha), which had been the centerpiece of a temple that was destroyed by a typhoon. It was an important attraction at Kamakura, and Beato was the first Westerner to photograph it. He posed himself in the scene, sitting on the stairs, while local men climbed the statue.

Beato left Japan in 1884, but his photographs continued to circulate with the successive sales of his negatives to different studios.

Korea, 1871

Known in Beato's time as the Hermit Kingdom, Korea was one of the only countries then still closed to the outside world.

In 1871 Beato was the first to make photographic images of Korea. He was hired to document an American punitive expedition to Korea, a response to an incident in 1865 in which an American-owned trading vessel, the General Sherman, was captured in Korean waters and its entire crew killed. Five military ships were sent to seek a treaty and negotiate trade relations with Korea. Violence broke out, and retaliatory actions were taken by the Americans. More than 250 Koreans were killed, wounded, or captured.

Beato brought back 47 photographs from his trip to Korea, including numerous portraits of military crews and views of the fleet and battlefields as well as views of the local scenery and portraits of Korean natives.

Burma, 1887-1905

After speculative ventures in Japan ruined him financially, Beato set off for new lands once more. He went first to Sudan to record the Anglo-Sudan War and finally settled in Burma in

1887.

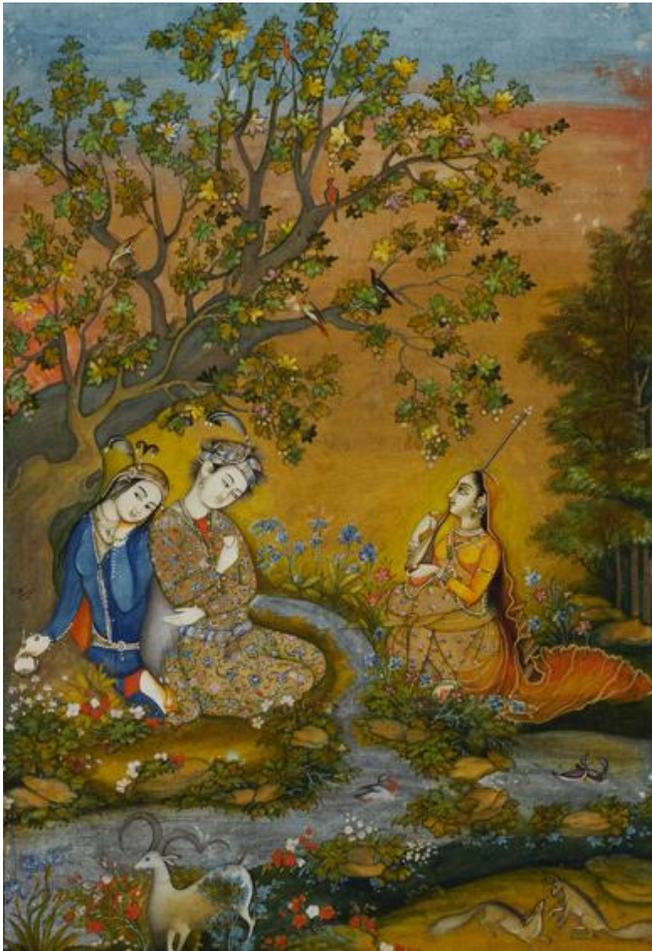
The country was then a province of British India and became a tourist destination for Westerners. Beato quickly established himself as a photographer by traveling throughout Upper Burma documenting sites of interest. His landscapes, architectural views, and portrait studies offer a glimpse into Burmese life at the end of the 19th century.

In 1895 Beato opened a curio shop in Mandalay that quickly attracted foreign shoppers. In addition to photographs, he sold Burmese works of art in wood, metal, ivory, and silk, catering to the Western taste for souvenirs.

After a life of wandering, Beato returned to Italy, his birthplace, where he died in 1909.

The exhibition is on view at the Getty Center, West Pavilion, Center for Photographs. It will be on view at the Tokyo Metropolitan Museum of Photography from March 6 to May 6, 2012.

LACMA:



India's Fabled City: The Art of Courtly Lucknow

December 12, 2010 - February 27, 2011

About

Lucknow was an extraordinarily elegant and sophisticated Indo-Islamic kingdom that flourished in the eighteenth and nineteenth centuries. This is the first exhibition devoted to the opulent art and culture of the city, which boasted the wealthiest court and most ostentatious cityscape in northern India.

The refined artistic production of the city's multiethnic residents and artists is represented by Indian courtly paintings, European oil paintings, drawings, prints, a range of decorative art objects and textiles, nineteenth-century photography, and twentieth-century Indian films. The exhibition provides a framework for understanding the history of the region and the nature of India's colonial history and memory.

The exhibition is curated by Stephen Markel and Tushara Bindu Gude, South and Southeast Asian Art at LACMA. India's Fabled City: The Art of Courtly Lucknow is organized by the Los Angeles County Museum of Art. It is supported in part by grants from the E. Rhodes and Leona B. Carpenter Foundation and the National Endowment for the Arts. Additional support was provided by the Southern Asian Art Council.

Image: Mir Kalan Khan, Lovers in a Landscape (Detail), India, Uttar Pradesh, Lucknow, c. 1760-70, Opaque watercolor on paper, Page 16 x 11 inches; image 8 1/4 x 6 inches, The David Collection, Copenhagen, 50/1981.

In the Studio -

Art Theory 101:

Elements of Art : Principles of Design

Composition

An orderly arrangement of elements using the principles of design. The principles of design help you to carefully plan and organize the elements of art so that you will hold interest and command attention. This is sometimes referred to as visual impact.

In any work of art there is a thought process for the arrangement and use of the elements of design. The artist who works with the principles of good composition will create a more interesting piece of art it will be arranged to show a pleasing rhythm and movement. The center of interest will be strong and the viewers will not look away, instead, they will be drawn into the work. A good knowledge of composition is essential in producing good

artwork. Some artists today like to bend or ignore these rules and therefore are experimenting with different forms of expression. We think that composition is very important. The following will assist you in understanding the basics of a good composition:

Elements Of Design

Line - is a mark on a surface that describes a shape or outline. It can create texture and can be thick and thin. Types of line can include actual, implied, vertical, horizontal, diagonal and contour lines. (note: Ken does not list "psychic line" - that was "new term" to me)

Color - refers to specific hues and has 3 properties, Chroma, Intensity and Value. The color wheel is a way of showing the chromatic scale in a circle using all the colors made with the primary triad. Complimentary pairs can produce dull and neutral color. Black and white can be added to produce tints (add white), shades (add black) and tones (add gray).

Texture - is about surface quality either tactile or visual. Texture can be real or implied by different uses of media. It is the degree of roughness or smoothness in objects.

Shape - is a 2-dimensional line with no form or thickness. Shapes are flat and can be grouped into two categories, geometric and organic.

Form - is a 3-dimensional object having volume and thickness. It is the illusion of a 3-D effect that can be implied with the use of light and shading techniques. Form can be viewed from many angles.

Value - is the degree of light and dark in a design. It is the contrast between black and white and all the tones in between. Value can be used with color as well as black and white. Contrast is the extreme changes between values.

Size - refers to variations in the proportions of objects, lines or shapes. There is a variation of sizes in objects either real or imagined. (some sources list Proportion/Scale as a Principle of Design)

These elements are used to create the Principles of Design. Principles are the results of using the Elements. When you are working in a particular format (size and shape of the work surface) the principles are used to create interest, harmony and unity to the elements that you are using. You can use the Principles of design to check your composition to see if it has good structure.

Elements of Compositional Design

The principles of design are the recipe for a good work of art. The principles combine the elements to create an aesthetic placement of things that will produce a good design.

Center of interest - is an area that first attracts attention in a composition. This area is more important when compared to the other objects or elements in a composition. This can be by contrast of values, more colors, and placement in the format.

Balance - is a feeling of visual equality in shape, form, value, color, etc. Balance can be symmetrical or evenly balanced or asymmetrical and un-evenly balanced. Objects, values, colors, textures, shapes, forms, etc., can be used in creating a balance in a composition.

Harmony - brings together a composition with similar units. If your composition was using wavy lines and organic shapes you would stay with those types of lines and not put in just one geometric shape. (Notice how similar Harmony is to Unity - some sources list both terms)

Contrast - offers some change in value creating a visual discord in a composition. Contrast shows the difference between shapes and can be used as a background to bring objects out and forward in a design. It can also be used to create an area of emphasis.

Directional Movement - is a visual flow through the composition. It can be the suggestion of motion in a design as you move from object to object by way of placement and position. Directional movement can be created with a value pattern. It is with the placement of dark and light areas that you can move your attention through the format.

Rhythm - is a movement in which some elements recurs regularly. Like a dance it will have a flow of objects that will seem to be like the beat of music.

The Principles of design are the results of your working with the elements of art. Use them in every piece of art you do and you will be happy with the results.

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As a new year begins, we here at FrameStore are especially grateful for having been able to work with you in 2010, and look forward to serving you in 2011. We wish you and yours abundance, happiness, and peace in a new year filled with hope. Welcome 2011!

Sincerely,

Chuck Mitchell
FrameStore