



LAGUNA PLEIN AIR PAINTERS ASSOCIATION

LPAPA Plein Talk Interview with Daniel Marshall January 2021 Signature Artist Member of the Month

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

My #1 piece of advice for any plein air painter is don't be too concerned with producing a finished masterpiece on location. Remove that pressure and only concern yourself with learning how to really see and understand your subject. The light, the tones, the colors - the nuances of what you are actually seeing and not what your brain says, become intimate with your subject. If the painting works, great, but don't set out with the idea that you are out there to produce something finished. Painting plein air can be challenging so give yourself a break!

Also, quite often, I'll finish a piece to about 95% on location. When I'm back in the studio I can judge what and if it needs any additional information. This keeps the piece from becoming overworked.

If you could only have 5 colors on your palette, what would they be?

Yellow Ochre, Burnt Sienna, Cadmium Red, French Ultramarine, Cobalt Turquoise

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

I ask myself that often in the Colorado winter! I receive much joy from being out in nature. Experiencing all those crazy encounters, interactions and things I'll never experience just hidden away in the studio.

But for the real reason... if you want to better yourself as an artist, it is vital to observe and really look at your subject and paint from life. The same reason as drawing from a live model when learning the figure. It's all about perceiving things with your own eyes and not duplicating a photo. See my answer to question 1!

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

There are so many... one for the books was being accosted by an incensed property owner, I mean, she was absolutely livid, accusing me of "visual trespassing". She came flying up to me on her quad atv, knocking over my easel. Mind you, I was standing on public land, across the street, well off of this person's property, on a main public road. It was a very beautiful, rustic working farm, I'm sure lots of people look at it. I can only imagine her chasing after every car that drives by like some junkyard dog, barking incessantly, "don't look at my property, you're visually trespassing!"

Another interesting thing, she said "I'm so sick of you artists painting my barn! If you like it so much why don't you buy it?!?!"

I made her an offer...unfortunately she didn't accept.....

Living or not, which artists have had the most impact on your artistic journey?

My father was very creative and he loved that I wanted to pursue the arts. Taking the time to draw with me as a youngster I could see the joy it was bringing him, that lit my earliest fire. My parents supported me so much during my early development.

I was very fortunate to meet and become great friends with Joseph Zbukvic. In the early stages of my watercolor experience, he became a mentor of sorts and his insight and advice has helped me in many ways, in life and in art. Grateful for his friendship.

Other watercolor influences are Andrew Wyeth, JS Sargent, Arthur Streeton, Harold Herberts and JJ Hilder.

Much of my art influence now comes from oil painters. Art is art, its important to seek out art truths that have nothing to do with staying within your medium of choice. Contemporary oil painters Jeremy Mann, Tibor Nagy, LPAPA's own John Budicin.

I have many other friends producing great work and working hard to better themselves as artists. That inspires me to do the same.

I'm also strongly influenced by illustrators from the Golden Age of Illustration. Dean Cornwell, JC Leyendecker, NC Wyeth, western artists Frederic Remington, CM Russel. Instilling the importance of telling a story/ having a narrative in my work.

Any closing comments or advice you'd like to share?

Number one piece of advice, don't make excuses. Just get out there and experience painting in the truest, most honest form. There's no better way to painting joy and satisfaction.

My deepest gratitude and eternal thanks to everyone who makes LPAPA the premier organization that it is. Rosemary, Toni, the Board, Jurors, supporters, collectors, members... its an amazing family with an incredible history. The opportunities and experiences I've had with you all are deeply treasured and I consider everyone who is involved friends.