



LPAPA Plein Talk Interview with Camille Przewodek May 2021 Signature Artist Member of the Month

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

Get good instruction. Find an artist's work you love and then ask around to see if they are a good teacher. Practice makes perfect. If you practice incorrectly, you will have to unlearn all your bad habits. Hensche, my teacher, much preferred to work with beginners because they didn't have to unlearn their bad habits. They were also more open to change.

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

Besides Titanium White (not a color :), Perm Rose, Cadmium Lemon, Viridian, Sevres Blue (Rembrandt), and French Ultramarine.

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

Unlike many artists in the plein air movement, my primary goal is to capture the light key of nature. As my teacher, Henry Hensche said, "We cannot see anything except as it exists in the light in which it is seen." Simply stated, the light key is the quality of light on a subject, as determined by various factors (type of light, time of day, atmospheric conditions, etc.). The only way to learn how to capture effect of the light in the tradition of Monet is to be on location learning from nature. After you have done this for years, you can then go into the studio and utilize what you have learned painting from life on location.

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

It was early morning in San Francisco's Golden Gate Park and I was in the middle of my painting when the automatic sprinklers came on. Another time, I was doing a morning painting of a house which was going to be more than a one day painting. I returned a few days later as the conditions were similar and the house had been repainted.

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

By far, Henry Hensche, his teacher, Charles Hawthorne, Joaquin Sorrolla, and my husband, Dale Axelrod, as he introduced me to Henry Hensche

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

Painting on location is one of the most inspiring things that I do. To be good at it, it takes years of commitment but the journey is worth it. Doing a simple honest painting is one of the hardest goals to achieve. Students always want to complicate things.