



## ***Autumn and Art in SoCal***

### **October Newsletter**

#### **Greetings!**

Fall has finally arrived in the Southland, bringing us cooler temperatures, some needed rain, and also a bit of gloom. But, despite the grey that comes 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!



**PACIFIC  
STANDARD  
TIME:**  
ART IN L.A. 1945-1980

Pacific Standard Time continues to dominate the local art scene with more than a dozen shows and exhibits currently running in October.

In this month's newsletter, 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.

In other news, Framestore has just launched it's newly minted website, and a new Facebook Fan page this week. be sure to check them both out. We would love to hear your feedback.

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 -



### New Fan Page at Facebook!

The FrameStore now has a new official Facebook Fan page to act as a central focus of our social media presence on the web. News, events, shows, pictures, and offers will be posted to the new fan page regularly, so drop over and see what we have going, and how you can get involved.

*Visit the New FrameStore Fan Page at:*

<http://www.facebook.com/pages/CustomFrameStorecom/6106499239>

And don't forget to hit that **LIKE** button! We greatly appreciate the support of our loyal customers.

## *SoCal Art Happenings –*

### The Autry National Center:



## **Pacific Standard Time**

### **Art Along the Hyphen: The Mexican-American Generation**

**October 14 - January 8, 2012**

Focusing on the period 1945-1965, this exhibition will present the work of Mexican American artists who contributed to the emerging California iconography and its connections to the nation's collective imagination, whether as part of the 'American West,' 'Spanish California,' or 'Hollywood.'

Documenting an overlooked yet significant tributary within the emergence of modern art in Los Angeles, the exhibition will feature the work of Hernando Villa (1881-1952), Alberto Valdés (1918-98), Domingo Ulloa (1919-97), Roberto Chavez (1932- ), Dora de Larios (1933 - ), and Eduardo Carrillo (1937-97). With an emphasis on painting and sculpture, the exhibition will explore each artist's dialogue with the various art movements of the 20th century refracted through cultural heritage, local observation, and social commentary. The exhibition also will document the fluid transition by some artists into Chicano art-movement activism in the 1970s without forsaking aesthetic standards.

## The Hammer Museum, University of California, LA:



### **Pacific Standard Time**

#### ***Now Dig This!***

#### ***Art and Black Los Angeles 1960-1980***

**October 2, 2011 - January 8, 2012**

This comprehensive exhibition examines the incredibly vital but often overlooked legacy of Los Angeles's African American visual artists, featuring works from public and private collections located across the country, some of which have not been seen for decades and were previously considered lost. Now Dig This! will feature artists including Melvin Edwards, Fred Eversley, David Hammons, Maren Hassinger, Senga Nengudi, John Outterbridge, Alonzo Davis, Dale Brockman Davis, Noah Purifoy, Betye Saar, and Charles White, presenting their creative output alongside parallel developments and teasing out the connections among individuals and groups of different ethnic origins. This multicultural component will bring to light a significant network of friendships and collaborations across racial lines, while underscoring the influence that African American artists had on the era's larger movements and trends.



## Japanese American National Museum:



### **Pacific Standard Time**

#### ***Drawing the Line:***

#### ***Japanese American art, Design, and Activism in Post-War Los Angeles***

**October 15, 2011 - February 19, 2011**

Drawing the Line is an unprecedented survey of the dynamic and diverse Japanese American contributions to the visual landscape of L.A. in the period following World War II. Works of art and historic documents—together with texts, images, and video clips from extensive oral histories—will illustrate the delicate line that exists between form and function. The breadth of the work represented in the exhibition will reveal an intriguing narrative about the impact of ethnicity and race on Southern California.

*Above:* Oxnard Madame (1961) Matsumi "Mike" Kanemitsu

This lithograph, created during a residency at Tamarind Workshop, was inspired by a story Kanemitsu heard on a drive up the coast toward Santa Barbara about a madame who ran a prostitution ring in Oxnard. The madame, who was African American, was extremely successful and connected but was ultimately arrested. At the time of the arrest, it was discovered that she was a man and had been living as a transvestite for over thirty years. Kanemitsu was intrigued by the idea of this seemingly marginal figure having such power in the community and ultimately upending social conventions in so many different ways. Using this amazing anecdote as a springboard for vaguely anatomical abstractions, Kanemitsu explores the medium of lithography with an ease that comes from his mastery of Japanese sumi ink painting and his embrace of bold, graphic color.

## ONE National Gay & Lesbian Archives:



### **Pacific Standard Time**

#### ***Cruising the Archive:***

***Queer Art and Culture in Los Angeles,  
1945 -1980: Rare Looks***

**October 1, 2011 - March 31, 2011**

Cruising the Archive: Queer Art and Culture in Los Angeles explores the relationship between artistic practices and LGBT histories through objects and documents from the ONE National Gay and Lesbian Archives. The work of gay and lesbian artists, activists, filmmakers, and community leaders living and working in Los Angeles between the end of WWII and Gay Liberation of the 1970s will be presented alongside archival materials from ONE's extensive collections. As the oldest LGBT organization in the United States and the largest repository of LGBT materials in the world, ONE is uniquely positioned to contextualize this period often understudied within LGBT history. Cruising the Archive will be on view concurrently in two locations: the ONE Archives Gallery and Museum in West Hollywood, and the ONE Archives location in West Adams. A range of programmatic activities and a fully illustrated catalogue will accompany the exhibition.

## Natural History Museum of Los Angeles:



### **Pacific Standard Time**

#### ***Artistic Evolution:***

***Southern Californian Artists at the Natural History Museum of Los Angeles County,  
1945 -1963***

**October 2, 2011 - January 15, 2012**

Artistic Evolution: Southern California Artists at the Natural History Museum of Los Angeles County, 1945-1963 is inspired by works shown at the Natural History Museum of Los Angeles County (formerly Los Angeles County Museum) through the Annual Exhibition of Los Angeles and Vicinity series and related contemporary exhibitions. The exhibition highlights the central role of the Museum as a standard-bearer for contemporary art in Southern California in the 1940s-early 1960s and includes paintings, drawings, and prints, with loans of works by John Baldessari, Larry Bell, Billy Al Bengston, Tony Berlant, Frederick Hammersley, Lorser Feitelson, Robert Irwin, Craig Kauffman, Ed Moses, John McLaughlin, Lee Mullican, Mel Ramos, Ed Ruscha, and Betye Saar. Guest curated by art historian Charlotte Eyerman, the exhibition offers a kaleidoscopic view of the Museum's past exhibitions, when art was shown at the Museum until the move of its collections to the then new Los Angeles County Museum of Art on Wilshire in the mid-1960s. The establishment of a new museum dedicated to the visual arts, and the subsequent move of NHM's art collections, signaled the beginning of a new era for the continually evolving art scene of Los Angeles, whose institutional roots remain in Exposition Park.

## California Museum of Photography, University of California, Riverside:



Wynn Bullock, "Sunset, Big Sur Country" 1957 © Wynn Bullock

## Pacific Standard Time

### Seismic Shift:

*Lewis Baltz, Joe Deal, and California Landscape Photography, 1944 - 1984*

October 1, 2011 - December 31, 2011

In the 1970s and early 1980s, Joe Deal and Lewis Baltz crossed paths at the University of California, Riverside (UCR), and the UCR/California Museum of Photography. This was the period when the exhibition *New Topographics*, which included both photographers, announced the arrival of a radical new aesthetic in landscape. Though that exhibition originated in Rochester, NY, and had an international impact, its origins lay in Southern California and its effect was to shift the epicenter of landscape photography in general from Northern California to the SoCal region. *Seismic Shift* will illuminate the far-reaching consequences of this revolution in landscape photography by tracing its local and regional history. Beginning with Ansel Adams and Edward Weston—and with the 1946 arrival in San Francisco of Minor White, who would extend the Weston-Adams tradition by transforming it—the exhibition will follow the history of landscape photography in the 1950s and 1960s through the careers of Wynn Bullock, Paul Caponigro and others. It will then explore how the 1970s work of Baltz, Deal and Robert Adams created a shock of recognition, an awakening to mutual ideas, so different from those of their predecessors that a younger generation of Western photographers shared. Portfolios of the period, including one done by a class Baltz taught at UCR, will demonstrate the immediacy that these ideas had.

## LACMA:



## **Pacific Standard Time**

### **Mural Remix:**

**Sandra De La Loza**

**October 15, 2011 - January 22, 2012**

Sandra de la Loza, founder of the Pocho Research Society of Erased and Invisible History, presents a visual 'mashup' by sampling obscure and forgotten details in murals produced during the 1970s. Taking the role of a performative archivist, she extracts, slices, and blows up archival material to create a multi-media light and sound installation that provides a constantly shifting glance of Chicano muralism. Through a video piece, she opens the material and conceptual bounds in which we see and understand the mural by shifting the viewers gaze from the foreground to the background, moving from the figure to the non-figurative, and understanding the mural as a catalyst for a social practice. Drawing upon archival and interview sources, the installation investigates L.A. Urbanism, the Light and Space Movement, and countercultural aesthetics. In addition to the exhibition, viewers will have access to an on-line digital archive of over 500 mural images from the 1970s at the Chicano Studies Research Center (CSRC) Library and a forthcoming field guide to L.A. by the Pocho Research Society published by the CSRC Press.

## *In the Studio -*

# Art Framing 101:

## Guidelines for Conservation:

### Mounting and Framing Works of Art on paper

#### What is Conservation framing?

A mount and frame should always be selected to protect as well as enhance a picture. Unfortunately, some mounting and framing techniques not only fail to protect, but are potentially damaging to works of art. 'Conservation framing' is a term used to describe the use of materials and techniques which provide protection to framed works of art on paper. There are different levels according to the quality and specification of the materials used. Why do works of art on paper need protection?

Paper is sensitive to its surroundings: it can be adversely affected by damp, changes in temperature and humidity, restriction of movement and exposure to light. Paper will also react to the materials with which it is in contact such as acidic support boards and self adhesive tapes. Evidence of damage caused by adverse conditions can be seen in pictures with mount burns, foxing (small brown spots), fading of pigments or darkening and increasing brittleness of the paper.

## Preparing a picture for framing

If the picture is damaged, foxed, stained or stuck down onto an acidic card backing, a paper conservator can advise on preservation and conservation options. In some cases, preservation may mean leaving well alone and simply ensuring that the picture is well protected through conservation framing; in other cases conservation treatment may be essential to protect the picture long-term.

Practices to be avoided as they may significantly reduce the value of the picture are:

Trimming or folding the picture to fit a frame; marking a picture or margin with notation or sight sizes

Flattening by means of dry-mounting or sticking down onto a rigid back board

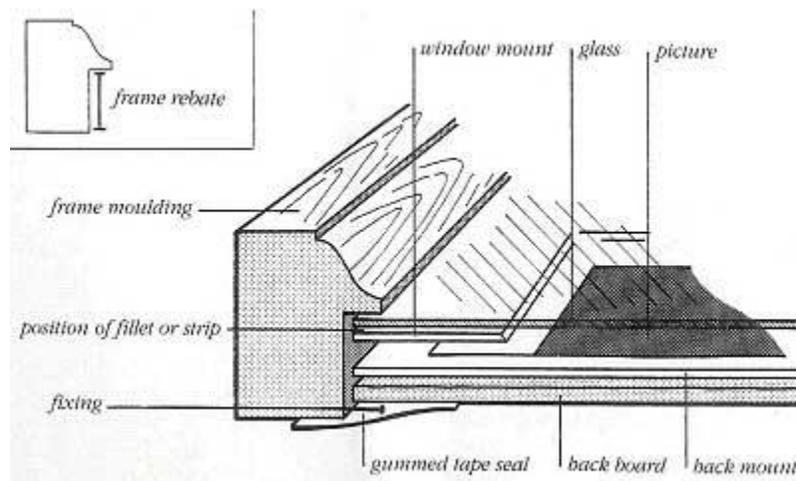
Use of commercial self adhesive tapes to repair or support a picture or document: (Sellotape, Masking tape).

## The frame

The framing of a work of art may involve making a choice between re-using an existing frame and selecting a new one. Illustration 1 shows a frame package in cross-section with the individual elements of the frame package identified. Whether an old or new frame, the following considerations apply:

The rebate should be deep enough to hold the glass, thick window mount or fillets, object, thick undermount and back board.

The moulding must be both strong enough and deep enough to support the whole package. An old frame will sometimes need to be modified to meet these criteria.



## Re-using old frames

If an old frame is to be re-used, it should be carefully cleaned and repaired, preserving all inscriptions and framing labels. The frame, mount and glass may be of historical significance. Old decorative mounts such as Victorian gilt mounts can sometimes be re-used with an internal lining. Fixings need to be secured and weakened cord or wire should be replaced.

### The conservation mount

The conservation mount comprises a window mount and undermount (sometimes also referred to as a back mount). To provide adequate physical and environmental protection both boards should be at least 1.3 millimetres thick, (4-6 sheet). The boards should be hinged along one edge using either a conservation gummed white paper tape or linen tape, (never pressure sensitive tapes).

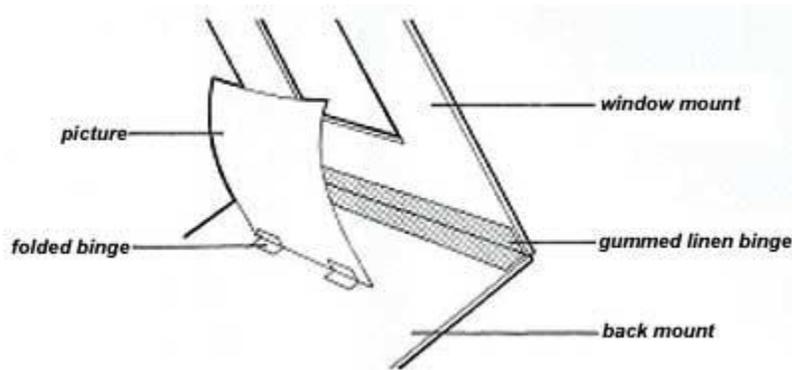


Illustration 2. Mount package

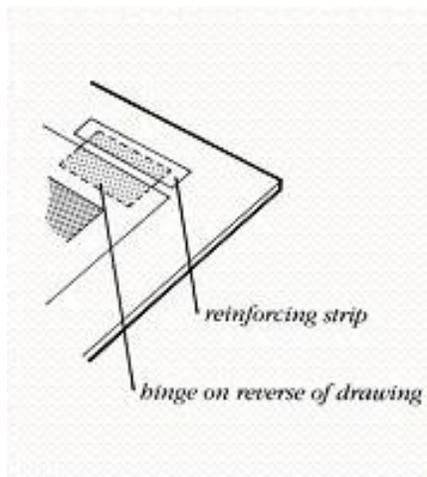


Illustration 3. Pendant hinge ('T-bar')

## The Mount

Because the picture is in direct contact with the mount, the choice of mount board is crucial to protecting framed works of art on paper. As a guide, there are three main categories of mount board and framing.

## **Museum level**

For framing valued original works on paper

Cotton museum mount board

This is usually solid core, made from 100% cotton fibre - a traditional paper making material, proven stable over hundreds of years. It can be un-buffered (neutral pH) or buffered with an alkali deposit which prolongs the stability of the board and provides some extra protection.

## **Conservation Level**

For framing original works on paper

Conservation mount board

This refers to board made from chemically purified wood pulp and then alkaline buffered. Like Cotton Museum board, the core and facings must meet certain criteria such as light fastness, pH ranges and quality of lamination adhesives.

Mounting photographs - photographs are a special case because some types may be affected by alkalinity: they should not therefore come into contact with an alkaline buffered board. A pure, unbuffered cotton museum board is now commercially available.

MicroChamber™ board - MicroChamber™ technology is the trade name given to products which contain molecular sieves (zeolites) which 'trap' pollutants commonly found in the environment and may be generated internally within the frame package. This proactive protection will 'trap' by-products harmful to paper such as acetic acid, aldehydes, and sulphur dioxide. Cotton Museum board and Conservation board are available with these fillers and this should be clearly declared in the product specification.

## **Standard level**

Not recommended for conservation framing

Standard mount board

This is made from unpurified wood pulp. Unpurified wood pulp will gradually break down and release acidity, thereby damaging the picture. Although many wood pulp boards are now buffered with an alkali and described as 'acid-free', this is misleading and is no longer a viable marketing term for any mount board.

## **The hinges**

The picture should never be 'drummed' or stuck down to a backing card. Restriction of movement can be detrimental. Hinges should allow the picture to hang safely; they should be applied to the top edge and adhered to the undermount (see illustrations 2 and 3).

Adhesives used must be easy to remove at a future date, and must neither stain nor darken with age. The ideal adhesive is freshly made wheat or rice starch paste. Conservators like to use Japanese paper hinges as they are thin pliable and strong

Pressure sensitive tapes, such as Sellotape™ and masking tape have no place in conservation framing. They cause permanent damage to the picture by staining and become difficult or even impossible to remove.

Water-soluble conservation gummed white paper mounting tape is acceptable but pressure sensitive archival conservation tapes are not recommended for use directly on the picture.

## **Glazing**

Works on paper need to be mounted clearly away from the glass to allow for air circulation and movement. Pastels and chalk drawings should be held at least 5-6mm from the glass, using either double or triple mounts. If the picture is to be 'close framed' (without a window mount) it should be held away from the glass with a small slip, card or fillets (4-6mm deep) tucked under the rebate. (See illustration 1.) There is a range of glazing materials with different optical properties. Where appropriate historic glass should be reused.

## **Reducing light exposure**

Museum level framing must use UV filtering glass and it should be strongly considered for conservation level. Light exposure has a pronounced effect on paper condition and pigments.

The harmful effects of light can be reduced by using ultra violet filtering glass or UVA Acrylics . Ideally the glass should have the least amount of radiation below 400nm (invisible UV radiation) and the maximum amount of visible light transmission.

Perspex™ and Plexiglass™ can be useful because they are lighter and unlikely to break on impact. However, these materials do scratch more easily and because of static, they should never be used to glaze pastels, chalks or any other friable materials.

The mounted picture/glass sandwich can be sealed around the edges with gummed paper to prevent thunder flies or pollution from penetrating the frame.

## **The back board and final assembly**

The back board should be made of a stable, rigid material, such as pH neutral conservation backing board.

Further protection from migrating acidity can be provided by the insertion of a sheet of Melinex™ (polyester film) or cooking foil between the back mount and back board.

It should be secured into the frame with sufficient non-rusting nails or fixings.

The air gap should be sealed with a good quality gummed paper tape only. Pressure sensitive tapes fail and leave a sticky residue.

### **The fittings for hanging**

All hanging fittings should be strong and secure. The tension of the cord or wire should be checked to ensure that there is no strain on the frame when it is hanging.

Riveted D-rings which go into the back board should be avoided: they may cause pressure against the art or admit dust if not well sealed.

Screw-eyes, hanging plates or rings should be attached to the frame itself and must be of sufficient strength to carry the weight involved.

© *Icon, the Institute of Conservation 2006.*

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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