



LPAPA Plein Talk Interview with Michael Broshar July 2021 Signature Artist Member of the Month

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

Start out with a simple subject. The complexity of some subjects can be overwhelming as you begin plein air painting. Consider how to simplify what you are painting to be able to paint quickly and capture the scene before it changes.

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

There are two colors that are essential to me, and I have painted with just these two:

Cobalt Blue

Burnt Sienna

To those, I would add:

Cobalt Turquoise

Aerolin

Alizarin Crimson

Having the primaries covered allows a full range of mixed colors. Cobalt Blue and Burnt Sienna can be mixed to provide a range of warm to cool grays.

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

There is a level of excitement/angst in painting outside. You have to make a lot of decisions early and paint quickly as the scene changes. The memories of making a painting in the elements are much more vivid than any experience in the studio. Painting plein air sharpens my skills, which translates to better paintings in the studio.

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

I painted an Iowa farm feedlot scene in the early days of January. from a county road. The temperatures were just above freezing, and I was painting quickly before my hands got too cold or the water froze. As I was finishing the painting, the owner of the farm came down the lane and drove up to me, wondering what I was doing. The gun rack in his pickup was a little unnerving. I think he thought I was up to no good, but was okay when I showed him the painting.

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

Joseph Zbukvic, Alvaro Castagnet, Iain Stewart, Thomas Schaller and Jon Lovett are some of my favorite living watercolor artists and each has influenced my work to some degree, either through observation or classes. I also have really enjoyed studying the works of John Singer Sargent, Rowland Hilder and Edward Seago.

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

Drawing is a critical component in the development of my paintings. I keep a sketchbook and work in it on the development of nearly all my paintings. I have found that drawing regularly translates to the ability to quickly develop accurate base drawings from which to make my paintings.