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Volume 17, Issue 6



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Renick Cadillac: A Success Built on Excellence

Renick Cadillac is a landmark on the corner of Euclid and Orangethorpe in Fullerton, and is one of the premier Cadillac dealerships in Southern California. While many car companies today call their vehicles "luxury cars," if you grew up in the United States during the last hundred years there is really only one car that says you have arrived. That is the top of the line American classic, the Cadillac.

Cadillac entered the American car scene in 1902 with America's first fully enclosed carriage. By the 1930s Cadillac was well on its way to becoming the nation's number one car and with the demise of Packard in the 1950s Cadillac became America's undisputed luxury car. The Cadillac lineup today is exciting with entry level luxury in the 255 horse powered CTS up to the XRL with its 320 horsepower 4.6 liter V8 Northstar. The cars feature both incredible comfort and performance car design.



Phil Renick and his father-in-law founded the company in 1952 as a Packard dealership with showrooms in Pasadena and Long Beach, but, they quickly switched to Cadillac and moved to Fullerton in 1953. During the 1950s Fullerton was a small town in a large sparsely populated county, however, Mr. Renick felt that Fullerton was the right place for his family's business. 1963 saw the construction of the current facility which became a model for automobile dealerships throughout the region during its first decade of existence. The Renick Facility has evolved with the times and remains friendly, attractive and comfortable Dealership.

The current fleet of Cadillacs possess space age body designs that are breath taking, but this is nothing new for Cadillac. In the 1950s the Cadillac design team used the newly emerging jet aircraft to inspire the body designs. This is nowhere as apparent as in the 1959 series 62, which had fins that reached astounding heights and rear lights that were encased in what looked like the exhaust ports of a jet. The effect was to make the 1959 Cadillac look like it was flying even when it was parked. **(continued on page 5)**

The Perfect Garden Wedding

There is something about a wedding under the sky. In most faiths it is traditional to ask the Lord's blessing on the union of two people having no roof between the couple and the Divine just seems somehow right. We had the opportunity to cater just such an event in Bonsall, in San Diego County this April. The setting was the groom's magnificent nursery which in addition to providing a park like atmosphere also provided all of the necessary flowers and plantings for the occasion. Bonsall is about 75 miles from our shop and the distance proved to be no problem whatsoever. Kellie Van Leir, the mistress of transportation made certain that everything down to the last toothpick was packed and delivered to the site.

The chapel consisted of chairs set on a lawn with a thick carpet of pink rose petals. The guests were seated on **(continued on Page 2)**





The Perfect Garden Wedding (Continued)

white chairs facing the Bride and Groom as they took their vows.

Hollis planned a magnificent menu which included three entrees placed on an oversize white china plate. “The bride and groom didn’t want to settle for just one entrée and they didn’t want a situation where their guests had to either, so, we created a multi entrée plate that incorporated a variety of tastes, textures and aromas. Because we were working in a stunningly beautiful setting with a multitude of colors we needed to assemble a plate that would redirect the guests attention from their surroundings and onto the plate. We accomplished this using vibrant produce. The white plate served as our canvas and we decorated it with a confetti of yellow, green and red peppers. A small bunch of dark purple grapes lent a counter point to the confetti and was accented by two perfectly ripened raspberries,” said Hollis.



“Each guest was served three entrees and two side dishes. On the left hand side of the plate we served a rare Filet of Beef Sandwich—open faced on our house made baguette with caramelized onion. Next were cups made of baked parmesan cheese filled with Caesar salad and finally on the right was a leaf of Bibb lettuce with our California chicken salad. The California chicken salad is one of our traditional favorites made with a mango chutney mayonnaise, crisp sweet apples and macadamia nuts. By serving these entrees all on one plate every guest was able to have every dish. We finished off the plates with grilled asparagus, which have both sweet caramelized and smokey flavors. Last and very bright were our tomato mozzarella skewers made with tiny grape tomatoes and soft, moist and tasty fresh mozzarella,” said Hollis.



The bride and groom chose not to serve wine or any other alcoholic beverage, opting for a trio of flavored lemonades; tangerine, strawberry and lime. “We used glass canisters to create a striking presentation . The lemonade station was covered with floor length celadon drapes upon which regiments of highball glasses were arranged. Between the highball regiments were set the canisters, as you can see in the photo to the left. The presentation is colorful and elegant” says Leslee Meyer who worked with Hollis in designing the overall presentation.

The tables were set with floor length celadon cloths and tall conical glasses, They were decorated with centerpieces assembled using flowers from the nursery by the nursery’s own florist. Each place setting was decorated with a small flowering plant which served as a party favor.



“This wedding was for just under two hundred people and was a great success because of careful planning and close work between the clients and the caterer. The bride and groom were flexible in achieving a very workable and elegant event. They wanted an outdoor wedding but realizing that rain was a possibility opted for a tent. When it turned out that the ground was wet they allowed us to cover it. The ceremony was under the sky but the guests were always dry and out of the afternoon sun. This was one of those events that was as much fun to cater as it was to attend,” says Hollis. “ You could tell as you circulated among the guests that everybody was having a good time. All of the guests stayed until the very end and the bride and groom said that we had surpassed all of their expectations.”

We can help you stage your unforgettable in-door, out-door or under -a -tent wedding. Visit our website (www.partiesbypanache.com) to see more pictures and review our menus. When you are ready or if you have any questions call Parties By Panache at (714) 572 2190

Steve Solomon: Tenor sax and much more

I heard Steve Solomon at the Panache Experience. He played keyboard with Victoria Goodman and Marc Yacoubian. They were the second set and I was unable to listen to Steve and the other musicians in the manner that their music deserved. However, what I heard made me want to hear more and to talk with Steve about his music.

I next heard Steve on a new four song CD recorded with Victoria Goodman and Marc Yacoubian. Steve plays keyboard again. Then I saw him play accompanied only by a guitar at the Farmer's Market in Brea. Steve is a very good jazz keyboardist. So it was a surprise when I found out that he is a tenor sax player.

"I have been playing the saxophone since I was 10 years old," says Steve. "I didn't really start playing keyboard until I was in college. I then became an **"arranger's"** piano player. When students decide to major in music in college, they have to learn the basic fundamentals of piano, regardless of their primary instrument," Steve Continued. "Being a composition major at the Berklee College of Music, in Boston from 1969-72 and writing and playing the chord symbols like: C7(+9b13), so many hundreds of times, I became good enough to look at the chart, see the chord symbol, and get my fingers over the right notes and hit the keys before the tempo of the song would have deemed my execution, late or dragging. That's it, another arranger pianist enters the working music scene with all the real pianists." We ate a little bit of our breakfast and while I drank my coffee Steve said, "I've always been interested in the notes that the bass players choose to support the chords played by the pianists. I especially like Ron Carter and Ray Brown's bass lines. When an electric keyboard could sound like a 'real' bass, I found that I could play the bass part with my left hand, and the piano parts with the right hand which meant that the leader of the band could fire the bass player and make more money for himself. Plas Johnson has sometimes referred to me as "the Chancy Gardner of Music" because I used to actually think that because I was doing the work of two musicians (the piano and bass) that I would get paid that extra money. Yeah right! By the way, left hand keyboard bass players don't have a lot of real bass players for friends because they actually think that we try to steal their gigs away from them! Can you imagine such a thing! Hmmm."

We were meeting near KKJZ's studio and Chuck Nile's name popped up. Steve said that drummer Billy Paul's father, Nick a long time Southern California DJ, had been a good friend of Chuck's. I said, "I was aware of that. I gave Nick's regards to Chuck when I interviewed him." Steve then told me, "When I was ten, my folks would come to my bedroom, say good night, and turn the lights off. As soon as the door closed, I'd find my flashlight, get my radio out, put it under my pillow and listen to Chuck. I think the radio station was KBCA, real jazz. Chuck always had interesting anecdotes about the musicians and his encounters with them. He was a walking encyclopedia of jazz! On a couple of occasions Chuck heard me play. It was reported to me: "Chuck hears a lot of bebop influences in your playing and he thinks you're OK." I had a chance to converse with him shortly before he passed away. Everything I wanted to say to him sounded trite, so I ended up humming one of my favorite licks, I never knew where it came from, or who played it. I got about 4 notes out, and he says, "Jug, (Gene Ammons) background horn lick on "The Happy Blues" by Art Farmer." He even knew off the top of his head, the label, and the catalogue number of the album! It blew my mind. He will be missed by all jazz fans."

I then asked Steve how he got started in music and he told me. "As a fourth grader I thought that the Cello was really cool. My dad drove all the way up into Los Angeles and rented one for me so I could learn to play. Turned out I hated the cello, but I stuck it out for the year. When the rental was up I switched to the alto sax. I liked that much better. After a while I switched to the tenor saxophone," said Steve. "Are you aware that the tenor sax is the instrument most like the human voice?" Steve asked. I didn't know that but on reflection I couldn't disagree. It's learning things like the fact that the tenor sax is the instrument which most closely resembles the human voice and therefore is the instrument most capable of projecting the human spirit soul and passion, that makes interviewing artists such a great job.

Steve continued, "I heard the "Pink Panther" when I was sixteen. The sax on that piece of music is played by Plas Johnson. When I found out that Plas lived in Los Angeles, I sought him out. I asked him if he gave lessons and he said he had never been asked before. We spent some time talking and Plas told me two very important things. First any musician who was motivated could learn to play jazz. You didn't have to be from the South and be an African American. Second, getting a good musical education wouldn't hurt anybody who was motivated to learn," Steve said. "Because I wanted very much to be a jazz man I took Mr. Johnson's lesson to heart."

"I went to the University of Arizona at Tucson and enrolled in their music school. They taught only classical, so I enrolled in the Berklee School of Music in Boston as a correspondence student. Berklee is one of the premier music schools in the country. They have graduates like Gerald Wilson and Clifford Brown. I left Arizona and went to Boston where I earned a degree in composition at Berklee and then went to the University of Miami and earned a degree in jazz pedagogy," said Steve.

"After completing my formal education it was back to Tucson to teach as the head of the music department at Pima College. Diane Shurr was a student of mine at Pima. She has a vocal style similar to Sarah Vaughn and has been enjoying a good career. When I came back to the coast after sixteen years away I looked up Plas and told him I had followed his advice and we've become and stayed friends since that time.

One of the sad things about the state of jazz is that there aren't as many clubs that have straight ahead jazz for a jazz enthusiast. There is still **Charlie'Os** and in Fullerton **Steamers** but many of the best clubs have gone. Herb Alpert has a club but the cover is fifty dollars."

Steve plays every other Tuesday from 4:00 to 7:00 at the Brea Farmer's market on Birch Street in the City of Brea.

Steve is also passing the musical tradition of jazz down to his son, Evan. "Evan is playing the Baritone Sax, which is the same instrument that Jerry Mulligan played. He just played his first professional gig," Steve said, with that proud poppa gleam in his eye.

NOTE: There is an expanded article and interview with Steve at www.partiesbypanache.com. Please check it out.



Steve and Frank playing Misty at the Brea Farmer's Market

Everybody Loves Raymond (DePaola that is)

There is a party being set up with a pasta station and everybody on our staff wants to know if Ray DePaola has been scheduled to work it. "Ray has been working for Panache for about nine years and he has done more pasta stations than anyone. He really enjoys both cooking and people and it shows in the way he runs his station," says Hollis. "Everybody expects great food at their events but most people are pleasantly surprised when find that the brief wait in Ray's line can be as enjoyable as the pasta dishes he so expertly prepares. Ray has the food business in his blood and a cousin in the business. When Ray came to Panache he had been wanting to cook and his cousin's place would have been first choice but it was too far away. This has been a very happy circumstance for Parties By Panache.



Born January 13, 1950 in California and baptized Raymond Michael DePaola, Ray is a career member of the Gas Company's management team. "I always enjoy working with Ray," says Jerry O'Brien, "He's a great guy, really interested in food and he can always get the oven lit. Ray also has some extremely interesting stories about the gas company and its operations, he makes me proud to cook with gas."

Ray, in addition to being a long time member of the Parties By Panache Family, is a true family man. He married his lovely fiancé, Diane, in a beautiful ceremony in the Hollywood Hills on September 27, 2003. The wedding was held in a traditional Japanese garden and for once Hollis was able to sit at a wedding without the obligation to make certain everything was going well. Ray is the father of two daughters Michele and Kellie, who are both out of school and pursuing careers in business. Hard as it is to believe that someone as young as Ray could be a grandfather, but he is in fact the grandpa of Chas who is eleven years old.

"We are really lucky to have people like Ray work with us. Our full time kitchen staff headed by Chef Phil and his crew is wonderful, but it's not that easy to find really excellent cooks to work the stations. When we find some one as good as Ray we are really happy," says Hollis.

California Cheese and Wine Make a June Evening that Much Better

It is almost always summer in Southern California but during the months from June through September most of us really don't want food that takes a lot of effort to prepare or to eat. This weather is made for leisurely al fresco dining with foods that are light and easy to prepare. Farmstead and Artisan Cheeses with home made bread, fresh vegetables and olive oil are wonderful elements of an easy and light summer's evening dinner.

A light meal calls for fresh clean wines that benefit from chilling and sparkle on the palate. California's happy situation is that we now produce both wonderful light summer friendly wines and robust cheeses in abundance.

Point Reyes Original Blue is an organic cheese made from a closed herd of pampered Holsteins. This is my favorite Blue. Lynn of Point Reyes told me to try the cheese with a non-oaky California Chardonnay or Sauvignon Blanc. She also said, "If you are going to serve the Point Reyes Blue for dessert serve it with the Robert Mondavi Moscato, you will enjoy them together."

Mount Tam, delicious little wheels of aged cheese with a molded rind, goes very well with oaky domestic Chardonnay, Pinot Noir or Zinfandel. Doralick of Cowgirls Creamery, the makers of Mt. Tam, recommends The Parker Station Pinot Noir from Santa Barbara and Rosenbloom Zinfandel.

Gianni Manucci of Manucci Winery, makers of Wild Coyote and Coyote Creek Wines said, "Kati takes care of the tasting room and she has found that cream cheese topped with apricot preserves makes a wonderful cheese accompaniment to our Zinfandel. I think it works particularly well with our recently released 2001."

Pat from Cypress Grove said that without recommending a specific label their Midnight Moon, a goat cheese that is aged one year and is both aromatic and very flavorful works very well with fruity red wines and Chardonnay.

Hollis of Parties By Parties By Panache recommends serving our house made baguettes, crostini and dinner rolls with all of your California cheeses and wines. "There isn't any wine or cheese that clashes with our breads. I particularly like to eat California Olives with our breads. In order to help people with their light dining needs we carry a wide variety of California artisan and farmstead cheeses." said Hollis. "Wonderful California wines can be purchased at Vendome Wine and Spirits and we bake baguettes and dinner rolls to order. We Californians need to create our own culinary traditions in celebration of summer. Our wine, bread and cheeses are a great place to start."



Renick Cadillac:



I was taken on a tour of Renick's facility by Gary Fitzgerald, manager of Renick Cadillac's fleet services division. Gary, who is very active in the Fullerton Chamber of Commerce, The Lions Breakfast Club and BNI is also a guitarist and jazz enthusiast. "I find the time to make music part of my life everyday," says Gary. He introduced me to general sales manager, Chuck Tisher. Both Gary and Chuck go out of their way to make guests feel welcome and respected. As I looked around I saw staff working with customers who all seemed very pleased with the service.

Gary showed me all of the exciting new things that are going on at Renick as they celebrate their fifty-first year of doing business. The parts department designed to look like the open road is comfortable and actually very inviting. If you have to wait for a part or the return of your vehicle this is certainly a nice place to do so.



Len Renick, a member of the Main Rotary Club, has been general manager of the business since 1979 when his father Phil stepped aside. Under Len's management Renick has become a major employer in Fullerton with 114 full time employees and sales of more than 1,200 Cadillacs per year. Len has overseen the development of the service department which is rated as the best and most popular Cadillac service department in all of Southern California.

It isn't surprising that service would be one of Renick's strong suits. The company gives back to the community through the support of many philanthropic endeavors, particularly helping disabled children and supporting youth and college sports. "We sponsor at least one tee in every golf tournament in town," says Gary, "It's Renick's community and we really enjoy helping."

"Parties by Panache is a lot like Renick in many respects. We have been in the community a long time and we plan to stay in the community. We also believe in supporting the community and do so through donations of dinners, meals, and hosting events," says Hollis O'Brien, president of Parties By Panache. "Like Renick Cadillac we also deliver a product of unparalleled quality to our customers. Customer service is at the top of our priorities and we never miss an opportunity to perfect our services."

You can visit Gary Fitzgerald, Chuck Tisher and Len Renick at the dealership located at 1100 South Euclid Street, Fullerton California Phone (714) 871 9300 or on the internet at www.renickcadillac.com



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All of the views expressed in this newsletter are Jerry O'Brien's and reflect his point of view and none other.

Coffee Corner: Café Americano, How did I Miss This Drink

It is truly embarrassing to consider yourself a coffee cognoscenti and then find out that you have missed one of the best hot coffee drinks that is on the menu board. This discovery came about when Chef Phil Hoffman brought some Starbucks coffee back from one of his famous shopping expeditions. I had asked Phil to get me my usual red eye and he claimed he forgot what I ordered so he ordered for me the same drink he was having, Café Americano.

He told me, "This will make you switch from your red eye." He was almost right. I now drink Americano after lunch. Café Americano is made from equal parts espresso and boiling water, sort of an American brewed coffee with an Italian background. I never tried it because I thought it would be watery espresso. However, that is not the case. Café Americano is a full bodied smooth coffee. And it works very nicely as an afternoon or after dinner coffee, because it actually has a little less caffeine. The reason for this is that the longer cooking of the espresso beans burns out more of the caffeine. The very quick brewing by forcing steam through the beans extracts less caffeine than drip brewing. Cut the espresso with boiling water and you have robust coffee not jitters.

Jim Worth spends many mornings in Starbucks Brea II with his in-house mug of double espresso cappuccino and writes, rewrites and organizes his notes. I had watched this process for some time before I met to Jim. I introduced myself to Jim because I heard that he was writing a novel and was having people read and comment on the manuscript. I had never read a novel while it was a work in progress and the idea had a great deal of appeal for me. Jim invited me to a dinner he hosted at Cedar Creek in the Foothills of Brea, where he was distributing copies of the first rewrite of his novel to his group of readers. After signing a nondisclosure statement I was given my numbered copy of the manuscript for "THE FINAL AUDIT." Jim requested that each reader fill out an in depth, eight page questionnaire about the book. We were to return the questionnaires to Jim and then we would meet and have a round table discussion of our comments. Mario Puzo said in an article that I once read, that the writer must never show his novel to another living soul until it was finished. I made a mental not that Jim was not following the rules.



Jim in addition to writing novels operates JW Design, a graphics design and production company. His past includes a career in movies and television having appeared in several movies including "Coming Home" and in the television series "China Beach." Jim was a world class wheel chair athlete, having played for ten years on two teams which were world champions in wheel Chair basket ball. Jim is also responsible for Parties By Panache's involvement with the Orange County Wine Society.

The manuscript was thick, about a half ream of paper and in accordance with the rules of manuscript writing it was unbound. I made a second mental note: Jim does follow some of the rules. I was impressed with the simple fact that Jim had been able put as many words as there appeared to be on paper. As an undisciplined writer of short articles I am awed by any person who can write coherently for several hundred thousand words. Jim said that his novel was fairly short, so I could only imagine what a James Mitchener manuscript must look like and how much it must weigh. Gives a whole new meaning to "heavy reading." As it turned out the manuscript is a fast read. Jim, in addition to putting a great number of words on those pages, arranged those words in an interesting sequence.

The first rewrite had a number of elements with which I had issues. However, the story wasn't one of them. Jim's book unlike many that find their way to shelves of your local book store has a great plot and story line. The story moves at a fast pace from event to event and to locations all over the U.S. Jim gives the authentic flavor of the locals he visits. While to quote my favorite television empire this story is "ripped from the front page" it is also woven into a very interesting fabric. While there are many things about the book that I would do differently were this my novel, I would not change the compelling story nor would I change the main characters, whom I found very likeable.

Jim apparently agreed with many of his readers "In the two rewrites of the novel I have thrown away close to 93,000 words" says Jim with a smile. The first draft of the novel took Jim about four hundred hours and at this point in rewriting and editing Jim figures he has invested a minimum of twelve hundred hours. "When I think about it I may have spent as much as two thousand hours. When I sell this novel I will probably have worked for minimum wage," says Jim.

Editing after consultation is something that Mr. Worth does very well. I watched Jim's novel evolve and become a richer, more complex and polished story. Jim takes all of the comments that he receives from his readers and after analyzing and synthesizing them, uses the insight gained to tweak the story. Certain redundancies may be removed, a little more color may be added or chapters rearranged. I want to emphasize that Jim doesn't ask or allow a reader to change his story. Jim uses comments made very judiciously to make the story one he himself likes better. "Although I have written a number of screenplays, and a lot of advertising and promotional copy, this is my first novel. I know what I like when I read and I know my reading style. I used the readers to help me determine if I was creating a book that would read well. I didn't change the story line, I didn't delete any characters. I'm happy at this point in time that the novel "Final Audit" is complete. In fact I'm well into the second novel involving some of the same characters," says Jim Worth over a cappuccino at the very Starbucks where he wrote much of the novel. He then sheepishly confides that he also has written down the bones of number 3 and has an idea for an unrelated novel.

I can hear writers all over shouting, "Leave some ideas for the rest of us."

Alyssa Monks: The texture and light of emotions

Alyssa Monks is a young artist who has already created for herself a very impressive resume and an even more impressive portfolio of paintings. Having graduated cum laude from Boston College in 1999, Alyssa has already participated in sixteen exhibitions, several of which were solos.

Alyssa's current show at the Sarah Bain Gallery brings her spellbinding paintings to Brea for the entire month of June. Alyssa continued her formal education at the Graduate School of Figurative art, New York Academy of Art where she received her MFA cum Laude in 2001. Amazingly while devoting herself to obtaining her degree she participated in ten of the sixteen exhibitions mentioned above.

Sally Waranch, director of the Sarah Bain Gallery, met Alyssa when she visited the Academy in NYC. Sally said "Alyssa is one of the most professional young artists I have ever met. She is somewhat atypical in that she has wonderful business sense as well as incredible talent. She meets deadlines and is a great partner for any gallery."

Alyssa Monks paints hyper realistic paintings of people, mostly women in what seem to be three dimensional snap shots. Looking at these paintings one can easily feel one's self in the painting observing and perhaps empathizing with the paintings subjects. Anyone who has seen Alyssa's work understands that the paintings evoke emotion.

Alyssa says, "While I intend the images to hold a good amount of emotion, the specific emotion is completely up to the viewer. I make a concerted effort to refrain from bullying the viewer into feeling a specific emotion."

When asked when she decided to be an artist Alyssa said, "I guess when I started making work of my own that addressed my own personal truth about the world. Probably when I was about sixteen..."

Alyssa's work impresses for a variety of reasons. One is her technical mastery of the medium in which she works. If the above average artist can make paint talk Alyssa can make it orate. If the above average artist can make paint sing Alyssa has it doing flawless arias. Another reason is her empathy for light. Ms. Monks' use of shading makes her paintings three dimensional. Her ability to play light over real human bodies makes her paintings hyper realistic. The characters set in these three dimensional venues create private spaces frozen in time that the viewer is invited to visit.

Alyssa has a detailed process for composing "I get ideas from film, photography, or other pictures, and memories. Sometime its just a light effect I want to use or a palette that seems interesting to work out. More often, it's a specific place or moment in time I want to create. I take about 300 pictures and start narrowing down and collaging until I get one. It takes longer to do that sometimes than to actually paint it. Often times, the composition metamorphasizes during the painting process. I may add a figure or take out furniture, for example. I don't really believe in locking into a composition and then just painting it. The picture itself tells me how to resolve it as I go."

To the right are four of the paintings from Alyssa's current show. The top painting is entitled "Unconscious" and exemplifies what Alyssa does so well; true to life photographic quality reality, beautiful and satisfying composition. Extraordinary use of light. Then there is the emotional content which uses both facial expression and body language to allow the viewer to interpret the scene.

Below Unconscious is "Naked" which has the viewer suspended above the character on the bed, caught in an ambiguous pose which again invites viewers to complete the painting in his own mind. The collector is in for years of speculation as to what the subject of Naked is contemplating.

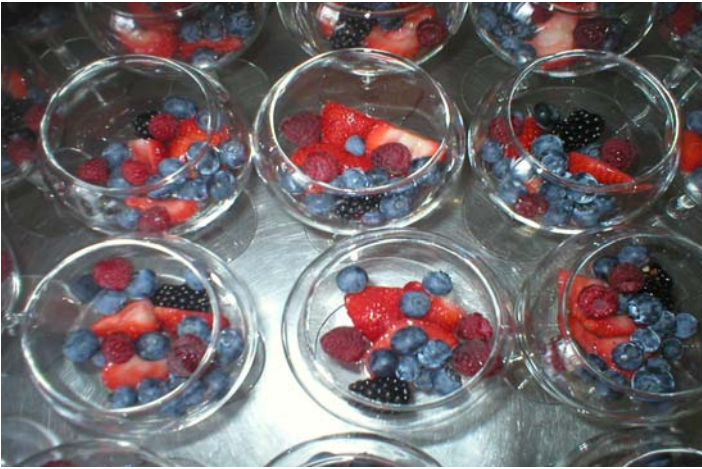
The study "Private Conversation" is a demonstration of ability to create a physical tableau of the subject's psychic landscape.

The bottom painting "Morning After" is a monochromatic study of light, shadow and texture. Bob O'Brien said "The texture and light evoke sunlight, the sky and winter clouds ." These paintings truly invite the viewer's participation and interpretation.



Alyssa Monks's work will show beginning June 3, 2004 and Alyssa will be at The Sarah Bain Gallery for an Artist's Reception June 12, 2004. For more information call (714) 255-1447 or visit the gallery at 110 Birch Street, #B2 Brea CA 92821

Connect with The Sarah Bain Gallery through Parties By Panache's "Links to Our Friends" page at www.partiesbypanache.com



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