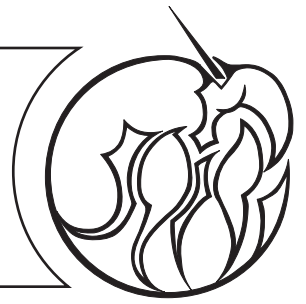


{ the avant-garde }

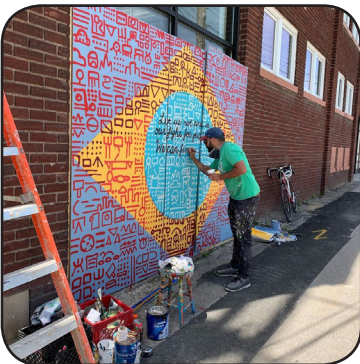
Katherine N. Crowley Fine Art & Design



PERIODIC JOURNAL VOLUME XIII No.5 MAY 2020



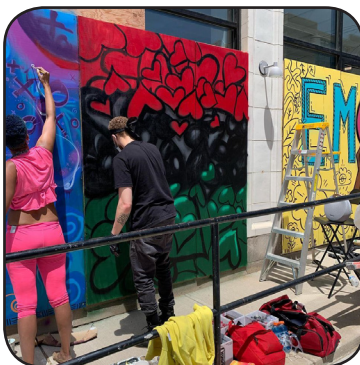
{art unites cbus}



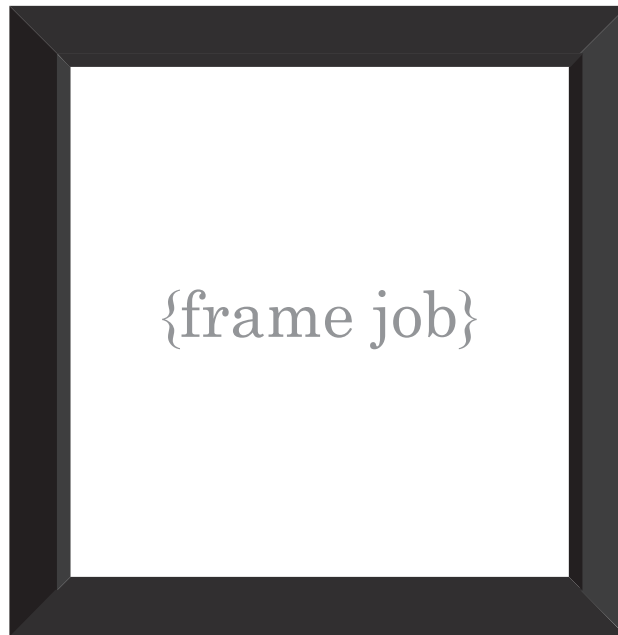
Columbus, Ohio—like many cities throughout the United States—has reacted to the unjust killing of George Floyd, and the many people before him. Over the past few days, protestors and rioters have filled the city streets to march on the Statehouse and make their voices heard. Some have caused damage to area buildings. The City has been instituting curfews and blocking vehicular access. All amid a global pandemic.

Arts organizations have responded by hiring local artists—many who are out of work, or without access to their studios due to the pandemic—to paint murals on the plywood erected to cover their windows. The program, called #ArtUnitesCbus, beautified the Greater Columbus Arts Council (GCAC) and the Columbus Association for the Performing Arts (CAPA) locations.

As a person and an artist, I have appreciated the positive influence African-Americans have had on my life and work. In past issues of this publication I have celebrated some of that influence in my “Black Art History Month” February issues, which can be viewed at the following link: <http://www.KatherineCrowley.com/the-avant-garde/>



Photographs courtesy of CAPA, Lacey Luce and Jamie Goldstein of the GCAC, Katerina Harris, <https://www.columbusmakesart.com/artist/1053-katerina-harris/>, and Lisa McLymont, <https://lisamclymont.com/2019/>.



by Katherine N. Crowley

Frames are a key ingredient in the brilliant experience created by the artwork for the viewer. Not only do they enhance the final look of the painting, they also protect it. In an article for Christie's, Emma Crichton-Miller described frames as the 'Cinderellas' of the art world. "They do a tremendous amount of work," she said. As Eli Wilner, CEO of Wilner & Co., a New York frame dealer said in an interview with the *Wall Street Journal*, "the best frames are an extension of the art they surround". As an art collector or an artist, you should give the work the importance it deserves.

The Importance of Framing

The frame can be a key factor in influencing the impression of the viewer. A frame that compliments the painting it contains also reflects on the personality of the art collector or home owner. It shows your dedication and interest in art and even echoes your sound artistic judgment. Lindsay Griffith, a specialist of print at Christie's says, "If you're going to spend money on a piece of art, spend money on framing it." Whether you're an art collector or acquire original or reproduced works for the purpose of decorating and creating a certain atmosphere in your home, the quality of the frame should be one of your main focus points.

The Right Frame

Finding a frame that complements the work of art can be a challenging task. There are a number of aspects to be considered like the medium of the artwork, the dimensions of the frame, the physical appearance of the frame and even the material used to make the frame. It is very easy to get caught up in the details and the simple task of framing a work of art can end up becoming quite overwhelming. Here is a point-by-point guide to help you find the right frame.

Traditional Framing Techniques

Different materials require different kinds of framing. So it is good to understand the basics.

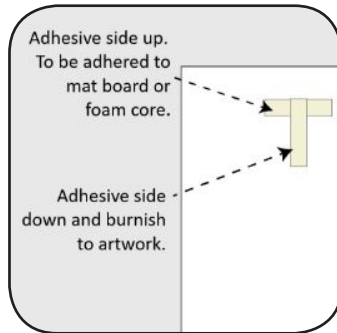
Works on Paper

Artworks on paper such as drawings or watercolor paintings, prints, and photographs require stability and structure. They are framed using mount boards, matte boards, and glass. A mount board is the flat cardboard substrate to which a work is attached. A matte board is a cardboard border that is placed inside the frame, just under the glass sheet. Its purpose is to separate the artwork from the glass.

Conservation Mounting dictates that the mounted artwork be cleanly removable from the mount board. Products such as photograph corners, mounting corners, and hinging tapes and tissues are all safe products for mounting your artwork.



Clear photo corners adhere only to the mount board & appear invisible.



The T-hinge secures the work using little adhesive.

Dry Mounting permanently attaches a photograph to a mount board. It is often used in cases where the image will be float-mounted or left un-framed on a thick aesthetically pleasing mount board. The dry-mounting process cannot be reversed, and is therefore not a conservative technique. Dry mounting works by placing a special adhesive tissue between the photograph and the mount board. It is then placed in a special press that will apply pressure either mechanically or with a vacuum at a high temperature to activate the adhesive in the tissue.

Wet Mounting involves applying wet glue or paste to a mounting board. The artwork is then positioned and a sheet of glass used to apply even pressure. This technique is non-archival.

Matte Boards present an opportunity to introduce color, texture, and even unique shapes to a work. Mattes are traditionally cut with a beveled inner edge with some matte boards featuring colorful cores. Matte boards can be stacked to direct the viewer's eye and add visual interest. Colors that appear in the work of art or historic document can be used to select the matte board color. For archival framing, acid-free materials are recommended.

{promowest art exhibit winner}



I am delighted to announce that my painting *Ridin'* has been selected as a winning entry for the PromoWest Art Exhibition. Four works were selected to be recreated as murals for display on the wall of the A&R Music Bar in the Arena District of Columbus, Ohio. The murals will be on view for one year.

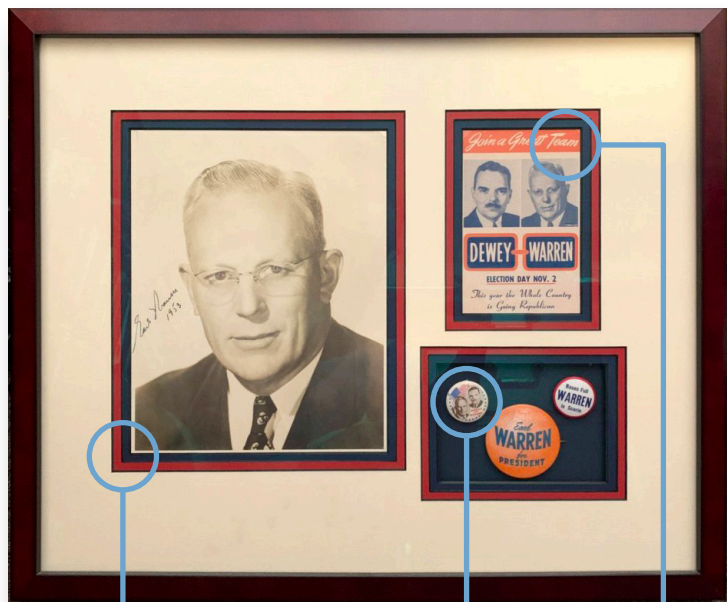
Ridin' is an oil on canvas painting that has been exhibited at the Motorcycle Hall of Fame Museum in Pickerington, Ohio and at the National Motorcycle Museum in Anamosa, Iowa. Reproductions are available through Fine Art America via the Reproductions link.

The winning artwork was selected by public vote. Thank you.

PromoWest Art Exhibit
A&R Music Bar, 391 Neil Avenue,
Columbus, OH 43215

Reproductions are available through
Fine Art America.





Triple mattes with solid colored cores

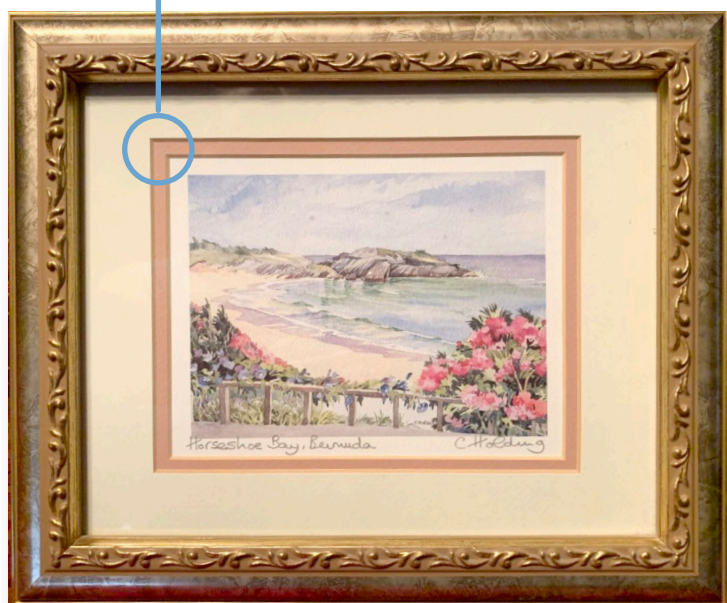
The color selected for this double matte emulates the pinks within the watercolor lithograph

3D objects are float-mounted

Clear photo corners appear invisible

An octagon shape was selected for this portrait collage. The triple mattes feature white cores.

Glass or Plexiglas should be selected to protect the work from light and to allow the viewer a clear perspective of the framed piece. Ultra-violet glass is recommended to protect the work from sunlight and room lighting. An upgrade to museum glass minimizes glare. Plexiglas is less likely to break and is frequently preferred by insurers.



The sample frames on these pages are from my personal collection and that of my father, Timothy G. Crowley. We share art studio / law firm space and use different framing styles to suit our displays of artwork and historic documents.

Clockwise from top left: Earl Warren autographed photograph with campaign ephemera and political buttons; *The Supreme Court*, an autographed card surrounded by individual portraits of the Justices that served on the Taney Court; *Horseshoe Bay, Bermuda* by Carole Holding, watercolor lithograph, <http://caroleholding.com/>.

Works on Canvas

Oil and acrylic paintings on stretched canvas, on canvas board, or on wood panel do not require mount or matte boards and are most frequently framed without glass. Selection of the frame itself comes with a variety of options.

Liners are fabric insert frames within a frame. They visually play the role of a matte board for canvas paintings by adding a light-toned border immediately around the painting.

Engraved Brass Plates are often seen in museum settings to identify a painting and the artist who created it. They are typically positioned at the bottom of a frame and add a formal touch to the artwork.

A rounded linen liner adds dimension to this small painting



A wide, neutral toned, linen liner helps to give this small-scale painting a larger presence



Top right: *View of Tuscany*, by Robie Benve, oil on masonite,
<https://www.robiebenve.com/>.

Bottom right: *Katherine Crowley Painting Plein Air*, by Robert Becker,
acrylic on panel,
<https://www.dailypaintworks.com/Artists/robert-becker-3816>.



A gold leaf style frame enhances the light appearance of light in this impressionist style oil painting



This mixed media collaboration by two photographers makes use of a float-mounting within a floater frame

Frames

Moulding refers to the profile shape of a frame. Mouldings are achieved by carving wooden frame members, extruding or casting metal frame members, or by applying molded plaster, ceramic, or resin to frame members. Mouldings range from simple minimalist designs to elaborately carved pieces of furniture that King Louis XIV might have hung at Versailles. Mouldings should complement the artwork and fit well with your decor. Whatever your style preference, the quality of the material is most important when selecting a moulding.

Stains, Textures, and Leafs can all be used to enhance the appearance of a frame and to set the tone of the artwork or the space where it is being displayed. A driftwood frame offers rustic appeal, a smooth cherry finish presents a formal complement to a diploma or degree, and gold or silver leaf is often used to reflect the light of a plein air or Impressionist style piece.

Putting it all together involves sandwiching together all of the required pieces and securing them from the back of the frame. Professional framers use “points” to secure everything in place. Stock frames use points or staples (which the buyer ends up bending in order to insert their artwork) or rotating tabs. Professional framers cover the back of the frame with brown craft paper to hide the interior components from view and to protect from dust.

Hanging is almost considered an art in itself. Art galleries frequently will assist with this process. Placement in the space should be carefully considered, as should wall color, lighting, surrounding furniture, and the environment (kitchens and bathrooms create moisture and heat that may not be ideal for many types of artwork). Artwork can stand alone or can be arranged in groups, and there are endless options for grouping

artwork on a wall. The hardware used to hang the artwork on the wall is very important. Strong hardware should be affixed to the frame – not the artwork – and needs to be positioned to support the weight of the piece. D-rings are recommended. It is also recommended that artwork be hung directly from the D-rings instead of using a wire to connect the D-rings and balance the piece on a single wall anchor.

The Art Is The Star Of The Show

A frame should be chosen that complements the art. The style of the frame should be in accordance with the style of the art or consciously chosen as in contrast with the work. The color and the dimensions of the framing assembly need to be considered carefully. A good way to choose the color of the matte or frame is to simply pick a shade from the painting itself. This makes the frame look more like an extension than a boundary. The rule of thumb for frame and matte dimensions is wider frames for larger paintings and narrower frames for smaller paintings. This is advised so that the frame and the painting look proportionate to each other. For works on canvas, liners can be selected to add space between the painting and the frame. For works on paper, matte size and number can add presence to the artwork. Keep in mind that ultimately, the art is the star of the show. The last step in making a work of art is framing it.

Top left to right: *Sunlit Canyon*, by Jim Glover, oil on canvas, <https://www.jimgloverart.com/>; a mixed media piece from the collaborative exhibit *BENT*, by Amy Leibrand and Chad Cochran; photographic collage, <https://www.thisspaceisrented.com/> and <https://www.cowtownchad.com/>

Sources: “Caring For Your Art – Framing Art”, by Tanya Singh, *Art Mine*, December 3, 2016, <https://www.art-mine.com/collectorscorner/caring-for-art-framing/>; Frame Destination, <https://www.framedestination.com/how-to:> DiplomaFrame, <https://www.diplomaframe.com/chc-blog/tips-for-float-mounting-artwork/>

{all around the town}

The "All Around the Town" section of *The Avant-Garde* typically lists current and upcoming visual art exhibits and performances in central Ohio and around the nation. However, in response to the COVID-19 pandemic, most events and exhibits have been cancelled until further notice. As a result visual and performing artists have felt a financial impact. In Columbus, Ohio, the GCAC organized grant funding to support Franklin County-based artists in meeting their basic needs.

**GCAC COVID-19 Emergency Relief for Artists**

The current pandemic crisis caused by COVID-19 has impacted Franklin County's artists in a profound way. With the cancellation of events, exhibitions, performances, readings, speaking gigs, festivals/fairs, and educational arts programs to reduce the spread of the virus, artists who make their income partially or fully through freelance or teaching artist contract work are losing essential income, creating the perfect storm of economic hardship. Through recent gifts and incredible community generosity we have opened a third round of grants but we know the need is still greater than the resources. We will continue our fundraising efforts to support artists until we can all emerge from this healthy, safe, and together.

For Donors

To make a financial donation to this effort please visit:

<https://www.gcac.org/get-involved/make-a-gift/>

For Artists

If you are an artist you can apply to the COVID-19 Emergency Relief for Artists program in order to provide emergency relief to professional artists in Franklin County. Artists will be able to quickly access up to \$850 to recoup financial losses due to cancelled events, performances, exhibits, festivals or teaching opportunities. The grants are intended to offset loss of expected income, and assist artists in meeting their basic needs, such as rent and groceries. To apply for the COVID-19 Emergency Relief Grants for Artists program please visit:

<https://www.gcac.org/press-release/greater-columbus-arts-council-announces-covid-19-emergency-relief-grants-for-artists/>

#ArtUnitesCbus

On June 1, 2020 the Greater Columbus Arts Council (Arts Council) and CAPA partnered to launch #ArtUnitesCbus, an initiative to employ Columbus-based visual artists to paint murals on the plywood installed over the broken windows. The community response has been overwhelming positive and the Arts Council remains committed to helping businesses and individuals who want to donate support to this effort, artists who want to connect with businesses and businesses who want to employ artists to paint their storefronts.

"#ArtUnitesCbus is just one small way the arts community is trying to help. These murals are not the answer, simply a message that we ALL can, and must, help heal our community," said Tom Katzenmeyer, President & CEO of the Arts Council. "I'd like to call on Columbus businesses with boarded storefronts to consider hiring artists to paint messages of healing and unity."

Left: *From This Storm Comes Reform*, by Andrew Lundberg, <https://www.lundbergarts.com/>.

Thank you for your readership and for supporting the arts during this challenging time. I hope you are safe and healthy.

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