



## LAGUNA PLEIN AIR PAINTERS ASSOCIATION

### LPAPA Plein Talk Q&As with Kirsten Anderson August 2016 Artist Member of the Month

***What is your #1 tip or advice for the beginning plein air painter?*** My #1 tip would be to have a quality easel. It will save money and time in the long run. I can set up my Soltek easel in less than a minute instead of the 15 it takes to twist a bunch of washers on a French easel to get it right. I was buying an easel every year for a \$100, or so because it would loosen and get wobbly no matter what I did.

***What are your "never leave home without, must have" palette colors?*** My basic palette would be Cad Yellow Lemon, Cad Red Light, Alizarin, Ultramarine Blue and White. Indian Yellow for its glow and Quin. Red which is very versatile and maybe viridian. If I'm painting in Laguna Beach a Thalo Green although it can be very dangerous, (Danger, Will Robinson, Danger!).

***Why do you choose to paint in the wild plein air rather than in the controlled environment of the studio?*** Painting outdoors allows one to travel if you have the travel bug and also creates an immediacy and vibrancy that usually doesn't flow out of studio work. It also forces one to work quickly to simplify and focus on the important things rather than every little detail before the light and conditions change.

***What was your most hair-raising extreme plein air painting experience?*** Nothing too hair raising has happened to me besides the tide washing in faster than I anticipated. Mainly something frustrating happens like in Venice, Italy someone gets into the boat you are painting and drives away, which actually happens quite a bit since there are no cars in Venice and that boat is someone's transportation.

***Living or not, which artists have had the most impact on your artistic journey?*** Leonardo Da Vinci for his amazing sketches and anatomical drawings and inventions. Rodin and Camille Claudel for the emotion in their work and contrast of textures with figures and features emerging from the stone, not having to "finish" every square inch to create powerful pieces and compositions. Toulouse Lautrec and Degas for design and gestural quality. Studying with Ian Roberts and Gavin Brooks who showed me how to make compositions work better and not be afraid to shift and move parts, to create more impactful paintings.

***Closing comments...***Always simplify. In the painting, and with tools. Better

supplies save time and energy and money in the long run. For someone who has limited painting time that is what keeps me going. And remember, the combination of opportunity, skill and desire to paint makes artists special and it is an honor to be an artist. Keep your heart open and avoid negativity.