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Portola Pony 2, Oil on Board, 12"x16." Click on image for larger view.

Once again this summer I've taken to a bit of plein air painting. It's not my strongest interest, nor is it that easy, but I figure one should be well rounded. And what with the ocean and hills and wild places and tame, there is no shortage of beautiful places to paint. Both samples shown here are from the mission at San Juan Capistrano. Established in 1776, it's one of the oldest in America—though it was Mexico at the time. While the statue of the Portola Pony is a good deal more recent, Portola himself was one of the early explorers.

The challenge with plein air painting is the time given to do it. That, and knowing what to include in the drawing. The eye sees more than one can possibly capture so it gets overwhelming... not to mention that as you naturally shift position, the perspective changes. So does the light. As the hours progress, the sun brightens or lessens, different colors appear, shadows move from one side to the other. If you don't hurry, by afternoon you're painting a different



painting than the one you started in the morning, on the same canvas! So, there are certain lessons that can only be learned out of doors. It's one of the reasons the Impressionists preferred it and established a whole new way of painting.

I mentioned the challenges of drawing and color (pretty much the whole gamut of painting), what I didn't mention is the sun beating down, the possible bugs, the hunger, the fatigue, the need of a bathroom, and the public all around. All these challenges can be met, and even enjoyed—including the bus loads of children that come by on their field trip and gawk. But when they ask, "Is that supposed to be a horse?" that's when I know it's time for a break.

Mission Shadows, Oil on Canvas, 24"x24." [Click on image for larger view.](#)



Flamenco Frolic, Golds, Reds, and Blues, respectively, Acrylic on Canvas. 20"x20." Click on images for larger views.

Experiments in Color

Always seeking to learn, I took a class in color in the spring. It wasn't my first; I had one many years ago, but at the time I realized this was a subject worthy of life-long study. I remember as a teenager when I first explored with my Dad's paints I only used black and white. Anything else was a mystery. The class turned out to be more of a study in science than in art, at least in the first part, as we explored the composition of color in light, how it changes on its way to the eye depending on its environment, its temperature, hue, value, chroma, and a bunch of other terms I still might flounder on if given a test. Fortunately there was no such test, in time we got back to painting. Through a number of exercises we were to take a black and white photograph and interpret it according to different color schemes that we were to come up with. The above, and those on the following page were a few of the several I was able to explore in the process. I find that people are drawn to one color over the others according to their own private criteria, or by what would work in their house, etc. I'm flattered if anyone likes any one of them. I don't have a personal preference myself. All that matters is that they work within themselves. That's why we study color.



Cheyenne Girl, Teals, Golds, Lavenders, Oil over Acrylic on Canvas, 48"x24." Click on pictures for more.

Getting ambitious, I found an archival photo of a Cheyenne girl in tribal regalia. Being shot sometime over a century ago, it was in black and white (or sepia). I took great liberties with the original muslin and buckskin. But, why not? She might have too, had she had the choice. As it was, along with this photo was another of her posed for her wedding with her groom. Both were dressed in English attire, with her in a white wedding gown. I must say she looked out of place, and much less beautiful than in these clothes. I suppose there's a lesson: we should all be true to ourselves. That truth, for some of us, means experimenting in color.

For both, Click on the image for larger view.



The Dave Rinker Family, Oil on Canvas, 24"x36."



Larry and Jennifer, Acrylic on Canvas, 30"x40."

A Couple of Commissions

Here are a couple of paintings of a different nature that I've been asked to do in the last few months. Both were from photographs, the one supplied, the other I took, from a step ladder to get perspective. Larry Rausch said he wanted a painting with his wife and his dream car. Little did I know when he said it that he already owned his dream car. A different kind of painting, but I suppose I should feel lucky that the first car I painted is a Ferrari. As for the Dave Rinker family, it's a moment of togetherness while they're all still, well, together. Both paintings now grace family rooms, provide reminders, and comments for all who enter in.

New Large Monotypes

These creative monotypes have been appearing, layer by layer, from Anne's press for some time. It's a style completely her own, something even her peers are curious to know about. What's new now is the size. Of course, they need to be seen in person to truly appreciate, but the scale, especially when framed with large white mats, is very impressive.



Keeping Faith Alive, Monotype on Paper, 25"x19."
Click on image for larger view.

For other new monotypes go to www.annesprints.com.



Leaving a Legacy,
Monotype
on Paper,
12"x15."
Click on
image for
larger
view.



Afternoon Light, Oil on Canvas, 12"x16." Click [here](#) for other pieces at Robert Doerr Gallery.

New:
Robert Doerr
Fine Art Gallery,
Lake Oswego,
Oregon

We're pleased to announce the presence of a number of Hyatt Moore paintings in a new gallery in Lake Oswego, a suburb of Portland. Robert Doerr is an artist himself. The floral shown here isn't altogether representational of the work there, but it's worth sharing as what we could be seeing more of. There's no limit of subjects really, which is part of the fun of it. And the fun of it is part of living. Trust you're enjoying yours.