

## California History as Recorded by the Artist

*JoAnn Cowans, Artist/Historian, currently has two exhibitions of her artwork on display*

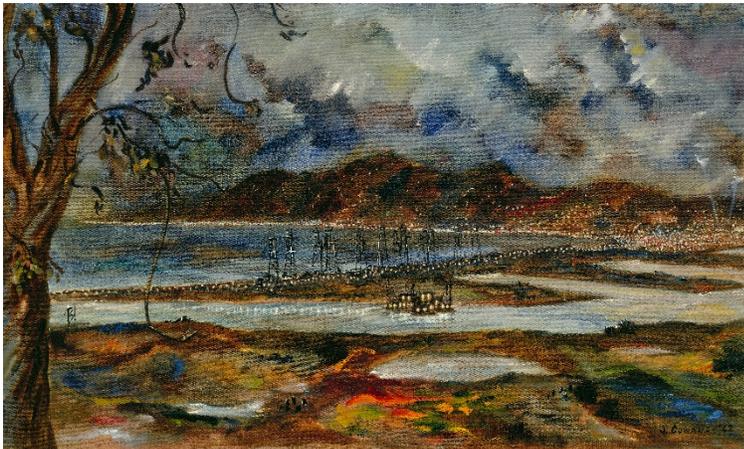
### Marina del Rey

The Marina del Rey Historical Society is featuring JoAnn Cowans' giclée reproductions of **California History as Recorded by the Artist.** The public is invited to the continuing exhibit. Centerpiece of JoAnn's presentation is a life size 40x70" print on canvas of *City of Night*, painted in 1962, showing lights of LA over the canal and through the derricks.

Giclée printing is the greatest advancement in art reproduction since color printing was invented. It gives a beautifully accurate image of the work when printed either on archival paper or canvas with archival inks. JoAnn's giclée are spectacular reproductions of her paintings.

Known as an Artist/Historian, JoAnn spent two years in the early 60's painting the Venice canals, bridges, Speedway and oilfields as the derricks were being taken down. Through 1968 she had a studio in Playa del Rey where she taught art, held art events and exhibitions, painted portraits and continued to paint the Playa del Rey - Marina area and its stories.

JoAnn's newest release of *Marina by Night*, painted in 1962, was based on the popular *The Marina, 1962* painting. The *Marina by Night* giclée is the size of the original 24x40". *Speedway and Oil Wells* which is on the cover of her *Black Gold* coffee table book is also shown.



*Marina by Night* was found by **Christian Chaffy**, San Diego art dealer and appraiser, who sold it back to me. He said recently, *"I knew you were a great artist when I found your painting of oil wells years ago and was glad to get it back*

### Brea

The continuing exhibit at the **Brea Museum and Historical Society** is of much wider scope. An informal display shows most of the giclée prints in their packing sleeves. Here the focus is on **North Orange County** oilfields in Brea and Fullerton.

When JoAnn moved to Fullerton in 1993 her studio overlooked the Standard Oil Fields bordering Bastanchury Road and on Old Yorba Road. Her backyard gate opened out onto these fields. The painting *Bastanchury Oil Fields* won **Popular Choice Award** in an exhibit at the City of Brea Gallery in 1996. Other paintings of these fields are now also on display at the **Brea Museum**.

Her paintings of the Brea fields came later. **Evening Brea Canyon** has been on display at the upstairs museum entrance for several years. **Derricks after the Rain** and **Derricks by the Road** are shown as are other paintings of the area.



*Derricks After the Rain* painted in 1998 was my first painting of a Brea oil field. Since that time, it has been published many times both nationally and internationally to represent oil and Brea.

The Brea Olinda Oil Museum is using the image of “**Derricks After the Rain**” for the Olinda Historic Museum and Park trail signs. *“We believe this image perfectly conveys the unique beauty of the oil derricks and our region.... It will be a wonderful addition to our upcoming project.” Kathie DeRobbio, Director 2-02-08*

### Artist as Historian

JoAnn Cowans is the only artist to have won the Petroleum History Institute’s prestigious **Keeper of the Flame Award** for recording oil history. Oil plays a large part in the history and development of Southern California. Conquistadors wrote of oil found here on the beaches on their way up from Mexico. Large fields in Southern California made California the third largest oil producing state in the nation.

Her book, **Black Gold, the artwork of JoAnn Cowans** is on display in both Venice and Brea. This unique 12x12” book features oilfields but also shows paintings of more traditional scenes, still life and flowers. Each is accompanied with the story surrounding the art. Forty-three of her originals are shown in color including enlarged color details on facing pages with stories throughout the book.

### About Giclée

Fate smiled on JoAnn when she came to Orange County. It was a “magical time for Giclée.” In 1992 David Coons had invented the world’s first flat-bed scanner large enough to scan paintings directly. Scanning from the original art gives a much more dynamic range than could have been done by scanning an image from a photograph. The superior quality of color and detail allows the viewer to better experience the total impact of the painting. JoAnn’s giclée are spectacular reproductions of her art.

By 1995 JoAnn was taking her paintings to David’s home in Manhattan Beach to be scanned in his garage. David still archives her art scans. Maryann Doe wrote computer software for the Iris Printer in her garage. It took an hour to print a 30x40” giclée. Her company Harvest Productions became the largest printer of fine art giclée’s. Giclée is the French word for “spray of ink.” JoAnn worked with these pioneers of the industry, including Scott Williamson. Scott ran the presses at Harvest when JoAnn was there and is now her publisher.

### Custom Gallery and Mural Giclée Prints on Canvas

Technology has progressed. A wonderful thing about Giclée is it can be enlarged without loss of detail. JoAnn specializes in large prints. The enlargement can provide more detail and drama to the Giclée. **Her paintings can be enlarged to 58” on the short side.** This becomes an art form of its own.

*This series is released especially for display in museums, corporate executive offices, boardrooms hallways, lobbies, boutiques restaurants and homes where owners “want to make a statement.”*

For current information on original and print availability and prices:

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For museum times and dates:

[www.marinadelreyhistoricalsociety.org/](http://www.marinadelreyhistoricalsociety.org/) (310)822-9344 <https://breamuseum.org/> (714)  
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