



LAGUNA PLEIN AIR PAINTERS ASSOCIATION

LPAPA Plein Talk Q&As with John Budicin August 2016 Signature Member of the Month

What is your #1 tip or advice for the beginning plein air painter?

Paint outdoors! Paint small it is easier to complete a 6X8 than a 16X20 or larger. The process of learning to see is the same whether you paint small or large. The frustration level is not as great on a small canvas verses a large one.

What are your never-leave-home-without it “must have” palette colors? I

use 10 colors plus white. I may be able to omit 3 maybe 4 so I will list my palette first. Cad Yellow Light, Cad Yellow Orange, Cad Red Light, Alizarine, Dioxazine Purple, Ultra Marine Blue, Cerulean Blue Hue, Thalo Green, Sap Green Thalo Yellow Green. I could omit Alizarine, Dioxazine, Sap Green and Thalo Yellow Green if I had to but why?

Why do you choose to paint in the wild plein air rather than in the controlled environment of the studio?

There is no substitute for nature. Nature is your teacher, your inspiration and (for lack of better words) your mistress. I am always in awe of the beauty nature has to offer. In the studio you are subjected to the image on the screen. The photograph you took does not allow you to feel the atmosphere or the light you can not look beyond that image. Certain light effects occur while painting. The light may become golden toward the late afternoon or change dramatically during the very end of the day. It is that magic that may only be there for a few minutes that gives that painting life. You do not have that in the comfort of the studio. My studio time is spent working on a larger version of the plain air painting or tweaking the plein air piece.

What was your most hair-raising extreme plain air painting experience?

Several but one in particular was in the outskirts of Scottsdale. I was painting with George Strickland in a very desolate area. I must have been in the zone. George was yelling at me to get out of the way. I never heard him. A stolen truck going at least 90 plus being chased by the police was almost airborne heading for me. Luckily it missed me. I looked up after the car passed. Several other police officers drove by and asked us some questions. As it turned out the stolen vehicle belonged to a police officer and was stolen at the car wash.

Living or not, which artists have had the most impact on your artistic journey? I took a few sessions with Sergei Bongart in Santa Monica. My first outdoor workshop was with Mike Lynch. Then I took a week long workshop with

Ray Vinella in Taos.

Through Ray I met Kevin McPherson and we became good friends and painted together quite often. Through Kevin I was asked to paint with the Plein Air Painters of America. I became a member after the first show. The friendships and camaraderie we all share was and is a gift.

Closing comments...Don't Settle. Always want to get better and better. The day you settle is the day you stop growing.