



Being Thankful for Art

November Newsletter

Greetings!

The Holidays are officially upon us once more, and the mad rush has begun already. But, despite the occasional grey skies that come with the season, you can still see lots of colour 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 rush of the holiday season, and amid the mass of other things we are thankful for, let us not forget to remember the artists, sculptors, paintings, and craftspersons who bring such amazing art, inspiration and beauty into our world.



And if you want to step out and see some of their works this fall, 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!

Pacific Standard Time is an unprecedented collaboration of cultural institutions across Southern California coming together to celebrate the birth of the L.A. art scene. Beginning October 2011, over 60 cultural institutions will make their contributions to this region-wide initiative encompassing every major L.A. art movement from 1945 to 1980.

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.

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Re-Designed Company Website is Live!

FrameStore now has a newly re-designed website up and running! Now easier to navigate, and much sleeker, we have even added an archive of our Newsletters.

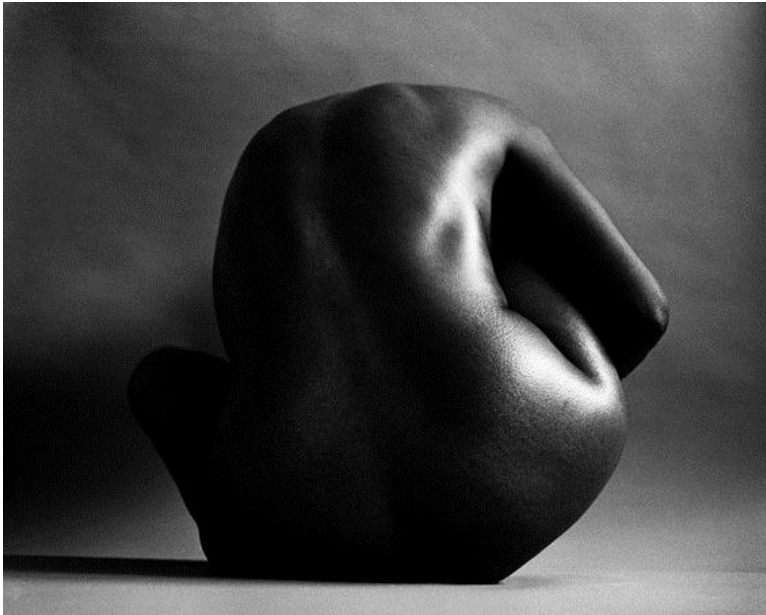
Check out the new site at:

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And don't forget to hit those **Follow Us** buttons for Facebook and Twitter! We greatly appreciate the support of our loyal customers, and we would love to hear any feedback as well.

SoCal Art Happenings -

California State University Northridge Art Galleries:



Pacific Standard Time

Identity and Affirmation: Post War African American Photography

October 23 - December 10, 2011

Identity and Affirmation: Post War African American Photography will consist of 145 images produced by Los Angeles artists, exploring modernist tendencies in the work of the artists as they embraced and depicted the vibrant development of the arts, music, politics, family, and social life in the Black community and Los Angeles at large. The innovative improvisations of jazz, of particular importance during this period, 1945 - 1980, can be seen in the work of these photographers in both their subjects and approaches to photography. The photographs will be drawn from the collections of nine of the photographers whose work makes up the majority of the approximately 750,000 African-American images held in the archives of the Institute including Roland Charles, Guy Crowder, Jack Davis, Bob Douglas, Joe Flowers, Maxie Floyd, Calvin Hicks, Bob Moore, and Charles Williams.

Laguna Art Museum:



Pacific Standard Time

Best Kept Secret:

UCI and the Development of Contemporary Art in Southern California, 1964-1971

October 30, 2011 - January 22, 2012

From the inception of its art department through the late 1960s, UC Irvine harbored a group of the most advanced artists, students and art writers in California, if not outside of New York. Best Kept Secret will exhibit the work of significant artists from this concise period (1964-1971), including John Coplans, Philip Leider, Barbara Rose, Tony DeLap, John McCracken, Vija Celmins, Robert Irwin, Craig Kauffman, Bruce Nauman, Michael Asher, Chris Burden, Jay McCafferty, Alexis Smith, James Turrell and Frank Stella, drawing connections among their works and contextualizing them within California and the rest of the nation.

Best Kept Secret will also examine the impact of UCI on the roots of the Finish Fetish and Light and Space movements, performance, video, and conceptualism, and on the development of the art programs at the University of California, San Diego and the California Institute of the Arts.



Orange County Museum of Art:



Pacific Standard Time

State of Mind:

New California Art Circa 1970

October 9, 2011 - January 22, 2011

State of Mind: New California Art Circa 1970, co-organized by Orange County Museum of Art (OCMA) and UC Berkeley Art Museum and Pacific Film Archive (BAM/PFA), is the most comprehensive exhibition to date to focus on Conceptual art and related new genres in both Northern and Southern California during this pivotal period in contemporary art. Featuring more than 150 works of art, the exhibition includes installations, photographs, works on paper, videos and films, artists' books, extensive performance documentation, and other ephemera. Some of the highlights of the exhibition include the important early surveillance installation *Being Photographed, Looking Out, Looking In*, February 4-20, 1971 by Chris Burden, currently in a private collection and not exhibited since the 1970s; the most comprehensive installation of artifacts, photographs, and the original soundtrack from Allen Ruppersberg's, *Al's Grand Hotel* (1971); the most complete documentation ever presented in a museum of Bonnie Sherk's street performances *Sitting Still Series* (1970); and archival photographs from William Wegman's studio, recently discovered at the BAM/PFA and never before seen in California. Other artists featured in *State of Mind* whose practices deserve greater attention are Gary Beydler, Nancy Buchanan, Adam (the late Paul Cotton), Lowell Darling, Suzanne Lacy, Stephen Laub, Darryl Sapien, Susan Mogul, Ilene Segalove, Fred Londier, and Robert Kinmont.

Mingei International Museum:



Pacific Standard Time

San Diego's Craft Revolution: From Post-War Modern to California Design

October 16, 2011 - April 15, 2012

San Diego's Craft Revolution - From Post-War Modern to California Design reveals to a new generation the important contributions of San Diego artist craftsmen to the post-war Southern California art scene. The progression from sleek modernism to unconventional handcrafted functional objects will be explored through furniture, doors, jewelry, and ceramics. The exhibit will also reveal a vibrant history of artist craftsmen who collaborated over the decades through San Diego State College and the Allied Craftsmen, a professional organization of local artists, which provided them a platform to receive national attention in the areas of architectural art, enameling, studio furniture, and body sculpture. Many of the craftspeople within this era in San Diego participated in major exhibitions including OBJECTS: USA and the California Design series held in Pasadena and Los Angeles. Featured artists will include Toza and Ruth Radakovich, Rhoda Lopez, Jack Hopkins, Arline Fisch, Ellamarie and Jackson Woolley, Larry Hunter, Kay Whitcomb, Ilse Ruocco, and James Hubbell.

Doors (ca. 1970) Kay Whitcomb

A pair of eye-popping enamel-on-steel doors, made during Kay Whitcomb's residency at Craihait, was exhibited in 1971 at California Design 11. Each door was a single nine-and-a-half-feet-high sheet of steel. Photographer Richard Gross took them out into the desert.

This image for the exhibition catalog presents Whitcomb's double doors standing alone in the dunes like a colorful monolith.

Enamel on steel 9 1/2 x 5 1/4 ft

Reform Gallery Collection. Photograph by Richard Gross. California Design 11, 1971. California Design Archive, Oakland Museum of California © Mingei International Museum. Photograph provided by California Design Archive, Oakland Museum of California

Crossroads School, Sam Francis Gallery:



Pacific Standard Time

She Accepts the Proposition:

Women Gallerists and the Redefinition of Art in Los Angeles, 1967 - 1978

October 1, 2011 - November 23, 2011

The mid sixties to the late seventies marked a particularly fertile, experimental period in which several new art movements rapidly emerged to challenge customary notions of audience reception. While early dealers such as Irving Blum and Henry Hopkins have been canonized for promoting innovative artists, the role of other galleries and dealers in the Los Angeles scene of that era is less well known. With *She Accepts the Proposition*, we examine the critical contribution of Los Angeles women art dealers in particular to the advancement of nontraditional art practices, in the period from 1967 to 1977.

The Getty Center:



Pacific Standard Time

Crosscurrents in L.A. Painting and Sculpture, 1950-1970

October 1, 2011 - February 5, 2012

The culmination of a nine-year research initiative organized by the Getty Research Institute, Pacific Standard Time: Crosscurrents in L.A. Painting and Sculpture presents a focused examination of painting and sculpture produced in Southern California from the late 1940s to the early 1970s. Drawing from archival collections acquired by the Getty and sources that have become newly accessible as a result of the initiative, the exhibition will offer a fundamental reappraisal and reinterpretation of postwar Los Angeles art. The exhibition will feature nearly 50 artists and will include multiple works from each, on loan from preeminent national and international collections, allowing visitors to get a sense of the distinctiveness of individual practices as well as the place of Southern California artists within broader historical movements. This exhibition is co-organized by the Getty Research Institute and the J. Paul Getty Museum and will travel to the Martin-Gropius-Bau, Berlin in the spring of 2012.

The Phrenologist's Window (1966) Betye Saar

Betye Saar's assemblage and collage constructions similarly merge personal and family history with broader themes of cultural and political segregation. In both View from the Palmist Window and The Phrenologist's Window, Saar pasted eclectic objects and imagery—sun and moon symbols, fragments of advertising, vintage photographs, the lid of a tin can—inside found wooden window frames. The works allude to the practices of phrenology and palmistry, raising questions about how identity is construed and constructed.

Wood panel with print and collage 18 1/2 x 29 3/8 x 1 in

Courtesy of Michael Rosenfeld Gallery, LLC, New York, New York © Betye Saar.

In the Studio -

In the Studio: **Art Theory 101**



COLOR THEORY

Color Theory in Art

I - Introduction

For a long time, now, there has been a problem that fledgling designers have run into on a constant basis. This problem seems insignificant to most, but in actuality it is quite possibly the most important factor in a design or piece of artwork. Yes, you guessed it...I'm talking about the issue of COLOR.

Color can be a touchy subject. Sometimes artists use colors that evoke certain emotions. Other times artists use colors simply because they like the way they look. While any design instructor will tell you that the latter reason is completely wrong, I tend to disagree. In my personal opinion, color always has meaning. This meaning can be, as I mentioned, an emotional one or it can be a personal preference on the part of the artist himself, but it ALWAYS has purpose behind it.

There is nothing wrong with choosing a color because you like it because, after all, it is your work. However, when choosing a color you still want to make sure its use does not conflict with what you are trying to say with your work. Proper use of basic color theory can help you decide what colors match, as well as what each color makes people feel.

II - The Wheel

The color wheel has earned a place in the hearts of many artists and designers across the globe. Not because it's the perfect tool, but because everybody, at some point, has had to make one of their own as part of a ridiculous art class project.

The wheel's construction is actually quite simple. You have your 6 basic colors: red, orange, yellow, green, blue, and purple. Then, depending on which wheel you're looking at, you have extra, "in-between" colors that are mixes of the basic colors.

There are names for all of these colors, which are important to know. The following is a list of all of the names of colors and what they're good for.

Primary Colors: Red, Yellow, Blue. These 3 colors are the base colors for every other color on the color wheel. This is why they're called "primary." When you mix two primaries together, you get a secondary color. Also note the triangular positioning of the primary colors on the color wheel, and how the secondary colors are next to them.

Primary colors are useful for designs or art that needs to have a sense of urgency. Primary colors are the most vivid colors when placed next to each other, which is why you'll notice that most fast food joints use primary colors in their logos, as it evokes speed.

Secondary Colors: Orange, Green, Purple. These 3 colors are what you get when you mix the primary colors together.

They're located in-between the primary colors to indicate what colors they're made from. Notice how green is in-between yellow and blue.

Secondary colors are usually more interesting than primary colors, but they do not evoke speed and urgency.

Tertiary Colors: These are those "in-between" colors like Yellow-Green and Red-Violet. They're made by mixing one primary color and one secondary color together. There can be endless combinations of tertiary colors, depending on how they're mixed.

Complementary Colors: Red and Green, Blue and Orange, Purple and Yellow. These are the colors directly across from each other on the color wheel. Don't let the name fool you, they rarely look good when used together. They're called "complementary" because, when used together, they become extremely vibrant and have heavy contrast. Complementary colors are useful when you want to make something stand out. For example, if you use a green background and have a red circle on it, the red will jump off the page and be almost blinding.

Analogous Colors: Red and Orange, Blue and Green, etc. These are colors right next to each other on the color wheel. They usually match extremely well, but they also create almost no contrast. They're good for very serene-feeling designs and artwork where you want viewers to feel comfortable.

III - Other Terms

There are plenty of other names and titles that refer to different aspects of color, but this is where it starts getting complex. If you want to know more about color, read on.

Warm Colors: Colors such as red, yellow, and orange. These colors evoke warmth because they remind us of things like the sun or fire.

Cool Colors: Colors like blue, green, and purple (violet). These colors evoke a cool feeling because they remind us of things like water or grass.

Neutral Colors: Gray, Brown. These aren't on most color wheels, but they're considered neutral because they don't contrast with much of anything. They're dull and uneventful.

Value: Usually refers to the amount of black in a color. The more black a color has, the darker its value.

Brightness: Refers to the amount of white in a color. The more white a color has, the brighter it is.

Saturation: Refers to the amount of a color used. When a color is at full saturation, it is extremely vibrant. When a color is "desaturated," a large amount of color has been removed. Desaturated colors tend to be close to being neutral because there is so much gray in them.

IV - Types of Color

As you might suspect, there are different types of color. Now is when you can throw the color wheel out the window.

RGB Color: This is color based upon light. Your computer monitor and television use RGB. The name "RGB" stands for Red, Green, Blue, which are the 3 primaries (with green replacing yellow). By combining these 3 colors, any other color can be produced. Remember, this color method is only used with light sources; it does not apply to printing.

CMYK Color: This is the color method based upon pigments. "CMYK" stands for Cyan, Magenta, Yellow, and Black (its what the K stands for). Using these 4 colors, most other colors can be achieved. Unfortunately, CMYK cannot reproduce the same amount of colors as RGB can, which is why yellow-greens sometimes look a bit muddy when printed. This is the method used by printers the world over, and is also a clever way of mixing paints.

Pantone (PMS) Color: This is yet another printing color method. PMS stands for "Pantone Matching System," and is a large list of specially mixed colors made by the Pantone Corporation. Instead of using CMYK to create colors, the pigments are created individually for purity.

For example, if I wanted to use a Red-Violet color, I'd pick PMS 233M. The color would be made exclusively for my project and would always print exactly how I want.

The only drawback to using PMS colors is that they're only useful for projects with few colors. They're also expensive.

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We here at FrameStore hope you enjoy the arrival of Autumn and the approach of the holidays while building a lifetime of memories, filled with love, family and lots of colour!

Sincerely,

Chuck Mitchell
FrameStore