

## e-gallery 26

November, 2006

### CONTENTS

**New experiments in oil**

**A couple of media ads**

**Monotype progressions**

**A novel application for  
printmaking technique—  
on the floor**



*Michelle's Hat*, 16x12, oil on panel

**Every season** seems to bring new directions in painting styles and techniques. Anne is still continuing her solid work with printmaking. Each is a new exploration, yet there's a consistency of approach, unique to her. My painting, on the other hand, continues to find new paths to explore, to the point where I wonder, "Who am I and what do I do?"

It may not be quite to that extreme, and people say they recognize the consistency. Still, if the life of painting started out as opportunity for continual and life-long discovery, it's a promise that's being delivered.

The painting at left is from life, in studio, the kind of which I've been doing more lately. It's also with a different kind of paint, walnut oil-based instead of linseed. It's on board, not canvas. Other experiments are illustrated on the next page, some in mixed media, on different substrates. Each results in different paint application and thus, different look.

In each case, click on the picture for a better view, and again on the image that comes up.



*Grassy Place*, 20x16, oil on foamcore



*Gallery Visit*, 24x12, oil on canvas



*Little Black Dress*, 12x16, oil over acrylic on masonite



*Melancholy in Reds*, 14x11, oil over acrylic on canvas panel



*Mystery 1*, 14x11, Acrylic with paper towel



Left, *Michelle's Earring*, 24x18, oil on canvas. Above, *Darlene 1*, 12x16, oil on board

*Note: size relationships shown here are deceptive. Please click on each picture for enlargement, prices, etc.*



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ART OF CALIFORNIA AND THE WEST

It's nice to get a little exposure. Though Anne's work has been featured before in *Local Arts*, the publication for Laguna Beach's thriving art community, it's a first for me. (See below.) For wider exposure, this month's *Southwest Art* carries an ad sponsored by the Gallery on Glassell featuring a few of my "standing portraits" (right). Who knows what will come of this? As someone once said, "I know half the money I spend on advertising is a waste; I just don't know which half."



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## Monotype/Monoprint Progressions

What is a monotype and what is a monoprint? There's a slight difference, though it can be hard to keep straight among most of us who hardly know what a print is. First of all, it's not a reproduction of some other art. All of Anne's work is original. It's just done with a press—thus it's a print. "Mono" means it's one of a kind. A *monotype* is conceived and finished as such. For *monoprints*, see next page.

This one started to be one of a series of five, but it took on a life of its own. The series is now four, waiting for its fifth. This one incorporates several runs through the press for textures and colors, with various exotic papers collaged on, and then completed with linocut blocks. Very complex, no?

*Vestment in Blue*, 11x9, monotype



A monprint is also one-of-a-kind, but is created by printing over a previous piece that wasn't. Thus, it's customized. To complicate things further, in this case the previous print was a collograph. That is, the original plate used for inking and printing was created, by Anne, from textured objects like cardboard and plastic, cut and glued and sealed together. So, there's complexity on top of complexity, making the work altogether unique, like something you'll see nowhere else.

*Stages of Grace*, 10x10, Monprint



## Printmaking Technique at Floor Level

Recently when artist/daughter, Allison got married and moved to England (where she's painting) she vacated a room which has since been transformed into combination guest room and studio overflow. We call it "Studio B." Its uniqueness is the floor: sealed plywood painted in black, then a plexiglass plate "inked" with yellow-ocre paint and applied tile-like over the black with the texture resulting. After that it's several coats of Varethane and it's finished and beautiful. Come stay with us; we'll serve you breakfast.

*On seeing this, one impressed guest remarked, "You could make money doing this," to which Anne replied, "Somebody could; it's a lot of work."*