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Looking for Beauty: Humboldt's Plein Air Community Shows Why Art Matters

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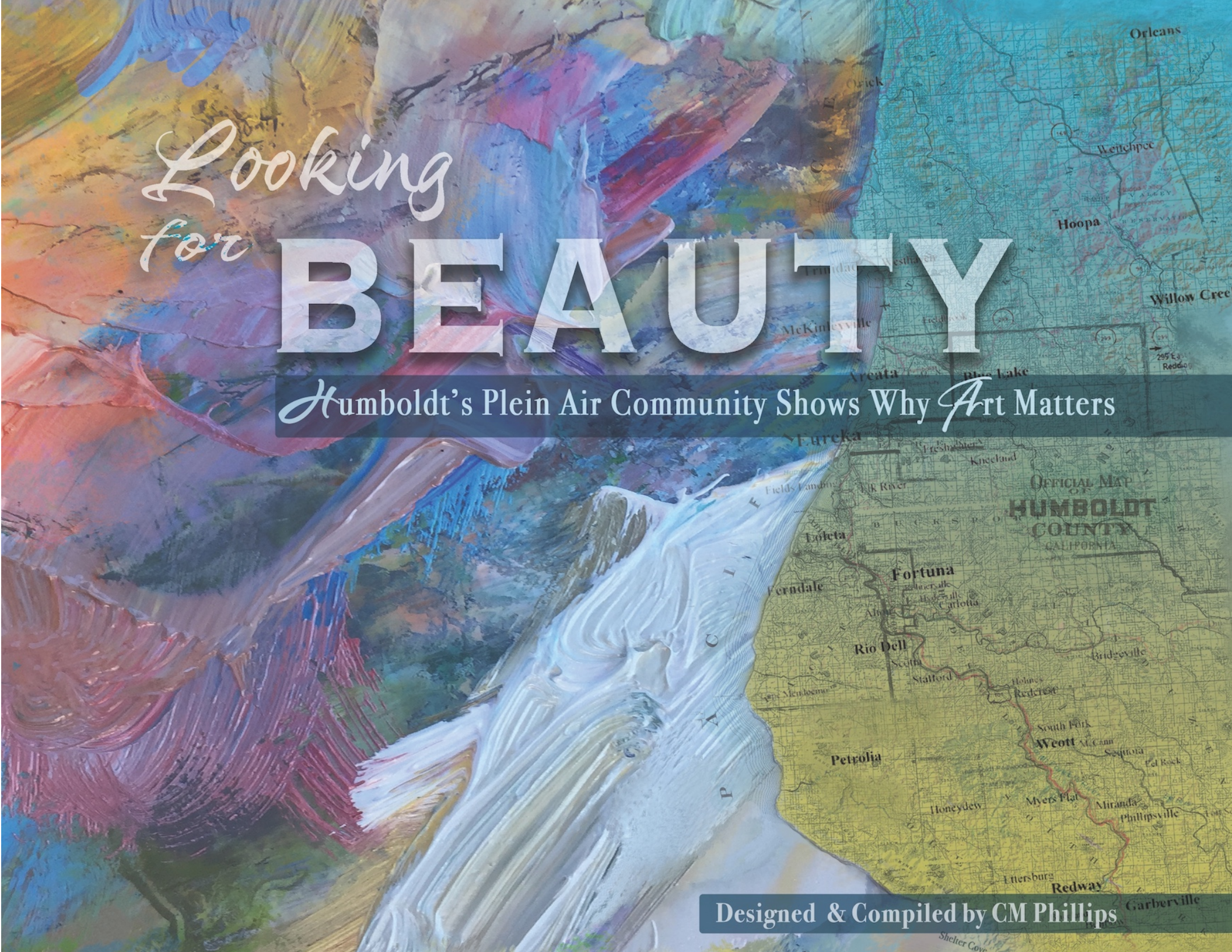
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Looking for BEAUTY

Humboldt's Plein Air Community Shows Why Art Matters

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Designed & Compiled by CM Phillips
Artist Photographs by Kristy Hellum
SequoiaSong Publications

Looking for Beauty: Humboldt's Plein Air Community Shows Why Art Matters

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Dedicated to all the hummingbirds that did, do or will add their flights of beauty to our world;
to those who are caretakers of the life-giving land and waters of Humboldt County;
and to Peter Karim Jain

Special gratitude to Glenn Berry who had the foresight to create an affordable haven for artists in Humboldt County and to Cherie Evans who has maintained that vision since his passing, both of which allowed me the time and space to take on this herculean endeavor

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FOREWORD

PAINTING OUTSIDE: A MANIFESTO OF SORTS

I like to paint outside. I like the sun and the breeze against my skin as I position my easel and camp chair and prepare my pallet and brushes. I like the smell and feel of paints and the surfaces I apply them to, the manner in which they react to my hand and the intention that drives it. I like drinking coffee from a canteen and listening to weird free jazz or punk rock or whatever while planning a composition and strategy for accomplishing it. I live for the negotiation and the struggle of attempting to convince matter to accede to my vision as I have perceived or imagined it. Beyond being a lifelong pursuit (academically, professionally and personally), painting the world as I witness it or wish it to be makes me happy, improves my life.

As far as I am concerned, if this was all I was able to derive from my experience of painting outside, just the ephemeral joy of going somewhere and making a thing, that would be more than enough to keep me engaged in that ongoing praxis. The idea that there is so much more that might come of painting outside makes it even more exciting.

INTERROGATION AND DOCUMENTATION OF A SHARED UNIVERSE

Some ways of engaging with our environment, our outdoors spaces, are forefronted over others as a means of interrogation and analysis of those places. As with many academic contexts, there is an increasingly striated hierarchy that organizes the perceived validity of how we express ourselves. As a result of this, the empirical, quantitative or scientific is often valued over the less immediately tangible realms of the affective or the aesthetic.

Over the years, many artists, philosophers and activists have led the charge against such fixed ways of seeing the world. For instance, Felix Guattari, a French, poststructural philosopher who continuously questioned social and political systems, assures us that systems of expression "do not maintain obligatory hierarchical relations fixed for all time" (Guattari 1995, 1). As such, part of what we are doing when we paint outside is asserting and advocating for our adopted means of expression, insisting in spite of detractors that taking on the material arts as a mode of documenting our shared universe is a worthy endeavor. We model through our work that the act of capturing fleeting scenes of our natural world in paint, the act of staring out into the ever-emerging confluences of so many interconnected elements, gives us new understandings about our place amidst those confluences. We maintain that painting outdoors reveals something about existence that other modes might not. As such, in making our Plein Air paintings, we are not only creating representations of the scenes before us, but we are also creating material artifacts that depict the process of painting as a model for coming to understand both the human experience and the natural world we create in collaboration with.

ENGAGEMENT AND INTRA-ACTION WITH MYRIAD AGENTS

When I paint, I am more attuned to my sensory experience. When I press a loaded brush against my watercolor block, I react to the resistance from the tooth of the rough, white cotton paper, and I witness the manner in which the painting responds to my hand and the intention that drives it. I mentally and physically dance around the piece in response to the movement of the painting's emergence.

This dance is not relegated to the painting and my body and gear, however. It extends even further into the materials that inspire the painting's development. The change of light in a scene substantially alters both the interplay of color and the contrasts of lights and darks that flutter over the landscape I sketched lightly

on the rectangular panel. The wind moves the fronds of plants and the clouds above them erratically in a manner that I must struggle to keep up with. Animals, people, cars, and the other detritus of fauna just doing their respective "thing" outpace my hand, making them nearly impossible to capture at my skill level and subsequent processing speed.

Though we as artists are quick to name ourselves as the authors of our works, it always feels to me as if I am just one of the elements that causes the development of my paintings. Perhaps it would be more interesting to instead look outside that classical, humanist framing of authorship toward an intra-active, shared agency in creation.

As we investigate the way that relationships of quality coexist, commingle and generate through Plein Air painting, we might look to works of thinkers like Jane Bennett, who is well known for combining political theory with ontological ones. She believes that this shared agency of creation is "distributive and confederate" and thus "appropriate to a world of vital, crosscutting forces" (Bennett 2010, 38), each with their own contribution to the final work. She upholds that in any scenario, "There is not so much a doer (an agent) behind the deed...as a doing and an affecting by a human-nonhuman assemblage" or a "federation of actants" (28), and in this way, "humanity and nonhumanity have always performed an intricate dance with each other…[an] interfolding network of humanity and nonhumanity" (31).

Painting outside, then, might be framed as a means of consciously communing with that interfolding network in order to co-create something new. The agency in painting then becomes, in a sense, a collaboration. Or as Bennett says, we form a partnership, which is "distributed across a mosaic" and pushed along by a "kind of striving that may be exercised by a human within the assemblage" (38). Our painted oeuvre can thus stand as an example of how to attain "more intelligent and sustainable engagement with vibrant matter and lively things" (viii). In other words, by paying very serious attention to the stuff outside, and creating evidence to that effect, we can demonstrate and reassert that the stuff outside is worthy of our very serious attention.

THE POLITICS OF SHARED AESTHETIC VALUATION BECOMES ACTION

In documenting the things that we find to be interesting or beautiful, we develop a means of recording and presenting those things to others, who might then incorporate those things into their framing of the world and the way they move through it. In painting outside, we are developing visual responses to our perception of the physical world, and through display of the same, we invite others who were not there with us at that time to seek out similar experiences, to engage personally in the natural world. A French philosopher who is highly regarded for his work on equality and for his writings on art and film, Jacques Rancière (2004), talks about aesthetic endeavors as being "configurations of experience that create new modes of sense perception and induce novel forms of political subjectivity" (9).

When we create an image of our environment, we are celebrating and honoring what we value such that others might see that declaration and take up a common cause with us in defense of natural monuments, big and small. We are offering a way of seeing (and making decisions) that includes respect and awe for our shared environment.

In using physical media as a means of amplifying the qualities of the things we love such that they catch the attention and admiration of others, our work might slowly nudge our future audience toward policies that protect and preserve those things, toward change in the way they treat those things from day to day, and toward ongoing systems and structures that maintain vital support for delicate ecosystems and their elements. That which we depict through painting en plein air might be reimagined as a rousing call to turn the careless degradation of our outdoor spaces around while we can.

There is a far more pessimistic but potentially equally important reason for painting outside that resonates darkly with this prior point: commemoration. We are preserving a vision of the beauty we had, when we had it, preserving that which we might lose or may have already lost.

FINALLY

I like painting outside enough that I probably overstate the societal role of the practice. In a more practical sense, I am marking up expensive pieces of paper and canvases, so they can be stored away in a bin in my studio or framed and hung in a friend or family member's bathroom. The paintings themselves are a mixed bag in terms of quality, unlikely to sell or appreciate in monetary value over time, but they each and all are evidence of Sundays seated out in the sun, figuring things out with paints and papers, meditating with a brush in hand.

Plein Air painting could be a means of elevating the arts as a way of knowing. It could provide a manner through which we can more consciously intermingle with all the matter of the cosmos. It could be a means of promoting and bolstering environmental preservation or, conversely, illustrating a lost world for future generations. Or it could just be a really rewarding way of whiling away the hours. Whatever the case may be, I plan to keep it up.

The artists included in the pages that follow all likely have their own reasons for painting, and whatever those may be, they inspire me with their work. I am grateful for their paintings and their practice, and I hope they might encourage you all to join us in making paintings of the stuff you see, wherever you are.

James Woglom

James Woglom
November 29, 2020
Associate Professor of Art, Cal Poly Humboldt

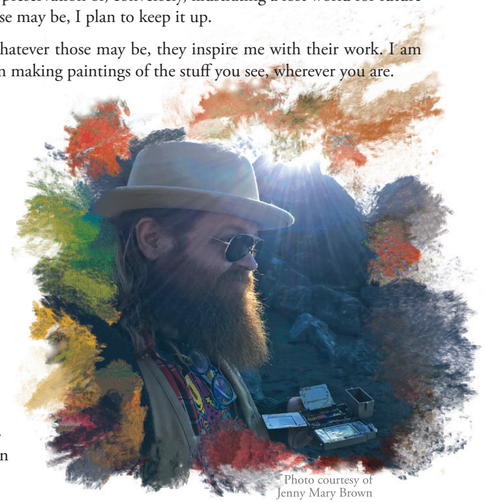

Photo courtesy of Jenny Mary Brown

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PREFACE

The arts can "draw the viewer into a world of beauty, encouraging them to connect with it and, hopefully, to play a part in preserving it."—Rick Tolley

THE UNDERPAINTING

There's a picture I'd like to paint for you, so you can more fully appreciate this anthology's journey, three years spent venturing beyond the canyons of the impossible, through the dark caves of despair, up and over a mountain of glass and into the never-ending sea of time and space. (*For those of you who prefer to get straight to the destination rather than linger on the journey, you may want to flip ahead to page 1.)*

Allow me to start at the beginning…I first came to know about the Plein Air artists of Humboldt County in 2014, during the fledgling months of the "Sunday Paintout" group spearheaded by Paul and Nancy Rickard. Though I'm not a landscape painter, I was enlivened by the idea of a mass of artists meeting each week to paint outside together. The more I ventured out on an occasional Sunday to see what they were up to, the more inspired I was by their camaraderie and support.

There came to be many others who would be inspired by them too, including local community members, businesses, schools and media outlets. Thankfully, here in Humboldt we are ever blessed by the work of a plethora of individuals and organizations who work tirelessly to support and broadcast the arts in order to give them a viable future. In fact, after reading a particularly moving story about our Plein Air movement from one such organization's weekly paper, I thought, "Heck, someone should make a book about these artists." But when I said "someone," I certainly didn't mean ***me***.

Apparently, the universe thought otherwise. And regardless of how many times I pretended not to hear it calling, it beckoned until, after a few years, I could no longer ignore it. As an adjunct lecturer of English, a writer, artist and micro-indie publisher, I certainly had the skills to publish the book. I must repeat, however, one of *several* jobs I have is as a micro-indie publisher. And when I say micro-publisher, mainly I mean it's just me. Fortunately, around here most folks are willing to do in-kind exchanges to help each other out. Thus, I gratefully swap skills with other professionals to assist my micro-press in areas of expertise such as editing and proofreading, graphic design, advertising and marketing. If you add onto that in-kind exchange list that I usually partner with Humboldt State University Press to glean publishing advice as well as design and intern assistance, suddenly my micro press doesn't seem so micro anymore.

Still, from that initial thought of "***I*** really should make this book," it took me another two years to commit to it. Every time I thought about the workload and coordination entailed, I was filled with trepidation. But the more I visited with the Plein Air artists and came to know them, the more I recognized both the importance and the necessity of recording this unique movement before we lost the opportunity.

With that goal in mind, I committed to the cause in the summer of 2019. First, I searched for other published collections of Humboldt's painters to use as a model for the book. I was astounded to come up empty-handed. (This absence of an anthology of Humboldt painters was to be confirmed two years later by the skilled researchers at Humboldt State University.) So this would be the first. I gulped the significance of that down before approaching the university press, a dozen skilled community professionals, and Paul and Nancy Rickard (who started the "Sunday Paintout" group) to see if they'd be willing to come aboard on the project. Fortunately, they were all excited about the prospect and agreed to help.

Shortly thereafter, Paul and Nancy provided me with a list of names of artists from the Sunday Paintout group who were regulars there or at other local Plein Air events. Within a few months, I had contacted them all; crossed off the list those who, for a variety of reasons, didn't want to participate or who simply never responded; and met up with the rest to discuss and plan out every aspect of the project.

THE CANYONS OF THE IMPOSSIBLE

With the deadlines we set and a starting number of thirty-six artists on board for submissions, my work began in earnest in September of 2019. Over the next six months I began the task of collecting artwork, painting details, bios, essays on the theme we'd chosen together, contracts and photographs of the artists. The road was daunting and riddled with potholes, but we were well on our way.

As my work continued, the artists routinely joked that trying to gather materials from thirty-six different artists, plus a dozen more skilled professionals who contributed to the project, had to be like herding cats. Indeed it certainly felt that way as I watched deadlines we'd agreed upon come and go and fielded calls full of questions, frustrations and demands. One day after a particularly heart-wrenching setback, I sat outside, breathing in and out slowly, staring at the ocean, the trees, the sky…when along came a hummingbird. And then another. And another. A whole glittering of these brilliant beings of color and beauty dashed to the feeder and then erupted in every direction faster than I could blink.

It was then I realized that no, compiling and designing this book wasn't as hard as herding cats. It was much, much more difficult. It was like herding hummingbirds. An impossible feat really.

Yet, somehow as artists, we make the impossible, possible. A group of craftsmen create a puzzle that we are still trying to solve thousands of years later. A writer from hundreds of years ago gives us words to live by today. A watercolorist, an illustrator and a photographer create artwork that becomes the blueprint for preserving thousands of square miles for our country's first national park. A blind opera singer opens our eyes to the connecting force of music. A movie producer, a playwright or a choreographer produces a work that tears a hole in the rigid walls of bigotry. Practitioners of the arts like these somehow make the impossible possible every single day.

And if that's not encouraging when facing such a colossal task, then I don't know what is. So I began a slow hike into the canyon of the impossible.

THE CAVES OF DESPAIR

Then COVID-19 hit. By early 2020, the entire planet was thrown into the chaos of a worldwide pandemic, and life as we knew it ground to a halt. Lockdowns. Isolation. Social distancing. N95 masks. Zoom. These became our daily bread. Student and community collaborations were curtailed. Businesses shutdown. Funding evaporated. And I was faced with the inconceivable crossroads of either abandoning work on this anthology or carrying on by myself.

As global air and water quality improved from a world sheltering in place, contributing artists wrote kind emails saying they wouldn't blame me for letting it all go. Some called to insist I drop it. "You didn't know it was all going to go this way," they offered. Still a few others—and perhaps their words I gripped the closest to my heart—said simply, "This is important. Don't give up…." My soulmate, Pete, tirelessly cheered me on. Kyle Morgan from Humboldt State University Press relentlessly offered encouragement and guidance. But none of them had to keep diligently working on this book, alone, while the world was falling apart. For a while my spirits dropped and work on this anthology slowed to a trickle. Hundreds of millions succumbed to COVID-19. Millions died. Our world was gripped by fear and isolation. Add to that the increased economic disparity inflamed by the pandemic and the strain on supply chains for basic necessities, and we watched in anguish as global communication shattered and gross injustices exploded…

Indubitably, just when you ask yourself, "How can it possibly get any worse?" it does. At Humboldt State University, the pandemic had also brought plummeting enrollment and budget cuts to the humanities. After twelve years of service in the English department, I was told in an email, unceremoniously, "We don't have any classes for you at this time [or since]."

I've come to know the universe well enough to understand it always has our backs, even if we cannot understand the whys and hows of it. But, certainly, the cumulation of these events had me questioning that resolve. Suddenly the way forward loomed like a mountain of broken glass, and I stood there at the bottom, alone and barefoot. If I decided to continue on, every step looked painful.

CLIMBING THE GLASS MOUNTAIN

Half a year later, as the world continued to be turned upside down by COVID-19, I found all the important reasons why I'd started work on this project just weren't enough to keep me moving ahead. With the world at war with a 0.125 micron virus, anything but work on the front lines seemed pointless. Even the Plein Air community paused and took a breath. Many of them continued to venture outside to paint, but now they went out masked and alone, posting their progress online in an attempt to connect with one another. While our world sunk deeper into the unknown, in truth, I didn't know exactly why—***or even if***—I wanted to continue working on this book.

If not for three trail angels who synchronistically appeared on the path, exactly when they did, work on this book would certainly have halted forever, and this anthology would never have existed. But as is often the case, the universe sent help in the most unlikely ways. A mermaid's offer, wise words from hummingbirds and the legacy of a woman I never met all walked beside me for a while and gave me the courage to keep putting one foot in front of the other up that mountain of glass.

The First Trail Angel—A Mermaid's Offer: In the worse throes of the pandemic, a series of unfortunate events meant I couldn't use the portrait photographs of the artists already taken, and a year of work on the book's interior was simultaneously swept away. Just as I sat contemplating that as a sign to abandon the project for good, along came my first trail angel, Kristy Hellum.

Kristy and I had been acquainted for over a decade; however, at the start of the pandemic we began meeting up outside once a week, along with a handful of others for prayers, songs and cold water swims in the ocean. We became one another's safety (sanity) cluster and began to affectionally call these weekly meetings "Mermaid Church." It was that deepening of our relationship that led me to vent about the failed project to Kristy as we sat on the shore. But before I'd even finished my long-winded tale of woe, Kristy—mermaid queen of the written word as well as the camera lens—slipped her hand in mine and said, "I'll take their photos….We got this!"

Even after I told her how much time that would likely take, she stuck with her offer, and within a few weeks the two of us were crisscrossing the county, photographing each of the thirty-six artists—masked and from a distance—all over again. At their homes. In their studios. On location at the Arcata Marsh, the beach, the redwoods. We celebrated each click of the camera as another successful step, hand in hand, up a monstrous mountain. After six weeks that spanned into the new year of 2021 (smack-dab into the second wave of the pandemic), we had successfully recaptured all of the artists' photographs.

At the end of that time, rather than handing me thirty-six photographs of the artists staring politely into the camera, Kristy handed me mounds of pictures that somehow seemed to capture each artist's "essence" as they worked, played, talked and laughed. I could scarcely believe the blessing. However, now there were just too many good photos of the artists to include, and the previous design of the book did not allow enough room for them. To include more of mermaid Kristy's incredible photos, I had to completely redesign the book's layout.

The Second Trail Angel—Wise Words from Hummingbirds: I would love to say that was the end of my uphill climb, but as the pandemic trudged on, so did the workload and the obstacles to completion. The new interior layout seemed to take forever. I worked diligently to bring out the artists' personalities

alongside their paintings and short essays, but I then found that each artist's spreads took not days but weeks to get right. Then there were proofs to review and debate, as well as complaints, compromises and revisions to iron out. I sat glued to my computer's design programs as the planet rode the roller coaster of SARS-CoV-2 variants, openings and closings, unmasking and masking, gathering and isolating. As months flew by, the book took on a life of its own.

Fortunately, just as this anthology's revisions sputtered again amidst the world's chaos, I had to read and reread the responses three dozen Plein Air artists had written to the question, "Does art matter in this crossroads of our time?" We'd decided upon that question for the book's overarching theme in September of 2019, as local schools continued to downsize the arts and Humboldt State University announced its goal to become a polytechnic institution. At that time, the mattering of the arts had been a valid question. Yet as we began the second year of COVID-19, it became even more imperative. Across the globe, many who relied on creative pursuits for their livelihood had put their art forms on hold, or worse, laid them to rest entirely. Some of them were likely wondering, just like I was at that point, not just do ***the arts*** matter but does ***my art*** matter? And painted underneath that question was an even larger one: do ***I*** matter?

In the wake of the pandemic and a never-ending series of roadblocks, perhaps I'd started to feel that, no, they don't. This book didn't. And neither did I, really. In a time when everyone was social distancing, masking, and quarantining at home, I felt incredibly cut off and "non-essential" as a creative.

But rereading the artists' words at that precise point became the next trail angel that carried me further up that impossible mountain. Their responses were as colorful and as varied as the wings of hummingbirds. Several painters in this anthology write of how art helps them "celebrate life in the face of hardships" or how it helps heal their hearts. They speak of all the ways art saves us by "reminding us of what we have in common."

I clung to the stories of those who use art for activism or therapy and those who remind us how art gives a voice that can change us and connect us to one another.

The words from this book's "hummingbirds" resounded in my mind, convincing me that my work mattered, that this book mattered. So I kept at it, making my way up that shard-riddled precipice, half as slow but twice as steady.

The Third Trail Angel—The Legacy of a Woman I Never Met: In the spring of 2021, I was about halfway through the anthology's redesign, yet I still had numerous mountains of work that loomed over me. There were more artists' spreads and the cover to finalize; press releases and ads to write; marketing and fundraising campaigns to research, develop and carry out; grants to write; websites to update; printers to deal with; numbers to crunch. Exhaustion overwhelmed me. I was anxious, stressed and questioning whether I'd ever be able to complete the task I'd set out to. Craving someplace with no distractions to think and work for a few weeks, I decided to take a solo retreat at an isolated ranch in the mountains.

On a cold, wet morning, I found myself in the home of Liz Harwood. I was staying about a mile away at Karen Harris' cabin, but the solar batteries there went kaput, and she had advised me to go over to Liz's to use her electricity, so I could remain on retreat and keep making progress on this book. As I sat in Liz's living room working away, I suddenly realized I was surrounded by the paintings of many of the Plein Air artists who appear in this book. Having their works watch over me made my alone time seem less, well, lonely. One painting in particular repeatedly drew my eyes, a large-as-life luminist painting where heaven and earth tumbled together. It stretched nearly from one end of Liz's living room to the other. Every time I looked up from the computer, my eyes dashed to the painting's dazzling array of blues and greens and yellows scattered over the canvas without even a single brushstroke breaking through. When Liz came to her ranch a few days later and we had a chance for introductions over a few cups of tea, I inquired of the painting I'd fallen in love with. Liz mentioned it was one of Ingrid's paintings. "Ingrid?" I asked.

"Ingrid Nickelsen…" Liz set down her cup of tea, took a deep breath and then began the heartbreaking tale of a skilled artist who passed away in 2005 at sixty-two. Ingrid—a woman who was as skilled as an artist as she was fearless for adventure—simply had stepped out of her car onto an isolated trail in the heart of the Siskiyou Mountains on a quest to visit Doctor Rock, long held as a sacred site by Indigenous people. She ventured out alone, looking to think and to paint, as she had on many other trails before. Only this time, she didn't make it back.

She fell and broke her ankle. Threw out both hips. She lay on the trail for nearly two weeks, dragging herself back and forth for miles to look for people, help, anything. Then she settled herself. Wrote down her last will and final goodbyes on a trail map and passed away. On the eighteenth day a hiker found her body. By the time Liz finished the tale, there wasn't a dry eye between us.

Over the next year and a half it took to complete and publish this anthology, I was to think of Ingrid again and again. She was alone. Struggling. Likely frustrated and afraid. Definitely quite brave. Day after day, she waited in the darkness for the return of the light. She must have been hopeful, yet her actions show me she must have also been determined to make the best of her fate regardless of the outcome.

The metaphorical similarity to my own situation with this anthology was not lost on me.

Ingrid became the last trail angel to accompany me in the darkness as I trudged up those final steps of the mountain and waited for the return of the light. "Just think of Ingrid," became my mantra.

Eight months later I was to add another name to that mantra. Rick Tolley. Rick was a beloved member of Humboldt's Plein Air community who was always "looking for *Beauty*." He passed away from cancer in October of 2021. A month after he left us, the artists featured in this first-for-Humboldt collection chose its title, *Looking for Beauty*, in recognition of Rick's favorite saying as a means to honor his legacy as an environmentalist, educator and artist.

That's the thing about the arts. You never know when or where their legacy will blossom.

Perhaps one of Ingrid and Rick's messages for us all is that what we create now with the arts has the power to speak to others through time and space, long after we're gone. Our creations are a part of us that survives in this world to ask questions and listen for answers. They relay messages. Provide reminders. Encouragement. Inspiration. Warnings. They help us find hope and strength and beauty. In this way the arts become equal parts how we question one another and how we answer so that in the right place, at the right time—for instance, alone on a mountain when your cabin's solar batteries go out—they reach through time and space, stare you down and tell you something you need to hear.

The Final Painting

Because of my three trail angels, this work of art was finally able to be completed. By the fledging months of 2022—through over three years of setbacks and derailed timelines, two (going on three) arduous years of a global pandemic, worldwide shifts in power and horrifying wars between species, peoples and nations—my uphill climb was over.

I was joined at the top by a village of beloved supporters. Through both an online silent auction of donated artwork and a successful Kickstarter campaign, enough money was raised to print a limited edition, collector's item hardback for supporters as well as a regular edition hardback for online distribution. Amid universal shortages in paper stock, upsets to printing timelines and price hikes, all due first to COVID-19 and then to Russia's war with Ukraine, printers and distributors were secured. Proofs were ordered and scrutinized. Press releases and ads were created and sent out. Three grants were graciously received. Our anthology of thirty-six Humboldt artists became one of thirty-seven when a final Plein Air artist was added to the book just before it was too late (hurray!) and a section spotlighting six instrumental Plein Air artists "who came before" was included to show our sincere gratitude for the path they paved. Humboldt State University Press—now officially Cal Poly Humboldt Press—agreed to publish the digital version of this anthology through their Creative Commons archive, so it will be available for free, in perpetuity, worldwide, to evermore chronicle the lives and legacy of thirty-seven Plein Air artists and the Humboldt community that embraces them.

Now it is midway through May of 2022, and I can lay to pen my final reflections on this work. Through all this publication's successes a layer of wabi-sabi, or imperfectness, shines through.

The book's layout and design style was a conscious choice to move away from an isolated image of gorgeous artwork highlighted on a blank white page (although if I'd stayed with that traditional setup, the work would have been infinitely easier and taken about two years less). Instead I created a design that attempted to represent both the spirit of each individual artist as well as the cohesive community of which they are a part, all overlaid with the theme of the mattering of art. Sometimes I was successful. Sometimes not.

Overall, it was as much a struggle to portray what I had hoped to in the design as it was to successfully use photographs of artwork that were often submitted by the artists in low resolution and/or were taken in poor lighting conditions or from an angle. It's both a blessing and a curse of our times that we routinely take lesser quality photos of our creations for social media, and those photos then become the only ones we have by which to document our work. If time permitted, and I could have cloned Kristy, we would have taken professional photographs of all of the artists' artwork, so their paintings would show up on the page as crisp and beautiful as they do in life. However, since cloning wasn't an option (and, besides, many of the paintings were no longer physically present in Humboldt to photograph), I had to make do with what was submitted, and I thus grew my skills in digital manipulation. Also concerning the artists' paintings, some might question why the university advisory team and myself chose the paintings we did from the dozens submitted by each artist. As every piece in this book had to be painted en plein air (at least mainly) and had to be done in Humboldt County, we first chose paintings that fulfilled these criteria. Beyond that, we chose paintings at times because they showcased something that aligned with the anthology's theme, exhibited an unusual or historically significant scene or existed harmoniously with other paintings; at other times our decisions were based on style and aesthetics. Like a juried show, the artwork chosen became a grand exhibition of style, beauty and purpose.

In an effort to represent a community where artists of every skill level paint side by side during "Sunday Paintouts," I chose to list the artists alphabetically, with no special treatment given to master or novice. For those who like divisions by rank, this may be unsettling.

Equally, some stylistic choices I made, like capitalizing the "P" and "A" of "Plein Air" only when the words are used together as a noun, are sure to wreak havoc with strict grammarians. On top of that, despite the laborious work of both lay and professional copyeditors and proofreaders—including the final, meticulous proofreading by Dan Zev Levinson, who single-handedly saved me from an abyss of mechanical errors—some typos, inaccurate headings and inconsistent style choices may still be present. These errors are entirely my own.

Last but nowhere near least, as this anthology represents a snapshot in time of Humboldt's Plein Air art community, the featured artists and myself chose to include only those who were active in that community from the fall of 2019 to the fall of 2021 and who were willing to tackle the submission process. Beyond the "historical nod" section that starts this book, I kept to that agreement. Admittedly, this left out Plein Air artists who fulfilled the above criteria but chose not to participate as well as those who were not active in Humboldt's Plein Air scene during this timespan. In addition, I would be remiss not to acknowledge that there are no local Indigenous people or people of color included within the artists' spreads. I hope this book might inspire more of Humboldt's melting pot of cultures, creeds and races to participate in an artistic pursuit that is open and accepting of all so that future anthologies might be more representative. (And I do so hope this anthology inspires the birthing of future ones so that even more communities of the arts in Humboldt will have their legacies chronicled.)

Despite these lingering shortcomings, this book, like any good teacher, taught me several valuable lessons, and they all revolve around my final answer that, Yes. They do. The arts matter. Of course we all know this, at least most of us. Yet as an artist and a writer, I've repeatedly questioned my contribution to the world throughout my lifetime. Most of us creatives have.

Today, in a time when deadly viruses are exploding like microscopic bombs around the planet; when forests are ravaged by inexplicable blights; when fires wipe out thousands of square miles of ecosystems; when the poor get poorer and the homeless more desperate; when the words "food scarcity" and "mass shooting" are common vocabulary in our schools; when politics divide us and big businesses imprison us; when catastrophic environmental damage and ongoing pollution bring us to the edge, perhaps now more than ever, the answer to the question of the mattering of the arts has become of grave importance. That question may become

even more dire if darker days descend upon us in the future because, like Humboldt's Plein Air community itself, the arts have the power to bring us together and to help us keep painting the message that no matter how good life gets—or how bad—we have one another and our work in the arts as a beacon to reach out with its light—like Ingrid Nickelsen's impossibly luminist clouds—to keep the darkness at bay.

In the world of science, we now "know" that the smallest creatures on Earth are of the utmost importance to a healthy planet. Microscopic organisms in the soil. Microbes in our gut. Quantum particles. And yes, even the energy behind our thoughts…these things once established as entirely insignificant in the grand scope of life are now understood to be crucial to our very survival. And in this way, the arts are no different. They are bright hummingbirds flittering around the sky, and if they were suddenly removed from our world—or say, from our schools, communities or nations—all that is hard and dark and traumatic in the world would transfigure us into something that would most certainly threaten our survival.

We are not the only species that creates art, but we are most likely the only ones that can change the future of our planet by equally cultivating both art and science. Indeed, perhaps the only way we can see how much of the impossible we can make possible is by finding a way to incorporate, encourage and prioritize both the STEM subjects and the arts together.

Working on this book became my message to the world during this time of darkness, my tale of why it's important that we keep upholding the value of the arts with ourselves, with one another and with the worldwide community. I'm thankful to have been able to spearhead this work and to now be resting beside three trail angels, nearly fifty other hummingbirds and a village of supporters who all took up the challenge of joining me in this dance of color and beauty.

As the light begins to yawn and stretch in Humboldt, sleepily showing itself above the darkness, I'm heading out on another quest for beauty. I have come to understand that it is this searching for beauty, and the finding of it, that binds us together to much larger forces than any one of us could possibly comprehend—beyond the canyons of the impossible, through the dark caves of despair, up and over the mountain of glass and into the never-ending sea of time and space. In this way our world expands, and we grow to fill it.

Most especially, that's the gift the arts give the world as they sit like hummingbirds on a feeder, staring at you, giving you answers and asking you questions until you, too, find a way to make the impossible possible.

See you at the feeder,

CM Phillips

CM Phillips
May 25, 2022
Director, SequoiaSong Publications

Photo courtesy of
Peter Karim Jain

PATRONS OF THE ARTS

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Corinne Frugoni
Ellen and Bruce LeBel
Christopher Grimes
Susan Barry
Kym Kemp and *The Redheaded Blackbelt*
Senior News
Wildberries Marketplace
Arcata Safeway

TO THOSE WHO CAME BEFORE

"Art provides a voice for the individual, and that voice may resonate with others, inspire thoughts and ideas and spread beauty throughout the world."
—Theresa Oats

We are in large part who we are due to those who paved the way before us. They opened doors, overcame barriers, showed us what was possible and challenged us to take our skills (and our lives) one step further into the realm of the impossible.

In seeking to acknowledge that there are many Plein Air artists in Humboldt County who have—through their work, their lives and their legacy—greatly contributed to the journey of the painters in this book, as a whole we decided to include a section to honor those who came before. Some of the artists on the next two-page spread are no longer living. Others have moved out of the county. Still others have left Plein Air painting for alternative pursuits or are just beginning to come back into it. In any case, they each have been instrumental to such a large number of Humboldt County's Plein Air painters that their names came up again and again.

Of course, the following two-pages are not all-inclusive of those we would like to recognize and honor for their lives and their art. Some artists we wanted to salute couldn't be reached. Some were not able to get their submissions together in time for printing. Still others refrained for a variety of noble reasons.

In any case, we honor you, all of you—and you know who you are—who have contributed in great and small ways to Humboldt County's Plein Air movement, which is here because you helped it along, even without knowing you were doing so. We are forever blessed because of you and forever grateful for the path you paved…

RALPHIE HENDRIX (1939-)

Hendrix photos courtesy of Hendrix

Ralphie Hendrix envied her very artistic sisters, who just weren't interested in art. However, when life gave her the chance to paint, she grabbed it. With the help of the Southern Humboldt Artists Association, the Mateel Arts Co-op and Stock Schlueter (whom Hendrix studied with for six years), Hendrix joined a large art community in Southern Humboldt. She used oils "en plein air" before turning to pastels. She exhibited at Jack Sewell's gallery and held life drawing classes in her studio. But after decades of community activity, Hendrix says, "We all just got old, died, tired, moved away, etc….I miss the whole bunch of them." Now she says, "I don't paint anymore, just crochet. I call myself the Crochet Hooker!"

Tidal Canal (2006). 8x10 in. Dry pastels on Wallis paper.

Around 2 pm (2007). 12x24 in. Dry pastels on Wallis paper.

Split Rock (2004). 10x20 in. Oil on linen.

Sentinels (2003). 14x20 in. Oil on linen.

JAMES B. MOORE (1946-)

James B. Moore was born in Chico, California and graduated from Art Center, College of Design with BFA and MFA degrees with Great Distinction. His work may be found in many museum, corporate and private collections throughout the United States. James taught at Humboldt State University [now Cal Poly Humboldt] and Columbus College of Art and Design. He has painted Plein Air off and on throughout his painting career, but he's best known for very quiet still life paintings. "I try to convey a sense of calm and peace in all of my paintings," James says. "Painting outdoors with the old gang (Jim McVicker, Curtis Otto, George Van Hook, etc.) was a rich and special time for us all." For more information, contact the artist at jimnkathy@frontiernet.net.

Moore portrait courtesy of Guy Joy; all others courtesy of Moore

CURTIS OTTO (1923-2015)

Otto portrait photos courtesy:
Top-Jason Otto
Bottom-Dale Landrum

A Humboldt County native, Curtis Otto went on to become a renowned artist in Northern California and Southern Oregon. His formal art education began at the University of New Mexico. Though he became a licensed pharmacist, his interest in painting soon outweighed all else, and he dedicated himself to innovative approaches to art. He abandoned the easel and placed his canvas flat on the ground. He painted every day "on location" and was "turned on" by the "juice and the jump" of oil paints. Otto was never satisfied with just painting a scene. His paintings had to "talk," to say something. Curtis Otto lived his art. For more information on the artist, contact Otto's daughter, Adrienne, at adriallison@yahoo.com or his son, Jason, at otto@ottoartwork.com.

Left to Right: Vance Hotel (1980). 36x9 in. Oil.

Tug Boats, Red Sky (-1975). 30x30 in. Oil.

Otto art photos courtesy of Jim McVicker

Guthrie Creek, January (year unknown) 27x46 in. Oil.

Red Creek (year unknown) 45x26 in. Oil.

INGRID NICKELSEN (1943-2005)

Ingrid Nickelsen may be remembered as the quintessential Plein Air painter as she regularly took solo treks into the backcountry wilderness. A fierce advocate for independence, Nickelsen inspired others to venture beyond the studio and paint not just outdoors, but in difficult-to-reach landscapes which offered the level of grandeur that she sought to capture in her passionately energetic oil paintings. Nickelsen's concern for finding ways to support women artists manifested in her final wishes, which were "to give the rest of my estate in annual grants to women artists." The Ingrid Nickelsen Trust was formed in 2007 to fulfill her wishes. For more information contact the Ingrid Nickelsen Trust at cgrant@humboldt1.com.

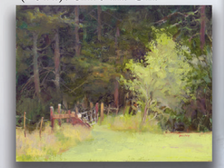
Nickelsen photos courtesy of Carrie E. Grant

ALICIA TREDWAY (1942-)

Alicia has been painting 50+ years, yet after her favorite galleries (Sewell and Piante) closed, her busy art life sputtered. A long recovery from a fractured shoulder added to that pause. In 2022 she began serious painting again, en plein air. Alicia loves the excitement—being present in the moment—and trying to capture that feeling in paint. It takes commitment, preparation and serious stamina to endure changing light, bugs, wind and worse. But establishing the habit of weekly painting with others and the camaraderie of like souls is the inspiration she's needed. Alicia beams, "This year's looking good!" For more information on the artist, see AliciaTredway.com.

By the Warfinger (2014). 8x10 in. Oil.

CR Respite (2011). 8x10 in. Oil.



Tredway photos courtesty of Tredway

Car Wreck (1980). 36x30 in. Oil on canvas.

Mad River (1982). 30x40 in. Oil on linen.

GEORGE VAN HOOK (1954-)

George Van Hook hails from Abington, Pennsylvania, a northern suburb of Philadelphia. He began painting early in life and was influenced by the Pennsylvania impressionists as well as the artists of the Brandywine tradition, Pyle and the Wyeths. Van Hook's love of the European tradition formed as a teenager from visits to England and France, where he accessed world-renowned museums and further committed to becoming a professional artist. He has been a Plein Air painter since attending Humboldt State University [now Cal Poly Humboldt], where he shared a studio and painted with Jim McVicker. Van Hook now resides in upstate New York. For more informaton on the artist, see GeorgeVanHookFineArtist.com.

Van Hook photos courtesy of Van Hook

HUMBOLDT'S PLEIN AIR COMMUNITY

–A SNAPSHOT IN TIME–
(2019-2021)

"We get together in community and learn about each other. Art connects us."—Melayha Fluke

"Plein Air work…documents a moment in time. The lowest tide, the highest tide, the moving of a lighthouse to its new home. These moments may be forever changed, but…art documents them so we can remember what came before. And that matters."—Richard Stockwell

There are places where one doesn't have to go looking for beauty. It runs right out to greet you. From sweeping mountains and life-giving rivers to pristine coastlines and abundant wildlife, Humboldt County, California is such a place. Perhaps all this natural beauty is why so many artists call Humboldt home. In fact, there are more artists per capita in this county than in any other in the entire state of California.

One particular group of artists has been growing rapidly in Humboldt since 2014, a community of painters who routinely trade in the comfort of their studios to paint outside, en plein air. Each Sunday, members of the Plein Air community challenge themselves—and each other—to capture the beauty of Humboldt. They've been chronicled in newspapers, magazines and various local catalogues. They've been shouted out on social media, radio and television. But they've never been chronicled in a book. Until now…

This historical publications offer a snapshot in time of Humboldt County's "Sunday Paintout" community from the fall of 2019 through the fall of 2021. Though there are over 250 members of this painting group, roughly four dozen meet on a regular basis. Those artists chose the names for a list of active participants—from beginners to world-renown professionals—to be included in this anthology. Some of the artists whose names appeared on that original list couldn't be reached, didn't deem themselves "enough" of a Plein Air painter to be linked to this anthology and/or were not able to complete the arduous task of submissions to be included. In the end, thirty-seven artists were chronicled in an effort to represent those active in Humboldt's Plein Air community during the above timespan.

To all those who didn't make it into this first anthology of painters for one reason or another, our wish is that by association the following pages serve to honor you too—as well as all of Humboldt County's practitioners of the arts—for when you shine the light on one artist in a community, you brighten up the space around every single one of them.

All of the included works were painted in Humboldt, en plein air (with studio touchups allowed), and those works are blended with each artist's bio, painting details and response to the prompt, "Does art matter in this crossroads of our time?" During this age when public schools are downsizing or deleting the arts and the world is still reeling from a global pandemic, now more than ever, it is an important question to ask… In the pages ahead, you'll find answers from thirty-seven different artists, with each response as unique as Humboldt's thriving Plein Air community.

MATT BEARD

Does Art Matter in the Crossroads of Our Time? Good question. I have no answer. When I'm painting, not too often do I ever really stop and ask if it matters for our world's current list of urgent crises. Come to think of it, what is the importance of shoemaking in the face of world hunger? How does dentistry matter in the placement of Middle Eastern refugees? How does a farmer address nuclear proliferation? Or more pointedly, how does a taco shop seek to rectify the decline of art and music in public education? Not that we can't all ask these larger questions of our professions' role in the world…

So, why does art matter? Could it be that no answer can be given? Or that the answer wouldn't make sense anyway? Could it be that we are asking for a number when the answer is a color?

Swept Up in a Greater Vision

That said, I've been creating art for over twenty-five years. Perhaps it's been an addiction of sorts, but one that I'm not even trying to quit. It's in my veins. With a long term goal of painting the entire California coast, my landscape art has been used after the fact for all sorts of purposes that align with the question of art's significance in our time. The Save the Waves Coalition used my art to help them urge folks to become caretakers of the ocean and its environs. The California Coastal Commission selected my artwork to promote their annual statewide beach cleanup. San Diego's Moore's Cancer Center's *Legends of Surfing Invitational* auctioned off my landscape art to help find a cure for cancer.

But it's not the artwork, or the act of painting Plein Air the way I do that really matters for these important issues. The issues matter for their own reasons. If one could personify my Plein Air painting into a human entity, well then "my artwork" would have been just standing around loitering on the public square, keeping mostly to itself (probably eating tacos and drinking beer out of a paper sack) when it saw an impassioned crowd marching by with groovy handmade signs. "My artwork" spoke to a few of them.

If someone wants to use art as a tool to do more noble things, more power to them, but it's the person, their intentions, and their determination that matter the most in that equation. The art itself was just a bystander that got swept up in a greater vision.

When the time for critical action arrives, it takes hearts and hands and conviction. It takes numbers. And while arithmetic and statistics are fired back and forth, art quietly slips out the backdoor and heads back to the street corner where its colors sing softly until the change collected in a worn out can adds up to tacos and beer once again.

Why do I think Plein Air art matters in this crossroads of our time? Mostly red, yellow, blue and white. That's why. And please pass the salsa,

Matt Beard

Time Zone #1 (2015). 18x36 in. Open acrylics on canvas.

The **art** itself was just a **BYSTANDER** that got *swept up* in a **GREATER** vision.

Photo courtesy of Nandi Johannes

Left—Clockwise from Top:

It's Never Like This (2019). 16x20 in. Oil on canvas.

Bread and Butter (2019). 20x16 in. Oil on canvas.

Ephemeral Records (2016). 20x16 in. Open acrylics on canvas.

Back to the Mothership (2018). 16x20 in. Open acrylics on canvas.

Right: *This Will Never Shut Down* (2020). 16x20 in. Open acrylics on canvas.

See more of the artist's work at MattBeardArt.com

ERICA BROOKS

In the Changing Times We Live In, where technology is at the forefront of our society, Plein Air painting in particular is incredibly important for the artists (and even the viewer) because it strengthens our connection with nature.

From the towering redwood forests to the white sands and turquoise seas, the beauty of nature on our planet is endless. Yet despite this abundance of beauty, the rise of technology seems to have overshadowed many individuals' appreciation of nature. I, perhaps like most of you, have visited national parks or beaches and seen countless people staring down at their cell phones. I've observed many individuals walking through a forest or botanical garden, only glancing up from their devices occasionally to make sure they aren't going to trip on something.

Yet when I paint Plein Air, I am completely immersed in nature. I stare at scenes in nature for countless hours. Whether it be finding intricate details in tree trunks or identifying and replicating each color in a rushing river, spending so much time looking at nature with such a keen eye makes me feel incredibly connected to the world around me. And that inspires me. Sometimes painting in the studio for hours on end, day after day, can be a difficult feat, and that makes painting Plein Air like a small vacation from my studio easel. Getting outdoors makes me feel alive! And often, all these benefits pass to the viewer of Plein Air art as well.

Art Is My Life

I began creating art at a very young age in my hometown of suburban Philadelphia, Pennsylvania. During high school, I was awarded scholarships to take classes at Moore College of Art in Philadelphia. Later, I obtained my Bachelor of Fine Arts and moved to Williamsburg, Brooklyn (NY). City life was exciting yet frantic and after a few, hectic years I was ready for a change. It was then that I moved to rural Humboldt County, where I knew I would have the lack of distractions that would enable me to focus on my artwork. In the small town of Eureka, I was fortunate to study painting with Michael Hayes, a very talented artist, who served as my mentor and helped me find my medium–oils!

Recently, I graduated from an online masters' program with the Academy of Art, San Francisco, which has enabled me to further grow as an artist. Now my main work involves painting people and pet portraits as well as teaching oil painting classes in my studio. Yet I also love painting the beautiful landscapes Humboldt County has to offer. I get a kick out of battling all of the obstacles Plein Air painting has to offer: namely, wind, rain, and ever-changing light.

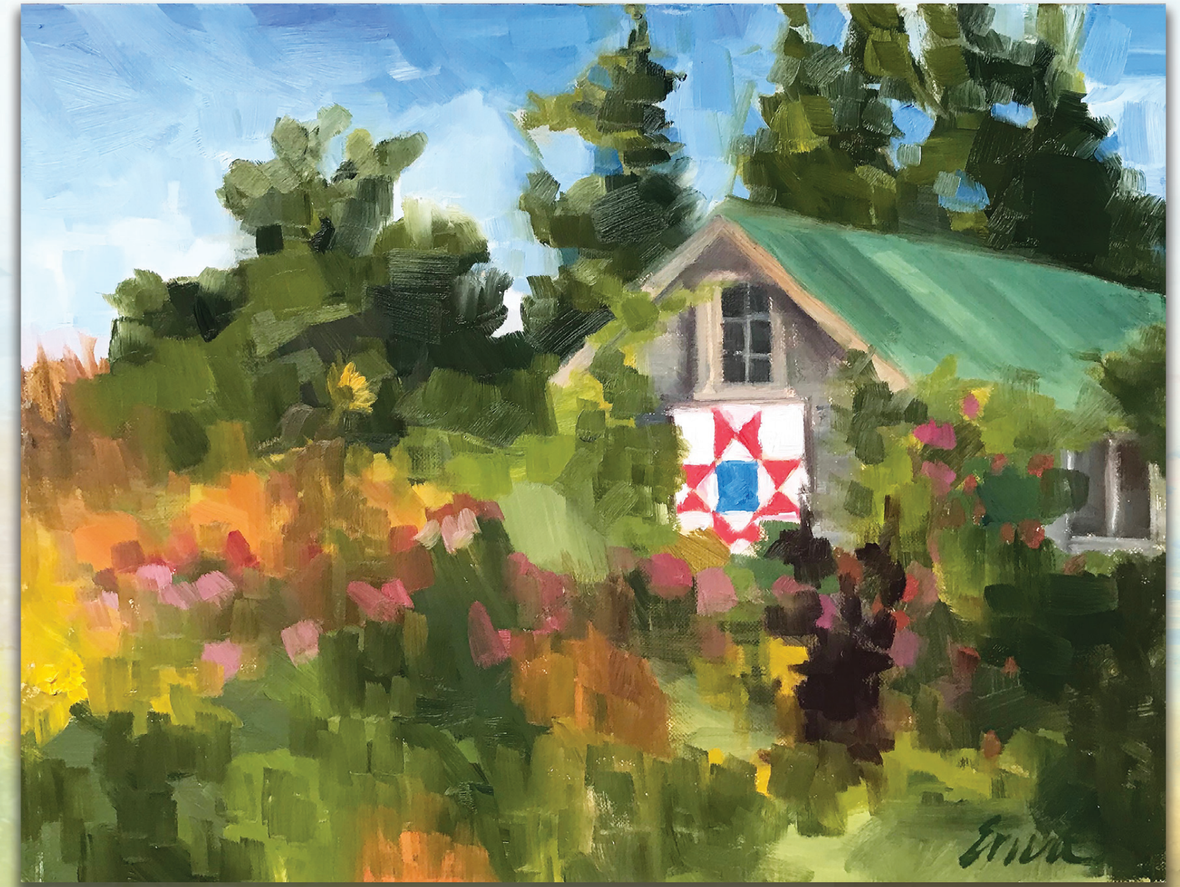
Art is my life, and I love to share that with others. I participate in the local Sunday Paintout group (which meets weekly in various locations), widely exhibit my art, and I have won several awards. I am also currently the president of the Redwood Art Association.

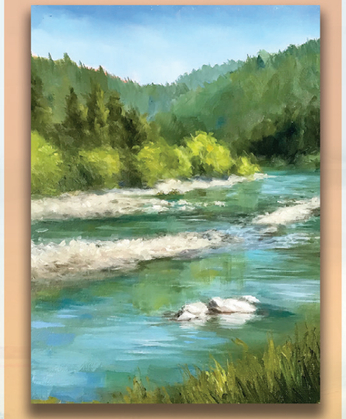
It is through Art that I find some stability in the crossroads of our time.

Erica

Moonstone Sunset (2019). 9x12 in. Oil on linen.

Organic Matters Ranch (2019). 12x9 in. Oil on linen.





Above—Clockwise from Top Left:
Near the Hatchery (2019). 12x9 in. Oil on linen.
Marsh Path (2019). 9x12 in. Oil on linen.
Stone Lagoon (2019). 9x12 in. Oil on linen.
Log on the Mad (2018). 12x9 in. Oil on linen.
Opposite: *Farmstand* (2018). 9x12 in. Oil on linen.

Plein Air Painting
strengthens our
CONNECTION
with **NATURE**

See more of the artist's work at FineArtByErica.com

Clockwise from Top Left:

Energy at the Jetty (2018). 16x20 in. Acrylic.

Adventure Awaits (2019). 9x12 in. Acrylic.

Iconic Ironman (2018). 11x14 in. Acrylic.

BARBARA CALDWELL

Does Art Matter? For me, the question couldn't be more personal. I don't know what role art plays for you, but I do know how much of a priority it is for me and how much this world of art has changed my life.

Whether you are a doer or a viewer, a work of art can help you see things differently. I've learned, for instance, that the atmosphere between me and those distant green mountains changes their hue, so when I paint them I use some blue or purple. And my choice may give a new perspective to those who see my work.

There is magic afoot here. Plain pieces of paper or canvas are transformed by an idea and some paint. They become three-dimensional by way of technique, composition, and color. And each piece of art slightly transforms the artist and makes countless impressions on the people who view it.

Art also provides balance. We can get really caught up in the workings of the world, from job and house responsibilities to political and social upheaval to random and rabid consumption. But both making art and viewing it can cause one to turn inward. Whether abstract or realism, monotone or full-spectrum color, a work of art is a phenomenon that can evoke feelings and open windows we didn't even know were closed. All we have to do is be open to the experience.

People who love art are blessed with a perspective that keeps a door open for beauty every day. We see this in so many places in Humboldt County. Even our county's social media is transformed into a platform for posting new works and ideas. For me, and hopefully for you, art matters in many ways. It makes us focus on and develop a deeper appreciation of the wonder around us right now.

Making Art as Long as I Can

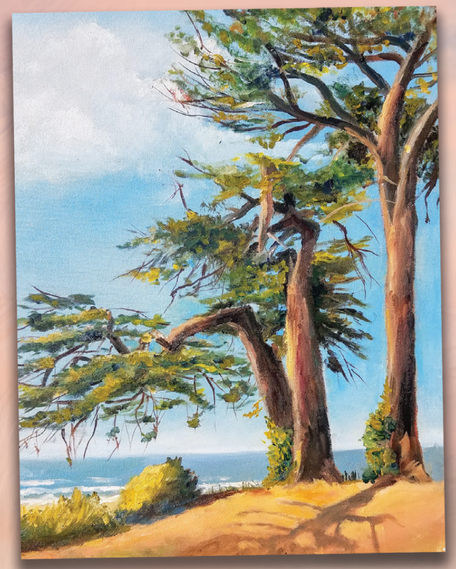
Art transformed my life in 2015, just after I retired. That's when I started painting. I've always been creative but never dreamed that my job title at this time in my life would be "Artist."

And for the last four years, I've called myself that—an artist. After decades of right brain dominance (with a doctorate in organizational leadership, and as the former Executive Director of the Red Cross), it's my creative side that takes front and center now. I know this is where I need to be.

I paint most every day. After a watercolor beginning, I'm currently into oils. I'm influenced by the impressionists and by some of the amazing community of artists we are blessed to have here in Humboldt County. I've yet to accumulate the awards and accolades that many of my fellow artists in this book have. However, as I glide through the eighth decade of my life, I'm realistic about expectations, and I intend to continue "making art" as long as I can and to show it publicly, so that others may enjoy it as well.

Chances are you might see me or one of the other artists in this book out in the field painting one day. When you do, I hope you are reminded of this collection and of what art means to you. It's been a joy to share my thoughts and my art with you,

B Caldwell



Above: *Guardians of Paradise* (2020). 20x16 in. Oil.

Left—Clockwise from Top:

Northern Cal Splendor (2019). 12x22 in. Acrylic.

Klopp Lake (2019). 11x14 in. Oil.

Beach Overlook (2019). 16x20 in. Acrylic.

Right: *There Goes the Neighborhood* (2020). 12x16 in. Oil.

See more of the artist's work at BarbaraCaldwellArt.com

A WORK OF *Art*

can evoke feelings & open windows

WE DIDN'T EVEN KNOW

were closed...

JOHN CRATER

Does Art Matter? I've heard a great painter say that "sometimes the painting is just waiting to happen, like it wants to be painted." With me, paintings want to be painted like my cat wants to be shampooed. Man, it's tough! And you rarely get to coast for a bit and let your head rest while your hands do something easy. You have to think hard the whole time.

Still, once in a while something clicks, and when it does it's wonderful. Maybe you've created something to be passed down the generations of some nice family, growing more valuable as it becomes a sort of time capsule. Sometimes you get the feeling you are on the right track, and success is just around the corner. I love that! Although success often does seem to stay where it was, just around the corner.

The question of how art can help has me beat. As a kid I used to hope that answers to life's great mysteries would slowly emerge, but they haven't. Do people have souls? If we do, then surely art matters, right? If we don't, then we are probably sunk, with art or without it.

Art can help by calming us down, maybe—I mean, while looking at it, not while creating it. And I'm looking forward to giving more paintings to raise funds for groups that are fighting the good fights, like our Trinidad Coastal Land Trust.

Plein Air Was the Path

As I start in on a painting I still feel like such a beginner! Will I ever get to where it seems as if I know what I'm doing? I came to it late, around fifty, and found it to be a lot harder than I expected. This discovery had a perverse effect and I've kept at it ever since, off and on. Since I've loved the outdoors all my life, especially mountaineering and sea kayaking, Plein Air painting was the path I chose.

Each painting becomes one painting after another, as you lay down strokes. These meanderings are surprising, outrageous, sometimes funny or infuriating. The painting can go from terrible to pretty cool, and back again. Each brushstroke changes it. The artist has infinite power, but a brain weighing only about two and a half pounds.

With oils, the thing is never officially done until you somehow get rid of it—and even then, years later you might notice it serving as a henhouse door, like that one by Van Gogh, and take it back to the studio to work on, while the chickens wander all over the place.

On a sunny day it's hard to stand still and paint and miss a chance to hike or bike or paddle. But Humboldt County is a painter's paradise! It's bigger than Delaware. The coastline is half beach and half cliff, and the third half is all bays and lagoons. The sun's always shining, with plenty of rain. The sea is more green than blue. A fog bank loafs offshore, waiting for painters it can move in on and softly frustrate. We're so lucky to live here and have the chance to do this.

See you out there,

John Crater

Above: *Rocks and Waves* (2018). 12x16 in. Oil.

Opposite: *Shelter Coast* (2017). 16x20 in. Oil.

For more info contact the artist at johncrater@gmail.com

Clockwise from Top Left:

A Good Start (2018). 11x14 in. Oil.

North of the Beach (2019). 12x16 in. Oil.

Wave Bounce (2018). 11x14 in. Oil.

Sea Dream (2017). 12x16 in. Oil.

WE'RE SO LUCKY
to LIVE here & have the CHANCE To Do THIS

ANDREW DANIEL

Historically, Humans Have Lived in Collaboration with Nature. We raised livestock, grew our food, gathered from the forest, shaped the trees to become our homes. Over time, mechanized production has removed these relationships from our lives.

Plein Air painting is a way for me to rediscover that collaborative spirit with nature and to remind others to hear nature's soft voice that's forever inviting us to step out of our man-made boxes and remember our relationship.

As a human, I am limited in my perceptions. What I can see is limited by what my eyes can take in. I can see the inside of my house or the world through my windshield. I can vicariously experience the world via digital, moving images on my phone or television. This sensory limitation is a big part of my human experience. Sometimes I get tired of being human.

I use painting as a way to see things that I wouldn't normally spend much time looking at in my typical human routine. I set aside time—to observe the world and to appreciate the changing, flowing rhythms of nature. Every time I go out to paint, I am surprised by some quality of creation that I hadn't seen in quite that way before.

Plein Air painting makes me slow down, take in the details and the conversations between the elements around me: earth, air, water…They are always in flux: the sun and atmosphere influence the colors; the water shapes the rock. I could talk to a human for hours easily, but talking to a rock out in the ocean is harder. For that, I have to step into a relational mode that is outside of language. So I set out my paints and we pass some time. Something is communicated. It feels a bit like knowledge. It also sometimes feels like love. I walk away, feeling more human from the time that was spent together, feeling like I deepened my understanding of the world while being reminded that there is so much more than I can possibly know…

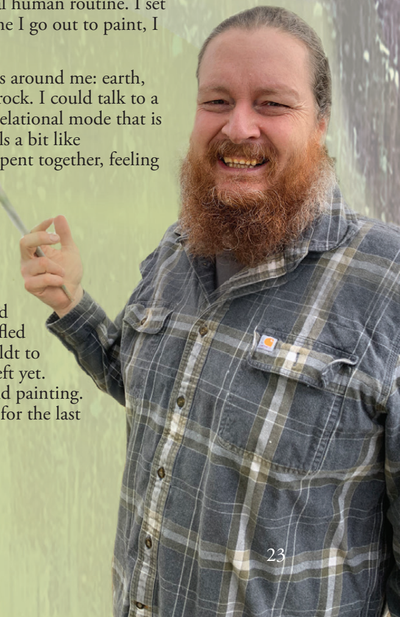
Painting Has Been My Major Life Focus

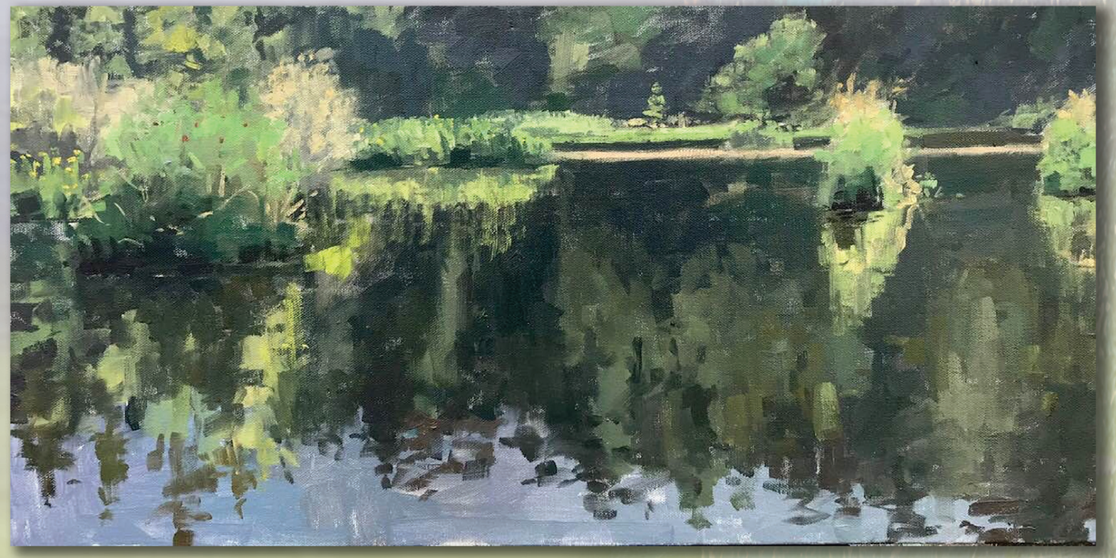
As a child my father took me to museums. I loved seeing through the eyes of painters from times past. We moved from Orange County, California to northern Maine for my dad's first placement as a Unitarian minister. While in high school there, I found refuge from teen culture in making art. This led me to studying art at two Maine Universities and then eventually Humboldt State University, where I fled from the melancholy winters of the East Coast to reconnect with my sister who had moved to Humboldt to study ecology. I fell in love with the forests and a coworker at Wildberries Marketplace, and I haven't left yet. Currently I split my time between family, working with intellectually challenged adults, remodeling and painting. Painting has been my major life focus, my path, the filter through which I have experienced the world for the last three decades. Through painting I hope to know and understand the world much more.

Cheers,

Andrew Daniel

Opposite: *Baker Beach through Trees* (2019), 16x20 in. Oil on canvas.





Clockwise from Top, Far Left:

Pond Reflections (2019). 12x20 in. Oil on canvas.

Sky Reflections in Grey and Green (2018). 26x32 in. Oil on canvas.

Ike's Falls (2018). 20x16 in. Oil on canvas.

Cypress Trees in the Myst (2017). 20x20 in. Oil on canvas.

Bay School Road (2017). 20x16 in. Oil on canvas.

PLEIN AIR PAINTING

is a way to...

HEAR NATURE'S *soft*

voice that's *forever inviting us* to..

REMEMBER

See more of the artist's work at ArtOfAndrewDaniel.com

JUDY EVENSON

Art Is a Form of Speech, Spoken Visually, and it does more than just record a subject—it is a personal response that communicates our love, wonder, and curiosity of the world. Plein Air landscape painting, in particular, describes the chaos, the complexity and the mysteries of nature. Through the eyes of the artist using the tools of color, composition, and observation of light, we can share these experiences.

The Grand Quest

I respond with wonder to writers who describe a landscape and make it vividly alive, and I want to do the same in my Plein Air work so that hopefully the viewer also shares in that vitality.

I want to share the pleasure of capturing, by my slight means, the particular qualities of my local terrain, the Eel River in California—its flow and surrounding cliffs, our local farmer's market, roadside weeds, backyard flowers, and the variety of hills, valleys and ocean characteristics of this part of the county.

My subject matter is the world around me: its beauty, its variability and its complexity. I find expression of this beauty is key: the textures of this world expressed with feeling and color. My aim is to share that expression, and my love of it, with the world. This has been the theme in many of my exhibitions—local, regional, national, and international— beginning with my first exhibit right here in Humboldt in 1985 at the College of the Redwoods (Eureka).

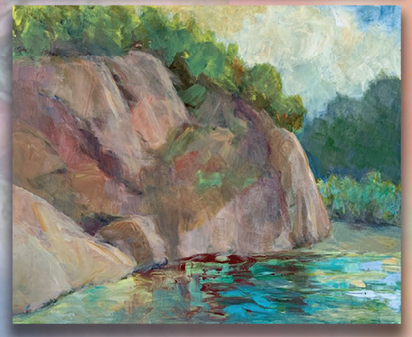
On the grand quest, JE

Far Left to Right:

Weather Coming In-Briceland Valley View (2018). 11x14 in. Acrylic on board.

Smokey Eel (2020). 9x12 in. Acrylic on board.

Hills above Benbow (2014). 13x10 in. Acrylic on Yupo.



Above—Top to Bottom:

Garberville Farmer's Market (2017). 9x12 in. Acrylic on board.

Eel River Cliffs (2018). 10x13 in. Acrylic on board.

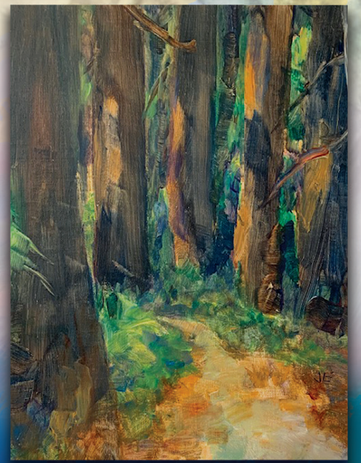
Right—Clockwise from Largest:

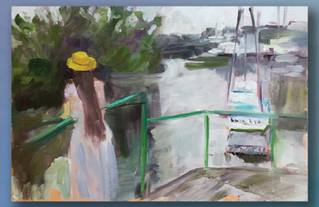
Backyard Apple (2019). 12x10 in. Acrylic on Yupo.

Afternoon Light on Monterey Pine (2019). 14x11 in. Acrylic on board.

Redwood Park Path (2018). 12x9 in. Acrylic on board.

See more of the artist's work at ArtSpan.com





Above—Top to Bottom:
Waiting (2018). 12x16 in. Oil.
Blue Boat (2018). 9x12 in. Oil.
Trinidad Bay (2021). 9x12 in. Oil.
Opposite: *Docked* (2018). 9x12 in. Oil.

MELAYHA FLUKE

Plein Air Painting Memorializes What Is Happening in a particular area, during a specific time and season. It preserves in a painting not just the look of that particular time and area, but also the feeling. One realizes that the more things change, they often stay the same. The waves in the ocean still move in the same way they would have hundreds of years ago. But, the architecture surrounding our scenic areas, especially in the United States, is very different from the past.

Should one decide to approach with a different vision, Plein Air painting can document the way people are living in a precise time here on the planet: the type of clothes people wear, the way the homes are built and look, or how people garden and keep their lawns. In such a way, Plein Air art preserves distinct areas and aspects of our current world that in the future could be destroyed.

Art also acts as an outlet for creativity and connection. Cave paintings and archaeological findings have taught us that people have always had the need to create. Since the beginning of time, it's been a part of the human psyche to want to create and copy what is around us. And by creating and displaying our art, we share our experiences with others. We get together in community and learn about each other. Art connects us.

My Happy Place

I have studied art all along the way. I was born in South Bend, Indiana. Even as a teenager, I had a strong urge to create. I left home for Provincetown, Massachusetts to study art. I lived in New Orleans and San Francisco before traveling to Europe and then to India, where I lived for a year. After India, I returned to New Orleans, earning a living by doing portraits on Jackson Square. Then in 1999, I was fortunate to be able to move to Humboldt County, and I realized that I lived in Plein Air paradise.

I choose to paint in this tradition because I am truly inspired when I'm out in nature. For me, being by the ocean or a river or a stream —with the trees and the birds—I feel that I am fully alive. It is my happy place. There is just something about trying to capture a specific time of day, whether it's fog or sunlight hitting something, and trying to make it genuinely look like what I see. It's very exciting and challenging for me.

I feel blessed that I live in such a beautiful area and that I have so many choices of different terrain.

Melayha Fluke

By creating and displaying our art

WE GET TOGETHER

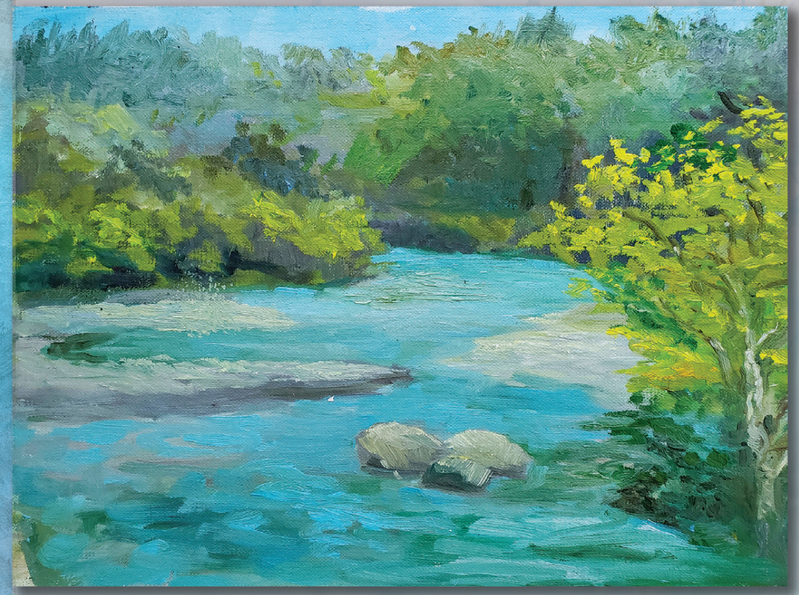
IN COMMUNITY

and

LEARN ABOUT

EACH OTHER

We Get Together... and Learn



Above: *Mad River* (2019). 9x12 in. Oil.
Opposite—Clockwise from Far Left:
Moonstone (2020). 9x12 in. Oil.
Arcata Marsh (2019). 9x12 in. Oil.
The Yard (2021). 12x16 in. Oil.

See more of the artist's work at Melayha or @Melayhafluke

BETH GIN

Does Art Matter? Oh my, that requires such a complex response. I'm not sure where to start. But here goes... Of course art has always given us evidence of the past. From cave petroglyphs and pyramids to tattoos and brands, we can see a world that no longer exists. But through art we can also trace the evolution of society, the advances or the incredibly disastrous changes we have made.

Art can also be a form of activism. In 1871, an artist named Thomas Moran joined in a survey of Yellowstone. With his landscape paintings of the area, he convinced Congress the place needed to be preserved; thus it became our first national park. All because of art.

Perhaps the benefit of art that fascinates me the most is that art has an effect on our minds as well. It can calm or excite us, enrage or heal us. In this regard, art can be used as therapy. From children to veterans returning from war, art can help people demonstrate—through color and line and paint stroke—the feelings they can't express in words. Art gives people a voice. And that voice can change people's lives.

One Paint Stroke at a Time

About fifteen years ago, I needed to figure out who I was when my children left home. I decided to take a watercolor class. I needed no supplies nor experience. That class changed my life. When I drove home, I kept trying to figure out how I would paint what I was seeing. That has not changed. Since then, I have tried all different mediums—pastels, oil, alcohol, ink. I love them all, but I always come back to watercolor, my first love. Mostly I paint in my little studio (my "she shed").

In 2016, I was introduced to Plein Air oil painting and didn't like it for the longest time. Then it started to click, and, oh my goodness, what an incredible experience that was! While it's a bit of a pain to get all my equipment

Elk in the Mist (2019). 10x20 in. Oil.

outside to where I'm going to paint, it's pure magic trying to capture on canvas what I see, smell and hear. And then there's all the excitement of the stuff that doesn't happen in the studio. You get sand on your painting, or the wind blows your easel away, or cows surround you and root through your paint backpack! It's even a treat to have strangers sneak up behind you…

I have to also mention all the extraordinary people I have met through art: fellow artists, the members of art associations I belong to, those who accepted my work for a national juried art show in Redding, California. I think art can truly make you a better person, a kinder, gentler soul, one who likes to share their love of art and their willingness to teach others and encourage one another.

In this way art can and will change the world, one paint stroke at a time,

bin

Far Left—Left to Right:
Walk to Kimtu (2019). 10x8 in. Oil.
Winery Delight (2019). 11x14 in. Oil.

Above: *Farmhouse Retreat* (2019). 11x14 in. Oil.

Right: *Flowers at the Zoo* (2019). 9x12 in. Oil.

ART
gives people
a voice...
And that
voice
can change
people's
lives

Above photo courtesy of
Mary Mooney

Above: *Under the Bridge Beauty* (2019). 11x14 in. Oil.

Left: *Garden Shadows* (2019). 11x14 in. Oil.

For more info contact the artist at bethgin.bg@gmail.com

SHAWN GRIGGS

Painting, Especially Plein Air, Is an Excellent Way to Document not only what our environments look like, but also the changes that take place in our local landscapes over time. The current state of our environment seems to be eroding at an alarming rate, and at some point, what we painters create now will have a different meaning in the future as things change.

It wasn't until a recent audit of some of my work that I really understood this: how over time, climate change (or more specifically, sea level rise) had tangibly weaved itself into my art.

I have been intimately painting/drawing the coastline of Humboldt County, California for over twenty years now, and the beach just outside my small hometown of Ferndale, where I live, is an obvious favorite. It's a place I spend a lot of time both surfing and creating art, and over the years I have seen it dramatically change in so many ways.

Enough time has passed where these changes are now easily noticeable in my paintings of the area. *CV No More Trail* is a testament of that. In this painting, what once was a trail we would hike to get a higher vantage point to check the surf has now been eaten away by an ever encroaching ocean. That may not really be a big deal now, but my guess is in twenty years—if we keep on the same trajectory—these paintings will most likely tell a much more dramatic story.

This theme of a rising ocean has also found its way into much of my current studio work as well. Surreal nightscapes that have elements of the ocean in the peripheral could be a telling sign of the future. If anything, this work will convey some of the fears and feelings we were having during this time of change. Art matters like that. It's able to instill a deeper meaning of the moment, beyond being just a pretty picture.

The Inspiration for My Work

With a degree in graphic design from Humboldt State University in Arcata, my career in art started right out of college by designing logos; then (plot twist) I met my wife and started a restaurant, Casa Blanca, in Eureka. After ten years, we called it quits (with the restaurant, not the wife!), and in 2006 my family and I moved back to my hometown of Ferndale. I started painting full-time and found a storefront to feature my work. I call it Redeye Laboratories. I mainly work in oils, but I find acrylics to be fun as well, along with pen and ink (which translate well to the prints and apparel I also have in my gallery). The inspiration for my work comes from my deep love of surfing, travel, and of course, home!

Can't stop, won't stop,

Opposite: *Gangsta Lean* (2019). 12x16 in. Oil on board.

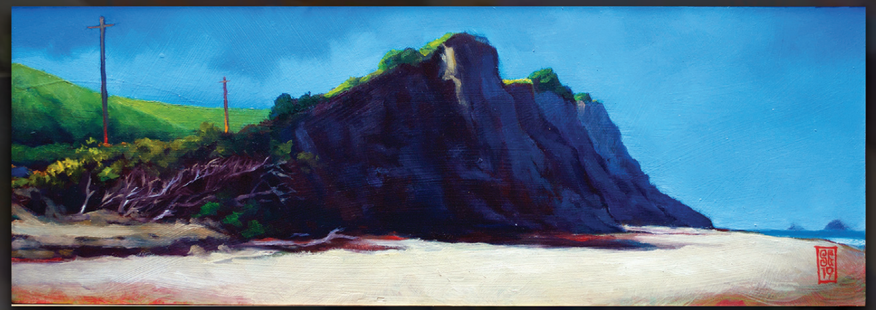
Photo courtesy of Shawn Griggs

See more of the artist's work at RedEyeLaboratories.com

IF ANYTHING, THIS WORK WILL CONVEY SOME OF THE FEARS AND FEELINGS WE WERE HAVING DURING THIS TIME OF CHANGE.

ART MATTERS LIKE THAT

Clockwise from Top Left:
Centerville Wetlands 1 (2020). 8x16 in. Oil on board.
CV No More Trail (2019). 8x24 in. Oil on board.
2 Barns and a House (2019). 8x24 in. Oil on board.
Cemetery 1 (2014). 8x24 in. Acrylic on board.
Trail @ Fleener (2019). 8x8 in. Oil on board.
Below: *Cemetery Light* (2020). 16x10 in. Oil on panel.



JAN HOLLANDER

I Feel Strongly that the Arts Feed Our Souls and have since time began. Why else would cliff dwellers carve the record of their lives on the walls in caves, and why else are the artifacts of ancient civilizations so beautifully embellished? A Plein Air artist has the ability to create a record of a place—be it a landscape, cityscape, or seascape—that will change with time or weather and never be the same again. Starting with a blank surface, artists record landscapes and civilizations as we know them.

Beyond that, art can help us to just…breathe. What I mean is, historically times have always been turbulent, just in different ways to different societies, so the times we find ourselves in presently are no worse than what this country experienced in the 1960s—just different. What changed is that we are now digitally connected and find it hard to get away from the never-ending news, the never-ending noise. Finding a quiet space in time is harder. But art can give us that, a quiet space where we can connect with something outside ourselves, a place where we can breathe.

That Quiet Place

I began painting in the 1970s after seeing a student art show in Novato, California. Initially, I painted in oil, copying other artists and working from books and photographs. Later I started painting still lifes in my little studio after getting married and moving to the Russian River area of Sonoma County. I eventually had an itch to try landscape painting. After all, I had a van that would accommodate any gear I needed; how hard could it be? A new journey began and I fell in love with painting "on location." I loved the challenges of the weather and the unexpected things nature threw my way. That continued until the late 1980s when I divorced and relocated north to Humboldt County. But that move also brought a hiatus from the art world lasting roughly eighteen years.

In 2005, after an illness, I realized just how short life can be. I missed trying to capture the light on a hillside, the beauty of the landscape I was lucky enough to live in, and I missed the smell of paint! I decided I needed a studio more than a garage so I could have a sanctuary to create. I started working again from photos until muscle memory took hold. Eventually I wanted to get out on the landscape and took some classes with Humboldt County Plein Air artist, Andrew Daniel, who helped me tremendously. After taking classes with Mary Louise Anderson, another local artist and teacher, I began painting in watercolor to make quick outdoor sketches; now I've transitioned to Plein Air, alternating oil and watercolor painting, depending on the landscape and the weather.

I try to find that quiet place in my work, a place where I can breathe. If someone can look at what I've painted and just pause for a moment and have a quiet reflection—take a few deep breaths—then my art has been successful.

JHOLLANDER

Wildlife Refuge Autumn (2016). 8x10 in. Oil.

Mad River Autumn (2019). 10x8 in. Oil.

PLEIN AIR ARTISTS
CREATE A RECORD OF A PLACE
that will CHANGE
with time OR *weather*
and NEVER
be the same
AGAIN

Above—Clockwise from Left:
A Quiet Afternoon (2019). 8x10 in. Oil.
Freshwater Farm (2019). 8x10 in. Oil.
Blue Ox Millworks (2019). 8x10 in. Oil.
Opposite: *Spring Marsh Grasses* (2016). 8x10 in. Oil.

See more of the artist's work at jan.hollander.12 or contact her at jansart1945@gmail.com

Wildlife Refuge Barn (2018). 15x21 in. Watercolor.

JOHN JAMETON

It's Easy to Dismiss Art as a waste of time in the face of so many looming, worldwide problems. Concentrating on painting, I can say painters have a long list of reasons why they pursue their craft; however, the choice to pursue it is the culmination of all things they see and feel.

Trying to put thoughts down on paper or canvas can be rewarding and frustrating at the same time. Yet to paint is to show trust in your destiny…painting allows you to ride the waves of optimism to prove to yourself—and the world around you—that there is always some beauty left, no matter what happens. To prove that you can celebrate life in the face of hardships. You can travel like lions leaving almost no trace. We can say to ourselves and the world around us that it's okay to feel, to love, and to express ourselves in spite of all the world's obstacles.

Sharing in a Process

When I first noticed I enjoyed painting, little did I know that I was sharing in a process that's been happening for thousands of years and that someday I'd be joining in that legacy.

The most influential person in my life—artwise—would be my uncle, an accomplished artist, art teacher and art supplies store owner. He would rent a house on Martha's Vineyard, Massachusetts, fill it with art students, and take them around the island to paint for the summer. My cousin and I were brought along and ended up washing dishes for the group (and fishing also). There were paintings all over his house, so I was able to see how it was done. I was fourteen then. Later on, I worked summers in his art store stockroom, learning names of paints and such. I took a drafting job right out of high school and took two years at Southern Illinois University, Carbondale, where I mostly attended art classes before dropping out.

I went back to drafting, living in New York City; St. Louis, Missouri (my birthplace); and Oakland, California before moving to Southern Humboldt where I built furniture, became a building contractor and then went back to art.

Currently, I'm a Plein Air painter. Plein Air painters appear to have the luxury of freedom to spend their days enjoying the view. On the contrary, art might feed their soul on location, but their body may just go hungry in the process. That's the risk. In these times, it's a gamble no matter what you do…I'm also a member of several art associations and am pleased to say I've won some "Best of Show" awards and have a painting in the Humboldt Art Council's *Permanent Collection*.

Now, just like my uncle, paintings are all over my house—watercolors, mostly landscapes and seascapes, capturing the mood of the day.

I'll continue to paint as long as possible,

JAMETON

Painting

allows you to...

CELEBRATE

in the face of LIFE

hardships

See more of the artist's work at jpjameton or contact him at jpjameton@asis.com

Above—Top to Bottom:

Capetown (2019). 15x21 in. Watercolor.

Blue Ox Mill (2017). 17x23 in. Watercolor.

Eel River at Dean Creek (2019). 13x10 in. Watercolor.

Wildlife Refuge (2019). 21x15 in. Watercolor.

Right: *Eel River at Redway* (2019). 13x11 in. Watercolor.

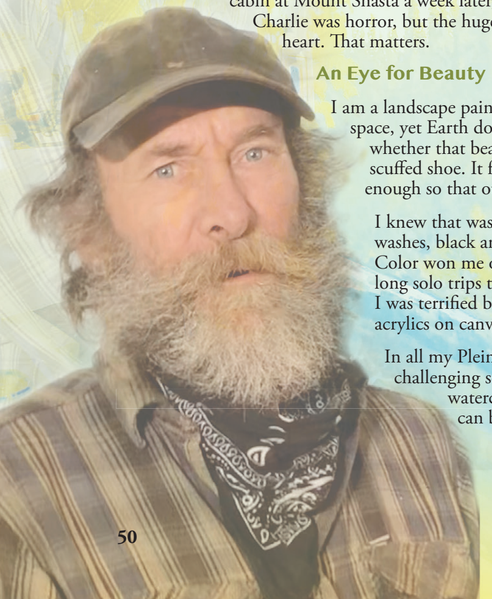
Far Left: *Arcata Marsh* (2018). 23x17 in. Watercolor.

KEN JARVELA

Does Art Matter? Have you ever seen pictures or videos of the naked mole rat? From Africa, I think. Without art, humans would be similar to these poor souls—blind, hairless and cooped up in tunnels, unaware of much besides the day-to-day chores needed to stay alive. They are, no doubt, fine animals, harming no one, keeping to themselves, and doing their thing. They may even feel sorry for the blade of grass that has no feeling beyond the scorch of the sun. Fine animals that worship food and order, and when they have it, they are happy.

Now, imagine their tunnels decorated with art, all kinds of woven rugs, sculpture, paintings and literature, which described and documented the emotions and visions of naked mole rats before them. I rest my case.

On a side note, another reason art matters…Sometimes life is just crappy. In 2020, I lost one of my best friends. And while painting at his cabin at Mount Shasta a week later, I lost my dear cat, Charlie Wing Wang, with no trace. Having to return home without Charlie was horror, but the huge response to the paintings I did while at Mount Shasta helped fill a gaping hole in my heart. That matters.



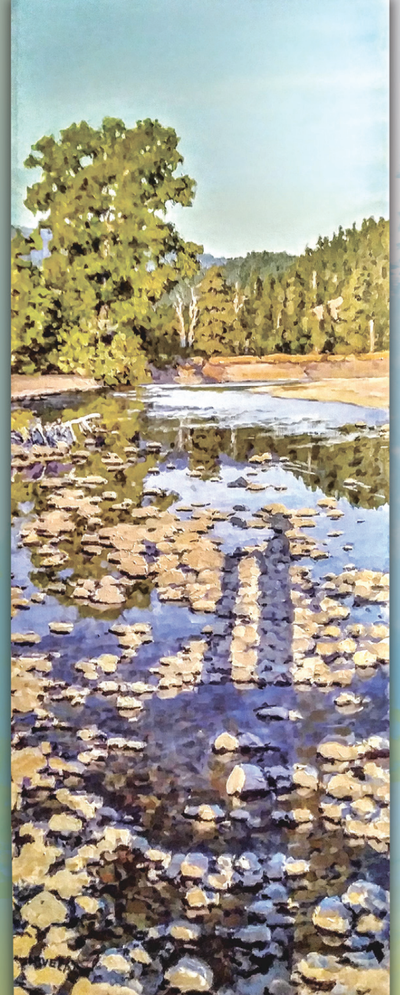
An Eye for Beauty

I am a landscape painter because I love the look of this world. The Earth is entombed in the poison of outer space, yet Earth doesn't just support life; it seems to brag it to the stars. Humans have an eye for beauty, whether that beauty is coming from an eroded mass of cooled magma, now called a park, or from a scuffed shoe. It fascinates me that by mixing and spreading color, it is possible to approximate such things enough so that others might nod in agreement.

I knew that was my goal in art as soon as I visualized what that meant. I used just pencils at first, ink washes, black and white. Color seemed too difficult…anyway, it was a good thing to learn values first. Color won me over eventually though, and watercolors were easy to backpack with. I went on several long solo trips to the Trinity Alps—thirty, forty, fifty days—because any landscape is best painted onsite. I was terrified but ecstatic; besides, no bear would eat a landscape painter. I was defiant and switched to acrylics on canvas. The bears ate my food but left me alone.

In all my Plein Air adventures, I've come to know that the limits are few…and there's no end to challenging scenes, or to heat, cold, singing birds, and things that want to eat you. I'm back to liking watercolors lately, but after forty years of being an artist, I know that anything you can think of can be used to make art…except maybe naked mole rats.

JARVELA



Left to Right:

Prairie Creek State Park (2019). 48x10 in. Acrylic.

Afternoon (2019). 60x18 in. Acrylic.

See more of the artist's work at ken jarvela

Photo courtesy of Ken Jarvela

IN ALL MY PLEIN AIR ADVENTURES
I've come to know that...
THERE'S NO END
TO CHALLENGING SCENES
or to
heat, COLD, singing birds
and THINGS THAT
WANT
TO EAT YOU

Far Left—Top to Bottom:
Trinidad Coast (2019). 10x48 in. Acrylic.
Mad River Near Korbel (2019). 18x48 in. Acrylic.
Mad River Bar (2019). 10x24 in. Acrylic.
Below—Top to Bottom:
Moonstone Beach (2019). 30x60 in. Acrylic.
Full Moon on the Mad (2019). 24x36 in. Acrylic.
Mad River Sunset (2019). 10x32 in. Acrylic.

RYAN JENSEN

Long Before We Became Literate Creatures, there was a need to make our mark as a species. In our earliest days on earth, our ancestors went tagging. The paintings done on limestone caves in Indonesia are an awesome example of that. These paintings are the beginning of history. And that should fascinate anyone who contemplates the importance of art.

I'm not talking about Rembrandt or Van Gogh or the many "isms" we've created along the way. I'm talking about that one creative soul sitting in a cave who thought it might be cool to express themselves on the wall. One of them stenciled their hand, stood back looking at what they did and smiled. The way I see it, the very moment this took place is the moment the animal grew to something higher. We are but well-mannered beasts who live well on the backs of those who paved the way. Art isn't dead, and rest assured it will survive much longer than the chip in the end. What goes up will come down eventually...so remember to stay grounded in this life and trace your hand every now and then.

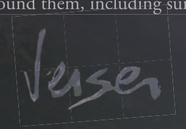
Seeing the World through a Different Lens

I was born in the San Francisco Bay area of California but moved around a bit growing up. My earliest memories are of family and include my father (a painter) and my mother (a graphic designer) arched together over a drafting board in their in-home studio…or my father's paint-covered hands on the steering wheel as he drove his son to school. On the mornings my father left early for work, there would be a sticky-note sketch on the kitchen table, usually a comical depiction that made me laugh. It's no wonder then that I began to sketch as a child and never stopped. Somewhere "deep down," I knew I wanted to be a professional artist one day, but throughout adolescence and young adulthood there were many other things that captured my interest.

At age twenty-one, I pursued a career in the United States Marine Corps and subsequently served eight years. With three combat tours to both Iraq and Afghanistan, I gained crucial, life experiences that helped me see the world through a different lens. After I was honorably discharged, I returned to school to major in Fine Arts.

In a painting class, I began to work with color for the first time. I realized that my lifelong drawing background had set a great foundation for me as a painter. But it was always my "deep down" desire to paint, rooted in family experiences, that surfaced in the remembered words of my father, words about the importance of warm and cool light and broad brushwork. Now, the first things people notice about my paintings are the way I handle light and my brushwork.

When I'm not painting, I cherish time with my wife and time showing my two young children the world around them, including sunny Blue Lake, California, where we make our home.



Opposite: *Red Boat* (2019). 40x60 in. Oil.

Photo courtesy of Joseph Wilhelm of Meridian Fine Art

Below: *Between Charlotte and Mary Lou* (2019). 60x108 in. Oil.
Right—Clockwise from Top:
Between Two Boats (2019). 40x60 in. Oil.
Golden Light of Luffenholtz #1 Diptych. (2019). 60x36 in. Oil.
Golden Light of Luffenholtz #2 Diptych. (2019). 60x36 in. Oil.
White Boat (2019). 10x8 in. Oil.
Evening Light on Humboldt Bay (2019). 60x108 in. Oil.

All photos of Jensen's artwork courtesy of Joseph Wilhelm of Meridian Fine Art (meridianfineart.net)

See more of the artist's work at RyanJensenArtwork.com

Above: *Four Trees* (2019). 8x10 in. Watercolor.

Left: *Heart Like a Wheel* (2019). 10x8 in. Watercolor.

BARBARA LANDBERG

Today There Is a Palpable Fear amongst parents that being outdoors is no longer safe. Yet watching nature on television or on YouTube is not the same as being in it. To experience it in person changes who you are. Children need to be given the opportunities to explore nature and to find their unique way of connecting to it and preserving it. Through the medium of painting, one can build a unique relationship and appreciation of nature that could propel one to preserve the environment, even if it is only in the form of a painting.

In 2019, I had the opportunity to teach students alongside Paul Rickard at Pine Hill Elementary School (Eureka) the joys and challenges of Plein Air painting. We had kindergarten through third grade classes come outside, one grade at a time, to participate in a lesson on watercolor painting. It was wonderful to see many different perspectives and tactics used to do Plein Air. Close to one hundred children looking at the same bay view creating a different work of art was exhilarating! Encouraging students to engage with nature is vital to its longevity, so reaching young students and impressing upon them the fragility of the ever-changing landscape may go a long way in its preservation—especially as today's children will be tomorrow's stewards of our planet.

Adapting to Each Day as It Presents Itself

Two years ago, I took a big leap from being an admirer of art to signing up for a four-week watercolor class taught by Paul Rickard. This class led to an invitation to paint Plein Air every week with a group of local artists in what is locally referred to as the "Sunday Paintouts."

While I am one of the newer artists to the Humboldt Plein Air community, I am continually encouraged and supported to learn and experiment as well as to explore the different unique vistas in Humboldt County. I often feel lucky to have found this collection of artists. All are welcome regardless of their skill level—and that's such a gift!

Painting Plein Air also allows the artist in me to accept things that I cannot change! Much like life, Plein Air is all about adapting to each day as it presents itself: changes in light, wind, precipitation and temperature to name just a few. It is a thrill to work through these kinds of obstacles alongside fellow artists and produce a piece of art that represents different interpretations. I enjoy sharing my passion with my two adult children, Kaitlyn and Ryan. They are my biggest fans!

I currently work full-time as a speech and language pathologist, serving preschool students with a diagnosis of autism. My day job keeps me super busy, but I do my best to make time to attend the Paintouts. I've exhibited locally in several group shows, but when I develop my body of work enough to achieve a solo show, I know that my fellow "Sunday Paintout" painters will be there to support and lift me up.

Good day,

Barbara Landberg

Clockwise from Far Left:
Bold (2019). 8x10 in. Watercolor.
Lucid Dream (2018). 6x4 in. Watercolor.
Fall Breeze (2019). 10x8 in. Watercolor.
Lost in the Woods (2019). 10x8 in. Watercolor.
My Two Favorite Presidents (2018). 10x8 in. Watercolor.

Painting Plein Air
allows the artist in me
TO ACCEPT THINGS THAT
I cannot **CHANGE**

For more info contact the artist at landberg03@gmail.com

CLAUDIA LIMA

Art Has Always Mattered. Art puts the viewer in a place and time. It can take you to a better place or act as a political or historical messenger.

For instance, my art documents the history of Humboldt County; through my paintings, I seek to create an appreciation of the timber and agriculture industry as well as its people and culture. Humboldt is an agrarian society and it's important to remember that. I have seen, firsthand, the joy and pride of the workers and their families, whose jobs and environments I've painted. Art has given them a voice. I am also drawn to icons of the past that bring back memories of a time that was important to the culture of Humboldt. They may be gone, but I hope through my art, they will not be forgotten.

A Chance to Interact with Other Artists

I started painting because of my husband's encouragement. But I've always felt continuous education is very important to anyone who wants to improve their craft, so in the early '90s, I began taking summer classes at Humboldt State University in Arcata, California. I had great art instructors there, such as Teresa Stanley, Leslie Price and Mimi LaPlant. I find myself always going back to their instruction. Then I took painting workshops with Jim McVicker, Stock Schlueter, Terry Muri, Randall Sexton, Father Bruno, James Crandell, Ryan Jensen, Carolyn Anderson and George Gallo (to name a few), and I completed online classes through the Academy of Arts in San Francisco.

Nowadays, I work primarily in oils but I love pastels too, and I paint both in the studio and in the Plein Air tradition. Painting outside, it's the colors, smells, and beauty, the sounds and the story that inspire me. I especially like to paint Plein Air because it gives me a chance to interact with other artists. I get inspired and learn new things when I spend time with them. Otherwise painting can be a very lonely occupation.

Throughout my artistic journey, I cannot pinpoint one crucial moment in my career; it's been a combination of events: the reaction I receive from the people in the logging industry and their appreciation for the story I attempt to tell, the encouragement I've received from my instructors and the other artists I have had the privilege to know and work with, the benefit of exhibiting my work locally in both solo and group shows, and winning several notable awards.

We are so fortunate to be at this crossroads where technology allows us to share our work all over the world. We can view and study great works of art just by picking up our phones. We can study under great living masters through YouTube or sign up for an online class. This is a great time to be an artist!

Truly yours in paint,

Clima

Opposite: *Rose Parade* (2019). 14x11 in. Oil.

See more of the artist's work at ClaudiaLimaArt.com

Art

can take you
to a better place
OR
act as a
POLITICAL *or*
Historical
MESSENGER

This Page—Left to Right:

Roses on the Deck (2021). 20x16 in. Oil.

Karen's Roses (2018). 10x8 in. Oil.

Far Left—Top to Bottom:

The Red Truck (2020). 10x9 in. Oil.

Lighted Snags (2020). 8x16 in. Oil.

Stone Lagoon (2019). 16x20 in. Oil on panel.

Clockwise from Top Left:

Capetown Winds (2014). 12x16 in. Oil.

Winter Marsh on the Bay (2015). 12x16 in. Oil.

Blue Ox (2019). 12x9 in. Oil.

JENNIFER LIU

In Our World, It Is So Important to Develop the Ability to Push Ourselves to find new solutions and compromises and slow the crazy, spiraling cycles of history, so we can continue to improve human society. The changes that have come about required that enough people could look forward to new ways of thinking, so they could take root in our collective imagination. And art is one such means of accomplishing this.

Think about Da Vinci, Delacroix, El Greco, Corot, and the many writers throughout history who put forth the revolutionary ideas of equality, humanity, shared losses and experiences, and who fermented the inspiration and momentum for change. Modern artists like Hopper and Warhol reflected the isolation, loss of individuality and homogenization of culture that they witnessed. The world has reached turning points, where these expressions have challenged us to work toward a better worldwide community that includes differences and finds common bonds. The observations and expressions of today's artists can hopefully bring light to our present issues.

Today, with divisive and caustic voices pulling us back into a more intolerant and limiting political and economic environment, we need all the inspiration we can get. Art can be an important source for that. It can facilitate contemplation, joy, solace, awareness, grieving, and above all allow the expression and reception of new experiences, ideas and viewpoints (literally and figuratively). How lofty this sounds, but it is a necessity for people to feel a link to each other. By depicting the world around us, we encourage the space for human connection with nature and community as well.

Offering up My Own Heart

As a painter and photographer, I focus my attention on nature and all its grand vistas and small, delightful nooks. Northern California is a wonderful environment for this pursuit. Everywhere I look, I imagine how I can preserve and record the beauty around me, both natural and human made. My camera leads me all around the countryside where I find amazing sights and creatures that cultivate my knowledge and contemplation of nature.

Until working with Plein Air artists in Humboldt County, I hadn't painted outside enough to experience the benefit. Being a part of this generous, talented, encouraging group of artists has taught me a lot! Nowadays, I prefer to work from life, because I find that my depiction of space and color is much more representative of the actual scene. There are places and scenes that I cannot get my painting gear to, so then I try to get photos that I can work from. But mostly, I work to be able to paint on location, often finishing a piece in my studio.

All my life, I have been infatuated with the natural world, the colors and textures of everything I see. I have also been entranced with the art of masterful artists, children's art, art of all kinds. Whether it be theatre, music or visual arts, there is something about people putting their hearts on display that moves me and makes me feel closer to the rest of humankind. As I exhibit my own work and grow into my art community, I am offering up my own heart, joining the human race in a new way.

JLiu

This Page—Top to Bottom:

Salmon Creek (2015). 16x20 in. Oil.

Winter Gold (2019). 12x16 in. Oil.

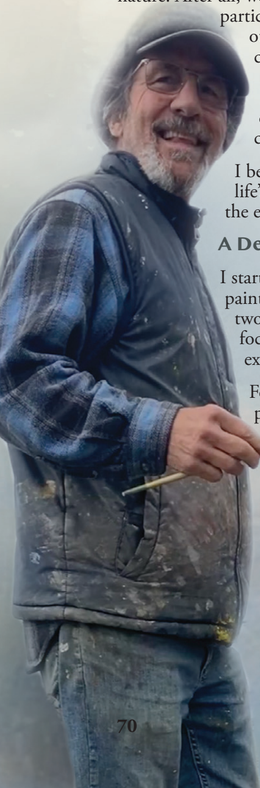
Summer Refuge (2020). 9x12 in. Oil.

Opposite: *Oak Light, Spring on the Trinity River* (2017). 18x24 in. Oil.

By depicting
THE WORLD AROUND US
we ENCOURAGE the
Space
FOR connection
with NATURE & Community

See more of the artist's work at JenniferLiuArt.com

JIM MCVICKER



To Me, There Is Nothing More Important Than the Natural World and the beauty and power of nature. After all, we are but one small part of the equation. In this regard, Plein Air landscape painting, in particular, helps me and others—artists and viewers—to feel connected to something larger than ourselves. Landscape painting today, as in other times, is vitally important to show that connection and to express both the beauty and the destruction around us. The landscape painter can show how he or she sees nature and hence maybe open the viewers up to seeing their surrounds in a whole new way. Many subjects can often be missed by people. But art can help fill in the gap so that we can see the artist's connection to nature and feel more connected to it, ourselves.

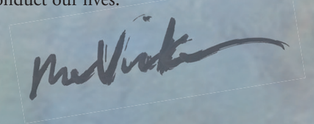
I believe it is vitally important for us to understand how sacred is the land, sea, air and all of life's creatures. And in this way, I see a direct connection with Plein Air landscape painting and the environmental movement and its interest in preserving the natural landscape.

A Deep Connection to the Environment Informs How We Conduct Our Lives

I starting painting landscapes in 1973 in Laguna Beach, California, near where I grew up. I also painted my first Plein Air painting, at the time calling it "painting on location." It was really only two years later when I made a life-changing decision that painting was now going to be my focus and profession. At the time art and painting were new to me, and I was full of excitement, desire, and passion for experiencing life through the arts.

For the past forty years, I have been very fortunate to make my living as a painter and to have participated in a multitude of group and solo shows and received many honors and awards as well.

It's been so interesting to experience painting the landscape and doing representational paintings for roughly fifty years, seeing the changes as well as the huge growth of interest and involvement by so many more artists now doing representational works. Lately, there has really been an especially strong movement towards painting from life, including Plein Air landscape painting. All landscape painters love nature and the outdoors, and they have a deep connection to the environment. This not only informs our art, but it also informs how we conduct our lives.



Clockwise from Top Left:

Storm Sky (2019). 16x12 in. Oil.

Woodley Island Marina (2016). 16x24 in. Oil.

Lake Loleta (2015). 20x24 in. Oil.

Orange and Blue (2018). 20x24 in. Oil.

I see a direct connection with

PLEIN AIR LANDSCAPE PAINTING

and the

ENVIRONMENTAL MOVEMENT

in PRESERVING *the*

NATURAL LANDSCAPE

Above: *Trinidad Spring* (2019). 24x36 in. Oil.

Opposite—Clockwise from Far Left:

Dogwood (2020). 18x24 in. Oil.

Hawks Hill, Summer (2016). 24x40 in. Oil.

Ryan Paints Salmon Creek (2018). 12x16 in. Oil.

Flooded Fields (2019). 18x24 in. Oil.

See more of the artist's work at JimMcvickerPaints.com

AMANDA MORETTINI

In This Hustle and Bustle of Modern Life, the old analog ways have faded away in favor of living on the internet. Nature has become an afterthought for many people… or not a thought at all. Nature is now just an occasional foreign playground; a brief reprieve from work, work, work. Like the playgrounds from our youth, nature is an integral part of our development. I believe we need to slow down and bring back a bit of analog life. Dust off the record player and just listen. You know those photos on your computer? Print them and hang them on your wall. Instead of scrolling through landscapes on Instagram, go out into nature, turn off the phone, and just be there.

Art is especially important because it has the ability to make people slow down, think, and feel. It can be a respite from our busy lives, even if for a minute. While sometimes fleeting, it serves to show us new perspectives or remind us of the things we've forgotten. The viewpoint I wish to show through my art is that nature can be calming and meditative while also exciting, intricate, and magical. I want people to feel a love for nature and feel inspired to work towards its protection.

Snapshots of an Entire Experience

My painting journey began in 2016, thanks to the inspiration and guidance from my best friend, Erica Brooks (also featured in this book). In 2019, I transitioned largely to Plein Air painting, again with the help of my biggest inspiration, Erica. Some of my favorite days are painting together in a beautiful scene, focusing in on the details and discussing the true colors and interpretations of shapes. Without painting as my medium, I never would have the aspiration to slow down and experience nature with such a long, attentive eye.

Whether I am Plein Air painting at a stream bed, an ocean beach, strapped to the side of a cliff, or two hundred feet up a redwood tree, I get to experience the natural world at a pace so slow that I can't help but notice the fine details that would otherwise go unnoticed. Once the artwork is completed after numerous trips and days of working and reworking, I am left with a "snapshot" of an entire experience. The end result is a small glimpse into the enormity of love and reverence that I feel for the beautiful lands of Humboldt County.

I am thankful to have had to opportunity to show my work at various galleries and businesses in Humboldt, and I am very honored to be included in this book's wonderful collection of local artists. I hope that when my artwork is seen, the viewer will notice all of the brushwork, the colors and details, and find themselves also slowing down. I am hopeful my "snapshots" will give the viewer a strong connection to the earth, stronger and more enduring than the thousands of digital snapshots stored on a hard drive.

Found in nature,

A Morettini

Opposite: *Kai Rowing on the Bay* (2021). 9x12 in. Oil.

Photo courtesy of
Evan Wisheropp

See more of the artist's work at @amanda_paints

Right: *Foggy Morning Reflections* (2021). 12x9 in. Oil.

Opposite—Clockwise fromTop Left:

Wedding Rock, Patrick's Point (2021). 8x16 in. Oil.

Moonstone Beach from atop Karen Rock (2021). 9x12 in. Oil.

Arcata from atop a Redwood (2021). 16x12 in. Oil.

Fieldbrook Winery (2020). 12x10 in. Oil.

High Tide at Palmer's Point (2021). 12x16 in. Oil.

Art
shows us
NEW perspectives
or reminds us
of the things we've
FORGOTTEN

MICHELLE MURPHY-FERGUSON

Art Has Been Around Since the Beginning of Time. It helps us understand the past as well as the present times. Art can comfort us through grief, help us endure turmoil, and accentuate life's celebrations. It has always illustrated the human experience on an intellectual or emotional level. In this way, art has historically caused a reaction of thoughts that have spurred changes in attitudes and perceptions.

Art Has Helped Give Me a Voice

Born in Humboldt County in the mill town of Scotia and raised in Fortuna, I began doing art in elementary school, as most children do. Some of us such as myself, however, continue on with it to become professional artists. (Yet I do have to say, everyone carries that artistic ability, and it's never too late to create. So if you've stopped doing art, think about getting back to it.)

To me art is a life source and a spiritual journey.

Over the years, art has helped give me a voice, a way to express myself. I'm very grateful for that, as I struggled academically and verbally with language arts. I've read that arts involvement in schools has been associated with gains in all academic areas. But art is important in everyday living too, as it offers a means of expression that can truly be transformative. It certainly was with me.

Since those early days of art, I've worked with a variety of media and stuck with oils as they seem to be more forgiving when one needs to go in and readjust the painting. I've been very honored and grateful to have been selected into a variety of art shows and Plein Air painting events and to have won numerous Plein Air awards.

I have immense gratitude for the Old Masters' work for transforming my life, and I hope that art might transform your life today in some way.

Thank you. Siubhal Sàbhailte,

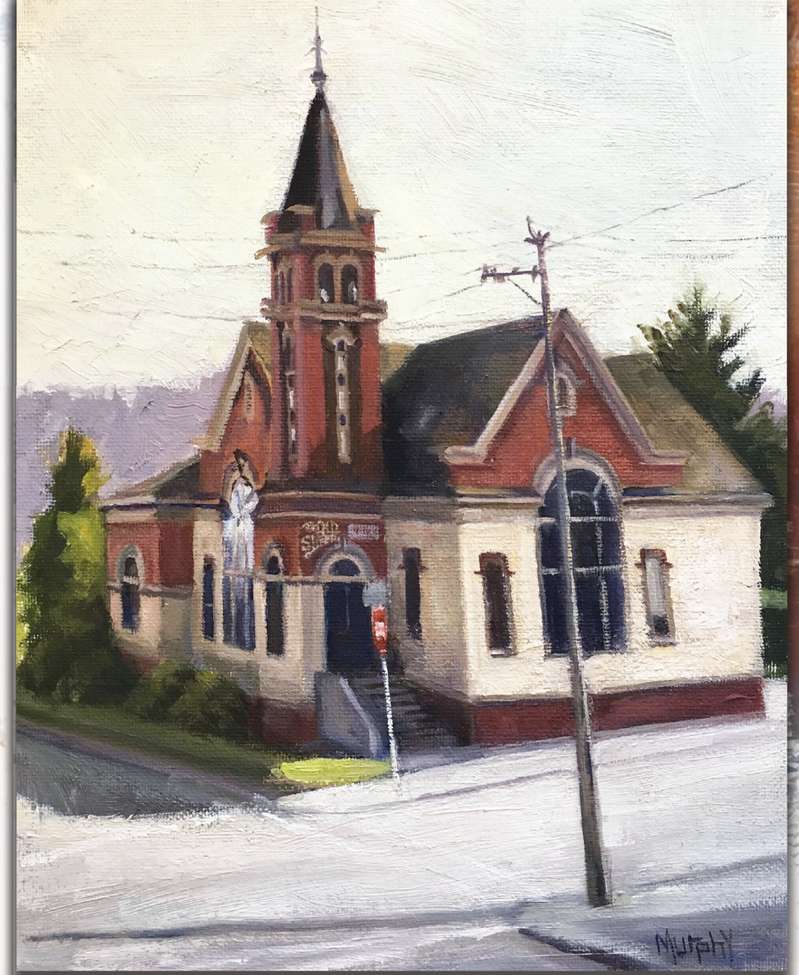
Murphy

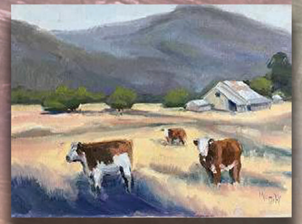
Opposite—Clockwise from Left:

The Old Steeple (2020). 10x8 in. Oil.

Renner Ranches (2014). 11x14 in. Oil.

Off Road (2015). 5x7 in. Oil.





A Rose is a life source and a SPIRITUAL Journey

Right—Clockwise from Top:

Abandoned (2020). 12x12 in. Oil.

Bear River Rocks (2015). 11x14 in. Oil.

West (2016). 11x14 in. Oil.

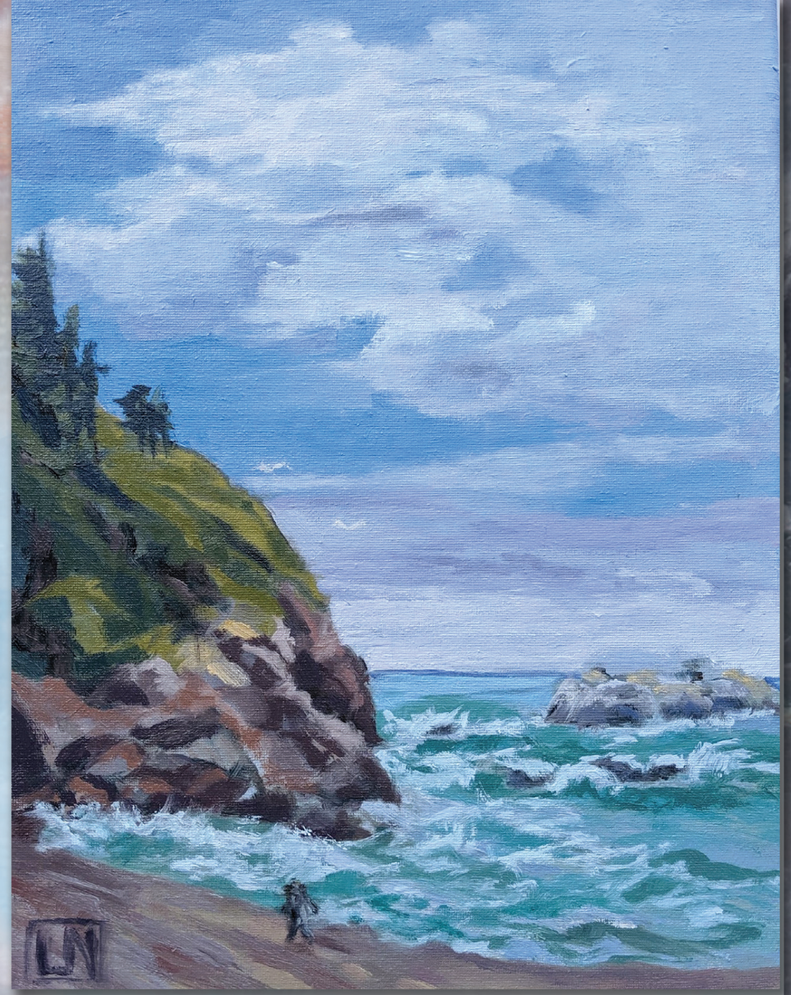
Left—Clockwise from Top:

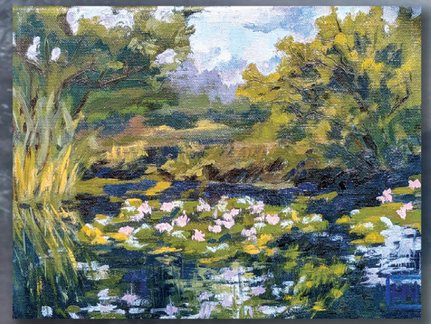
Fox Hill Road (2015). 11x14 in. Oil.

One Good Cow (2019). 5x7 in. Oil.

Peace Like a River (2016). 8x12 in. Oil.

See more of the artist's work at MichelleMurphy-Ferguson.com





LYNN NIEKRASZ

Art Has Always Mattered and Always Will. For as long as we've existed, art has been a way to communicate, share ideas without language, express emotions and feelings. No matter the medium, the expression of feelings through art is cathartic. Someone may not be able to say in words what they feel or have felt, but they can show you through the process of creating art. Art can change your life or set you on a new path. Art doesn't care about the skill level or ability, only that it has been created and shared.

A Lifelong Quest

Art has impacted me on a very personal level. From a young age, creating art was my escape from illness and boredom. Being kept at home for weeks at a time for a severe childhood illness, my mother kept me busy with drawing books, painting kits and other artistic tools. She encouraged my desire to draw and paint and to admire others' art as well. Trips to the doctor in Los Angeles combined with the big art gallery there. I remember seeing my first Van Gogh at the age of about ten. That was a revelation, a true ignition that sparked a lifelong quest in me to learn more about art.

My horizons expanded, a new world opened up.

Art shapes lives, broadens them and molds them. So yes, art does matter in the crossroads of our times, now and always.

Always striving to learn more,

Lynn

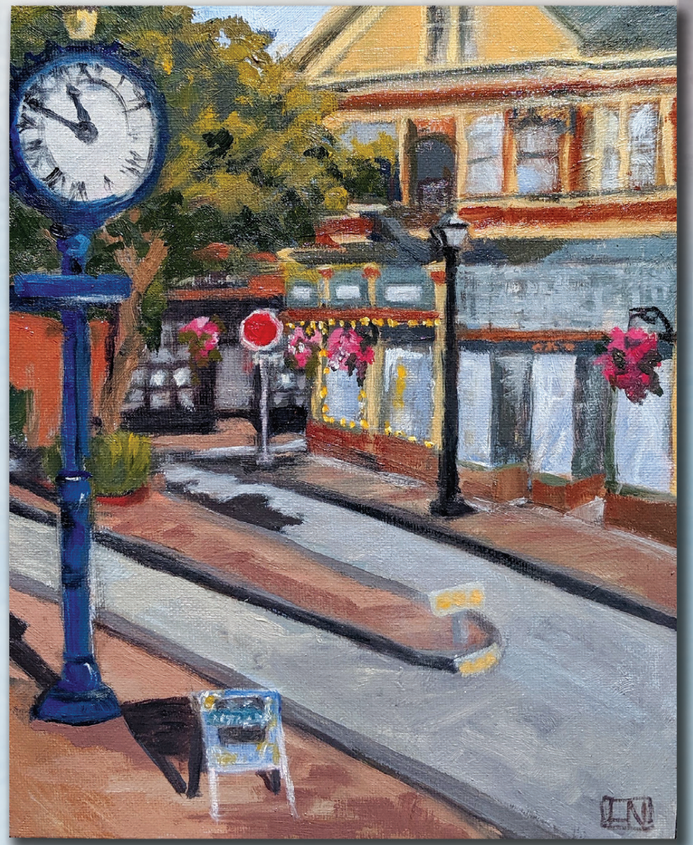
Right: *Samoa Bridge Reflections* (2018). 16x20 in. Oil.

Opposite—Clockwise from Far Left:

Trinidad State Beach (2019). 12x9 in. Oil.

Moonstone in Fall (2020). 16x20 in. Oil.

Arcata Marsh (2019). 9x12 in. Oil.



See more of the artist's work at @lynnieckraszpaints or contact her at lynnieckrasz@gmail.com

ART *SHAPES* LIVES BROADENS *& MOLDS* THEM

From Far Left:

Sunflower Diptych (2018). Two panels, each 3x4 feet. Oil on board.

Botanical Garden (2019). 14x11 in. Oil.

Old Town Blue Clock (2019). 12x9 in. Oil.

KATHY O'LEARY

At a Time of Climate Crisis, Political Division, and Lack of Respect for Differences, I believe it is the arts that can remind us of what we have in common. It is the arts that can inspire us to find agreement on what's really important and what's needed to solve our common problems. Art in its myriad of forms speaks to the heart, the emotions. And it will take desires of the heart—love and recognition of what is truly important—to heal the division and to change course to save our planet.

Because it is immediate and local, a Plein Air painting can give the viewer a sense of place by showing the intrinsic value and beauty of where they live. It offers those who rarely take or don't have the time, the opportunity to see their environment through an artist's eye. It can excite those who see the beauty but don't have the tools to express it themselves. It's a way for the viewer to revisit what they love about their home, their community, their local landscapes. And it offers an important reminder about what is vital to keep and preserve in their lives.

Learning through Direct Observation

I began my art studies in college, in illustration and design, but left that for many years to work and raise a family. After returning to art in the early 1990s, I turned my sights to working on becoming a professional in my field. Once I found a large studio space in Old Town, Eureka, I also made the switch from watercolor to oil as my medum of choice.

After switching to oil, I began focusing on landscapes as my chosen subject matter. It was the beauty of Humboldt County, the bay, the surrounding coast, and inland open spaces and ranchlands that sealed my desire to focus on the landscape as my subject matter. To help me broaden my skills as a painter, I took several painting workshops with nationally known painters. Most of their curriculum focused on painting the landscape on location rather than working from photos. This process of learning through direct observation sold me on the value of the Plein Air approach. When working from a photograph on larger studio pieces, Plein Air painting also gave me the knowledge to more accurately translate color, light, shadow, and natural forms.

This type of painting also spurred me to travel to other regions of the state and beyond to practice my Plein Air skills. Since then, I've won numerous awards for my work.

In fact, the more I use direct observation of the natural environment, the more I love it and become committed to it as a way to express the incredible beauty of this earth. And by painting the beauty of the natural world, I'm hoping to encourage others to work to preserve it too.

Celebrating Earth's beauty,

KO'Leary

Clockwise from Top Left:

Along the Back Road (2017). 12x16 in. Oil.

Eel River at Benbow (2017). 12x12 in. Oil.

Autumn Grasses-Wildlife Refuge (2016). 12x12 in. Oil.

Above: *Old Covered Bridge* (2017). 11x14 in. Oil.
Opposite—Clockwise from Far Left:
Check Station-Wildlife Refuge (2016). 11x14 in. Oil.
Midtide in Winter (2017). 11x14 in. Oil.
Foggy Day South Jetty Bluff (2020). 11x14 in. Oil.
Morning at the Slough (2018). 11x14 in. Oil.
Spring Wildlife Refuge Creek (2016). 12x16 in. Oil.

See more of the artist's work at KathyOleary.com

THE ARTS can INSPIRE us *to find* AGREEMENT *on what's* NEEDED *to solve our* COMMON PROBLEMS

Photo courtesy of Greg O'Leary

THERESA OATS

Art Provides a Voice for the Individual, and that voice may resonate with others, inspire thoughts and ideas, and spread beauty throughout the world. The graffiti artists of the cities make images on walls to express their feelings and ideas concerning our society, its fallacies and strengths. The landscape painter is moved by the beauty of nature and is inspired to create images that express their joy and love of it. Both use their canvases as their voice and that voice ripples throughout the world.

Almost Like a Puzzle

I grew up in New York and have drawn and painted most of my life. I remember seeing oil paintings at a relative's home as a youngster, and I was so struck by the sensual quality and the beauty of the blended edges where two colors met. Whether painter or viewer, before we can talk we have primal associations with shapes, color and texture; we are very visual beings. It is no wonder then that through painting I find it very compelling to work with shapes, values and colors, almost like a puzzle, fitting the parts together that allow the viewer to be engaged with the work.

Oil paint is the medium I find most pleasing, one color and shape melding into the other.

In 1970, I graduated from The Fashion Institute of Technology with honors and worked in New York. In 1982, I moved to Humboldt County with my son, and two years later, I met my future husband, Jim McVicker, while working as a graphic artist and illustrator. Since 1988, I have been a full-time painter participating in many group shows and several one-person exhibits.

Nowadays, I paint both in the studio and Plein Air. I especially love painting the landscape of Humboldt and California at large, with its great diversity and beauty, as well as the more intimate experience of painting our garden. Although it's difficult to create something that carries the strength of nature's beauty and mystery, the experience and attempt is compelling, stimulating, and so worth it.

T. Oats

Opposite—From Far Left:

The Pond (2005). 60x40 in. Oil on linen.

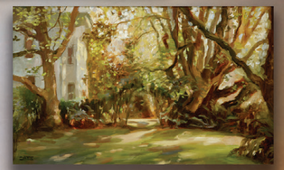
Liz's Garden (2006). 48x40 in. Oil on linen.

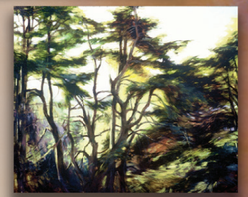
Painters
use their canvases as their
VOICE
AND THAT VOICE
ripples throughout
the WORLD

Summer Day (2019). 36x24 in. Oil on linen.

Photo courtesy of Jim McVicker

For more info contact the artist at theresaoatspaintings@gmail.com





Above—Top to Bottom:

Full Moon (2013). 36x36 in. Oil.

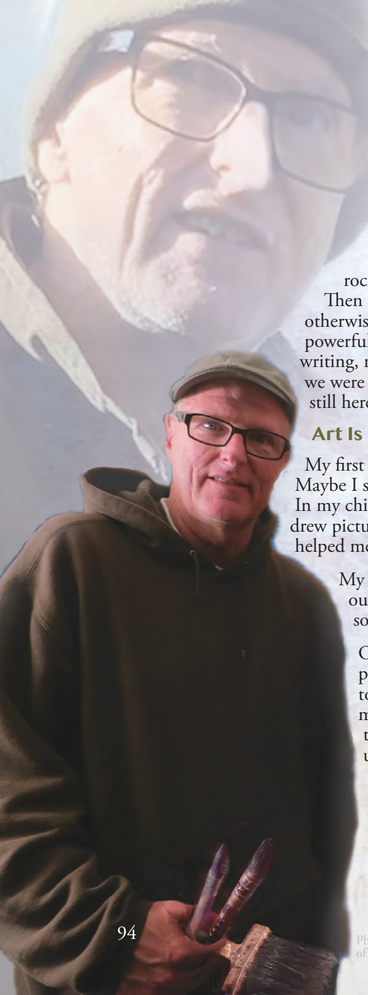
Brian's Place (2009). 20x36 in. Oil on canvas.

Ancient Cypress (1991). 30x36 in. Oil on canvas.

Morning Garden (2019). 16x12 in. Oil on linen panel.

Far Right: *Westerlands* (2017). 16x12 in. Oil.

STEVE PORTER



Above All, Art Is a Way To Communicate with One Another. After all, some of our earliest communications were through art. People painted on the walls saying, "This is me. I was here." A picture of bison, "This is what I eat." A picture on a rock showing a man blowing into an animal horn, "This is my music" ("Rock" music, LOL). Then the Egyptians painted pictorial languages that gave us information on their lives, which otherwise may have been lost in time. Picasso painted "Guernica," one of the most moving and powerful anti-war paintings in history. What will we leave for the future that speaks about us? Our writing, music, paintings, they're our message for now and the future. A message of who and what we were about. And that message may be truly important in the future...if our pictorial cave is still here.

Art Is to Learn to Take Chances:

My first experience with art was at age three, when I threw food at the wall from my high chair. Maybe I should do a museum show with that. After all, art is all about expressing ourselves. In my childhood, it was much easier for me to paint than to put sentences together in school, so I drew pictures and cartoon strips of the teachers and interactions between students, which in turn helped me socially with other kids. That began a lifetime of painting.

My Plein Air experience started when I moved to Northern California and enjoyed exploring outdoors with a camera. Painting came into play, and I wanted to enjoy the outdoors too, so Plein Air painting it was. I have been a Plein Air watercolorist for about thirty years now.

Over my lifetime, art has taught me how to think. It's taught me the formula for solving problems, for organizing and getting from point A to B, and for creating a better way to get to a solution. In painting, I think, where do I start? OK, I start with an idea, what inspires me. Then I sketch out a rough form. Next, I think about the focus, etc, etc. These are also the formulas we use in everything we do, whether it be business or architecture or understanding each other. Art is to create. It is also to learn to take chances, to fail and succeed, and of course it gives us the inward meditative effects that come while we are in "the zone."

Steve Porter

Photo courtesy of Steve Porter

Red Tide (2019). 18x29 in. Watercolor.

Our **WRITING**, music,
PAINTINGS, they're our
MESSAGE
for now & the **FUTURE**

Photo credit:
Steve Porter

This Page—Clockwise from Top Right:

Gold Bluff (2019). 22x30 in. Watercolor.

Little Head (2017). 19x24 in. Watercolor.

Carson House (2018). 15x20 in. Watercolor.

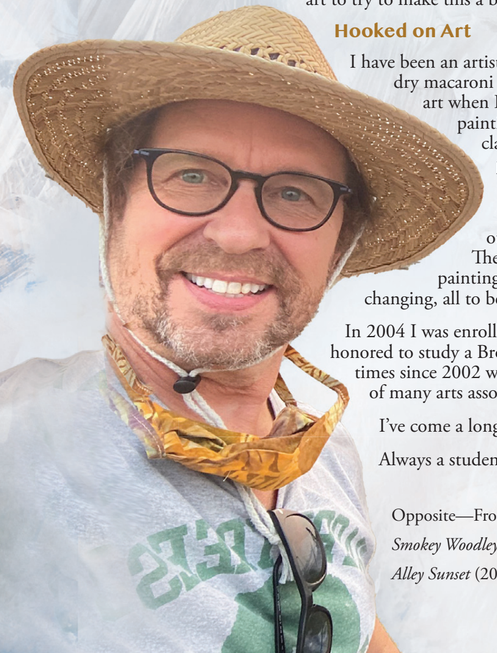
Morgan House (2017). 14x21 in. Watercolor.

Opposite: *Hazeta* (2018). 26x31 in. Watercolor.

For more info contact the artist at steveporterwatercolors@gmail.com

SANFORD W.C. PYRON

Each Time I Paint Outdoors, I Have Experienced "Pedestrian Participation." People like to stand back, watch quietly, maybe ask a few questions, or share their own experiences with art. For the most part, they simply enjoy watching someone paint. When people see me or others painting outdoors, they get the sense that the artists are seeing something they don't see, so curiosity gets them to slow down, become more aware of the beauty in nature and, hopefully, appreciate it more themselves. An alley with the sunset colors glancing off the walls and landing on the street with little flickers of color on the telephone lines that you never really noticed before…roof lines that intersect in interesting and harmonic ways that surprise you…and all of a sudden something mundane and usual becomes a work of art that nobody had the time to pay attention to before. And now they do. This is perhaps only one reason why we need to keep doing art to try to make this a better world for all to share.



Hooked on Art

I have been an artist as far back as I can remember. When I was in kindergarten, I did a Mother's Day portrait with dry macaroni shells, cotton balls and a ribbon placed over my crayon drawing of Mom's face. I was hooked on art when I saw her thrilled smile. Seven years later, I received my first request for commissioned art, an oil painting. Since then I have worked with watercolors, pastels, colored pencils. I have done sculpture in clay and wire. I have painted ceramics, knitted and crocheted. However, I have always enjoyed painting in oils on canvas or board most of all.

I enjoy Plein Air painting because the practice gets me outside in the environment and nature. I cherish all aspects of the outdoors: a lake, a pond, a stream, a meadow, a city scene. To stand outside in a location for one to three hours to make a painting can be exhilarating, risky and fun! There are constant decisions to be made while getting to the end result of being happy with a painting—light, temperature, the atmosphere, contrasting shadows, colors in the air—all continuously changing, all to be savored and to become a part of my painting and remembered.

In 2004 I was enrolled in the Copyist program with the Metropolitan Museum of Art in New York City where I was honored to study a Bronzino and an Ingres. I have been privileged to study on the estate of Morris Graves numerous times since 2002 with more than fifty paintings produced on those visits. I've won awards and I'm a proud supporter of many arts associations and museums.

I've come a long way since that macaroni shell portrait of Mom, but I'm still completely hooked on art…

Always a student, forever learning,

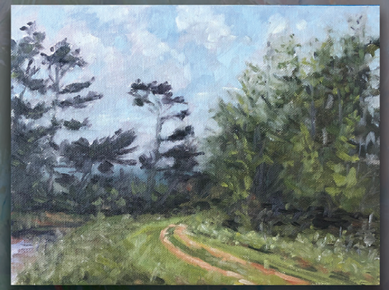
Sanford Pyron

Opposite—From Left:

Smokey Woodley Island (2018). 24x12 in. Oil.

Alley Sunset (2019). 14x11 in. Oil.

We NEED to
keep doing
Art
to TRY to make this
a BETTER world
FOR ALL TO
Share



Clockwise from Top Left:

Bald Hill Road Sunrise (2019). 16x20 in. Oil.

Golden Sunset on Humboldt Bay (2018). 8x16 in. Oil.

Humboldt Bay under Full Moon (2020). 15x30 in. Oil.

Humboldt Bay National Wildlife Refuge (2019). 9x12 in. Oil.

F Street at Night (2019). 11x14 in. Oil.

See more of the artist's work at SanfordPyronsArt.com

NANCY RICKARD

As an Educator for the Last Twenty Years, working with youth ages twelve to eighteen, I definitely see the need for the arts for young people and for our community as a whole. The arts uplift the soul and bring us to another place, out of our day-to-day routines, which then helps to lift the stress and demands on young people's lives.

Especially in the times of stress and division in America during recent years, the beauty of our natural world displayed through art forms such as Plein Air painting speaks to people. And when it does, whether we're making it or viewing it, art can help us appreciate nature and work to protect it too.

Playing with Color Leads to Beauty

Art has always mattered to me. I am enchanted by color and am fascinated with how different colors lift my spirits and how those color choices make others feel. For seven years I have joined the Sunday Paintout with my husband, Paul Rickard, and I have seen our artistic community grow and thrive. Folks of varying ages enjoy the camaraderie of Plein Air painting together. My experience painting "En Plein Air" has given me so much more depth and appreciation of color and shadow. Especially as I cannot capture the true colors of nature by photos, painting outside is the best way for me to find the colors that mean something to me.

I feel honored to be able to try to paint what I see in the landscape through my chosen medium of soft pastels. I am new to the creation of pastel art, but not new to playing with color. I've always found that playing with color leads to beauty, and beauty gladdens my heart. The joy that I find in creating art is something that I hope to pass on to those who enjoy my work.

For the love of color,

Nancy Rickard

Opposite: *Hazy Day* (2020). 8x10 in. Soft pastel.

THE ARTS
uplift the Soul
AND BRING US TO
ANOTHER
PLACE

See more of the artist's work at nancyrickard2 or contact her at nrickard@gmail.com

Above—Top to Bottom:

Trinidad Sunset (2019). 8x10in.
Soft pastel on sanded paper.

Table Bluff View after the Rain (2019). 8x10 in.
Soft pastel on sanded paper.

Above—Top to Bottom:

Sunset at Trinidad State Beach (2019). 8x10 in.
Soft pastel on sanded paper.

Ma-le'l Dunes (2019). 8x10 in. Soft pastel on sanded paper.

Opposite: *Road to Petrolia, Bear River* (2019).
8x10 in. Soft pastel on sanded paper.

Above: *Blood Bounty* (2019). 11x22 in. Watercolor.

Bottom—Left to Right:

California Burning (2016). 11x14 in. Watercolor.

Pewetole Island Burning (2016). 11x14 in. Watercolor.

PAUL RICKARD

In Life We Are Known by Many Names—husband, father, brother, friend, teacher. We gather in friendship and camaraderie with those who enrich and support us as we go through life, but new friendships open new possibilities and push us on. In taking the plunge in any new direction, we take the chance to expand our horizons and the definition of ourselves.

In our time we are but passing through. Yet, it is left to us, this generation of Humboldt artists and the wider community, to build a better future for our children. Plein Air painting offers that opportunity, not only for opening the way for new friendships, but also for embracing new chances for documentation, for stewardship, and for activism.

An Unfolding Mystery

At fifty-nine, I retired from full-time teaching, bought a watercolor set, hiked down to College Cove in Trinidad, and I painted a watercolor of a vista that held wonderful memories of friend and family gatherings. These memories and the quiet, meditative experience proved to be an eventful day in my life. Since that twelfth day of June in 2012, I have painted most every day, learning from the process as well as the camaraderie and inspiration of a growing community of artists.

I find inspiration from the dark pines and tall redwoods and resiliency in the grey skies and ever-changing tides. Above all, I am driven to express the wonder of both the mundane and magnificent through watercolors, which are themselves an unfolding mystery, full of randomness and controlled chaos.

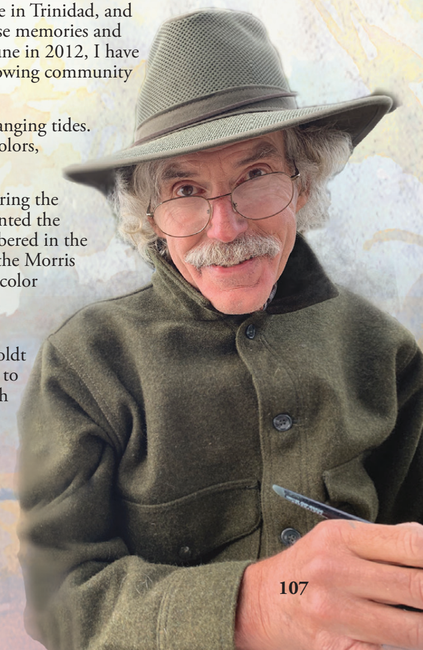
This journey has brought many unexpected rewards and adventures. For several months in 2016 during the homeless encampment at what became known as Devil's Playground at Palco Marsh (Eureka), I painted the beauty of Humboldt Bay but also documented some of the life of a homeless community that numbered in the thousands. Later, I joined with Betty Chinn and her Homeless Foundation at a fundraiser event at the Morris Graves Museum of Art titled, *A Watercolorist's Perspective from the Other Side of the Tracks*. The watercolor narrative of Palco Marsh depicted the changing life of our community, the squalor and splendor on Humboldt Bay as well as the pioneer remnants of twisted track, pier, and piling.

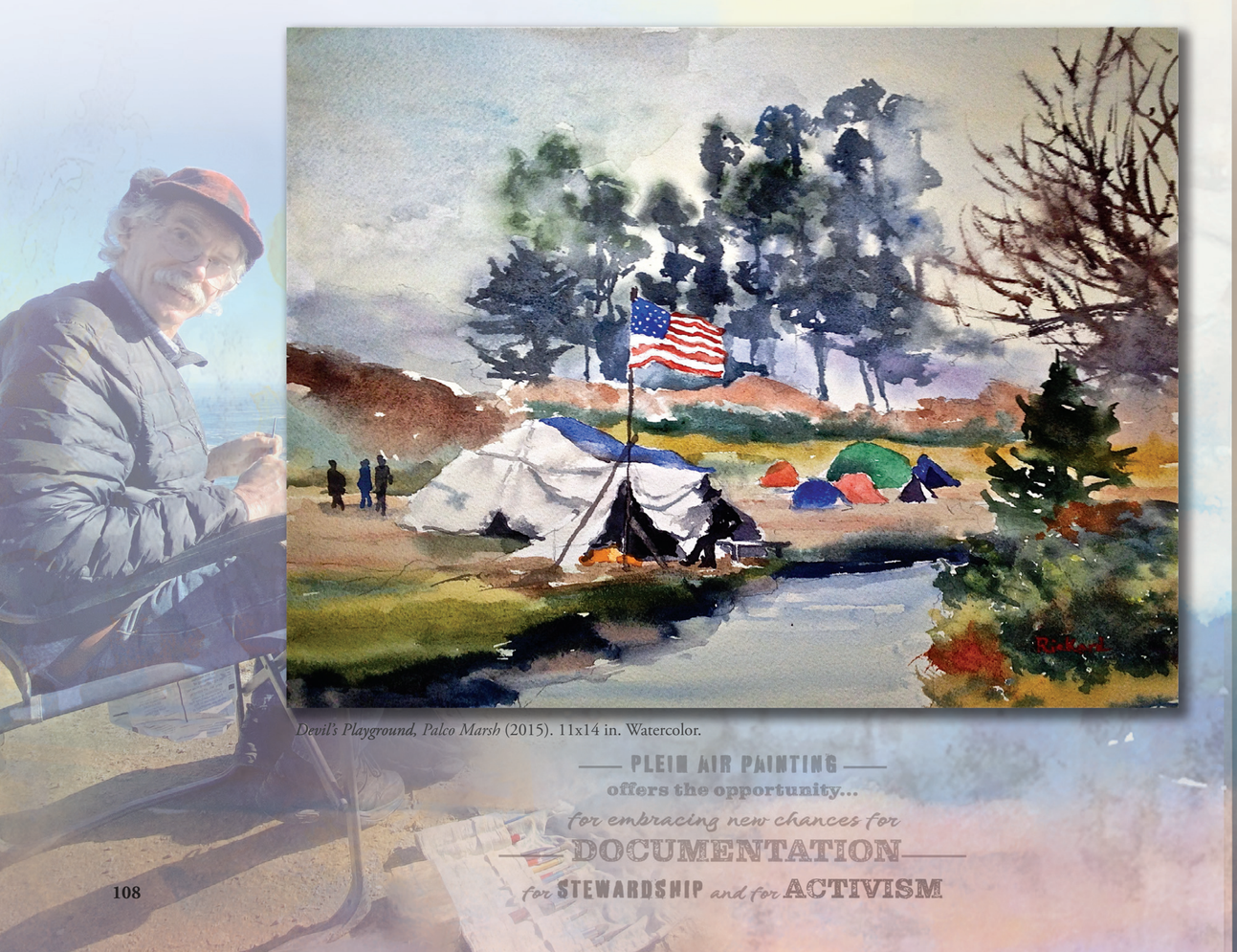
Towards building relationships in the community, my wife, Nancy Rickard, and I invite the Humboldt community out to a weekly Sunday Paintout to explore the natural beauty of our surroundings and to encourage the stewardship of our home of Humboldt County. We now have over 250 members with as many as thirty varying artists who join us when the sun shines!

And so with each new day, I wake with the hope that today will be my day to paint our world, with the promise of a fresh piece of paper and the possibility of all the colors of the rainbow!

Best wishes, lovers of Humboldt,

Paul Rickard





Devil's Playground, Palco Marsh (2015). 11x14 in. Watercolor.

PLEIN AIR PAINTING
offers the opportunity...
for embracing new chances for
DOCUMENTATION
for STEWARDSHIP and for ACTIVISM

Moving the Trinidad Lighthouse (2018). 11x14 in. Watercolor.

Left—Top to Bottom:

Spring at the Plaza (2018). 14x11 in. Watercolor.

Arcata Activists (2019). 14x11 in. Watercolor.

Eucalyptus Row (2019). 14x11 in. Watercolor.

Grandmother Rock Trinidad (2019). 11x30 in. Watercolor.

See more of the artist's work at PaulRickard.net

ALAN SANBORN

"Blessed Are the Meek, for they shall inherit the earth." That's good because the meek are the only ones who will know how to deal with what's left after the "successful capitalists" have scorched the planet. The meek are not feeble, huddled masses, but those of us who do not live to accumulate wealth and power. Yes, art is important. It is important to remind us how beautiful this earth is. It is important to express our frustration and anger at those who buy and sell our earth for personal gain. It is important because it is the single most human thing that we do, the one thing outside of minting money, that makes us truly human. And unlike money, which tends to separate us from others, art—in all its forms—binds us closer in a shared humanity.

At the very least, playing music with one or two or twenty others lifts us out of time in a sense of communion. At its grandest, a novel by Dickens moves a calcified Parliament to enact sweeping social reforms. Art is not a frivolity that can be set to the side during hard times. Art is what often rescues us, personally and socially, when we face an uncertain future.

Being Ready when Inspiration Smiles

Born and raised on the coast of Maine, I moved with my family to the Los Angeles during my high school years. Upon graduation, I took off for the North Coast of California, thinking at the time that I would study forestry. The forestry idea fell by the wayside almost immediately, but the North Coast didn't. It remains a beautiful and vibrant place to live. (I spent quite a few years trying to find a better spot to live, but for many reasons, this is about as good as it gets.)

I have been a working artist for the past (OMG!) forty-two years. Talent, discipline, craft, inspiration, vision—they so seldom come together at the same time. Hoping that they will occasionally coincide, I keep working at the only two variables I can control—craft and discipline. I've painted some wonderful creations from uninspiring commissions, and I've ended up with embarrassing messes straight from my own heart.

I've taught watercolor and drawing in the distant past at Humboldt State University and College of the Redwoods. Mostly, though, I teach through The Ink People (where I am a founding member) and lead large critique groups on an ongoing basis. I am probably best known locally for the annual images that I paint for the North Coast Growers' Association Farmers' Market's posters.

With my work, I used to know what it was I was trying to do. Now I just try and paint—it's the only way I learn about painting. It often boils down to a rhythm that I feel at home with. It's constant preparation for being ready when inspiration smiles.

ALAN SANBORN

Opposite: *Humboldt Botanical Garden 2* (2018). 12x16 in. Watercolor.

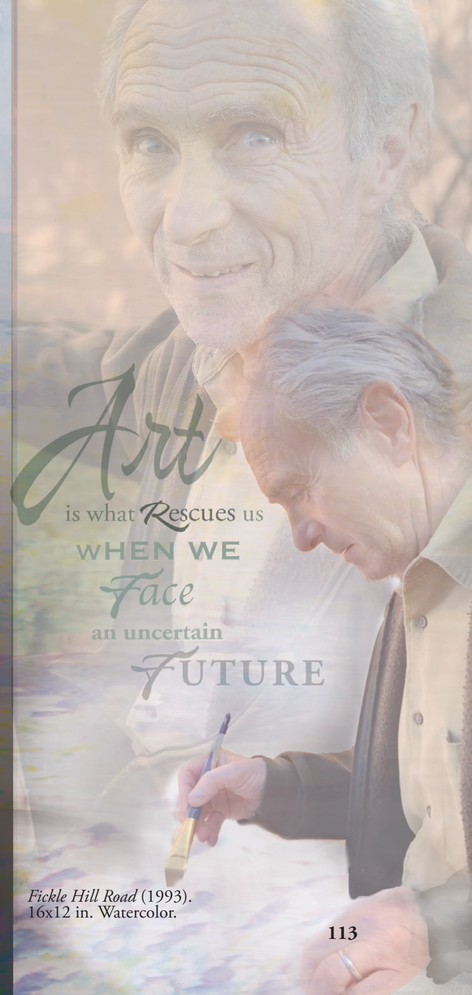
Above—Top to Bottom:

Freshwater Farmstand (2016). 12x16 in. Watercolor.

Queen Anne's Lace at the Marsh (1997). 24x18 in. Watercolor.

Right: *Humboldt Botanical Garden* (2016). 16x12 in. Watercolor.

See more of the artist's work at AlanSanbornArt.com



Fickle Hill Road (1993). 16x12 in. Watercolor.

RACHEL SCHLUETER

As an Artist, Student, and Practitioner of Betty Edwards' book, *Drawing on the Right Side of the Brain*, I've become interested in brain hemispheres studies and the discrimination against the right brain, our creative, intuitive, nonverbal mode. In our fast-paced society, the left hemisphere—which is more linear, analytic, and computer-like—has become dominant. This is a problem for young artists especially. While we need both sides of our brain, it might help us to become more conscious of who's running the show. My orthopedic massage teacher used to say, "Lose your mind and come to your senses." That's a right brain function!

Right brain skills may be our only hope for an out of balance planet and its inhabitants. These times of chaos and uncertainty have caused many of us to stop and reevaluate our lives. Whenever we slow down, there's potential for creative impulse. Art comes from that. Art is a holy gift irrespective of who channels it. If we are to recognize who we are, we must have art as our highest compulsion. And if life imitates art, we might take responsibility and delight for what we put out there. The possibilities are endless.

The power of art communicates our truth. Art is social, helpful, hopeful, contemplative and intuitive. Art encourages self-confidence and oneness. Art takes time and is timeless. I think art is exactly what we need to survive and thrive, especially now.

Aware at an Early Age

I was lucky to grow up in Chicago and attend the Head Start program. I was four years old when I was introduced to tempera painting. I was familiar with painting because my dad painted. He liked to copy Van Gogh's works and hang them on our apartment walls. He even painted *Café Terrace at Night* as a mural in our den. Seeing that painting completed felt like a miracle to my five-year-old self.

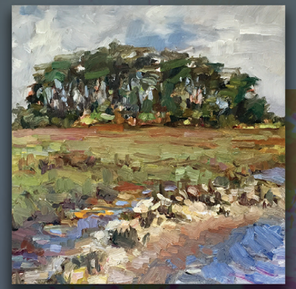
When I moved to kindergarten from my Head Start painting paradise, I soon realized things were not so rosy anymore. In second grade I was diagnosed as dyslexic, or in the parlance of the time, "slow." I was embarrassed and ashamed. I suffered a lot of anxiety around feeling I wasn't smart. Who knew?

But because art was a major focus in school, I eventually fit in somewhere that had real meaning for me. Elementary school field trips included visits to the Art Institute of Chicago, the Museum of Science and Industry, and to our local Hull House, a crafting center. We watched art history films and had art projects, weekly. These activities were intensely social and joyful.

Roughly fifty-eight years later, not much has changed in my heart, and my art life continues to unfold beautifully. When I tell people that I knew I was an artist as a small child, they tend to look at me sideways. It was just that I became aware of the "brotherhood" at an early age, thanks to those who cared!

Rachel Schlueter

Opposite: *Stock Painting in Willow Creek* (2003). 11x14 in. Oil.

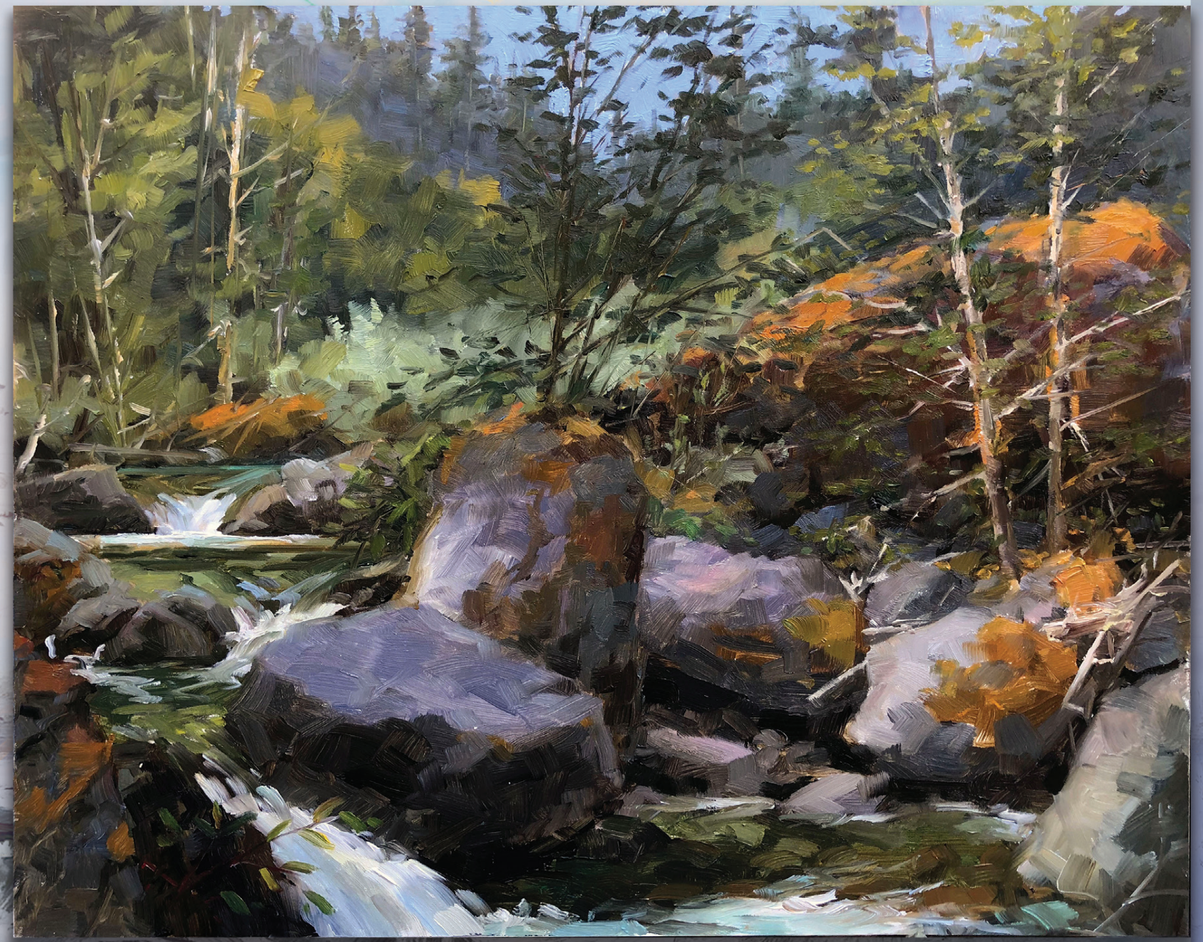


Juno (2008). 6x6 in. Oil.

Opposite—Clockwise from Far Left:
Fisherman Memorial Statue (2018). 11x14 in. Oil.
Woodley Island (2015). 14x14 in. Oil.
Pine Cone (2009). 8x9 in. Oil.
Erica, Painting at Nancy's Place (2019). 10x12 in. Oil.

ART
is EXACTLY what
we need
TO SURVIVE
&
THRIVE
—*Especially Now*—

See more of the artist's work at RachelKSchlueter.com



STOCK SCHLUETER

Does Art Matter? How Can It Not? In this time or any time, there are always worldwide struggles. How can art help? Well, we are visual creatures; it is our most basic form of communication. Think of the difference between a smile and a frown and what it can mean in our lives. When I was young, each painting was going to be a masterpiece that would skyrocket me to fame and fortune and save the world along the way. I figured I had better learn to paint first. I'm still working on that.

In the process of learning how to paint, the work becomes a byproduct of a way of life. Observation and the act of painting become the message. If we can create something to help others see the beauty in this world, perhaps we can improve it. The journey is the destination.

Developing Decades of Relationships

I was born in Oakland, California in 1949 but grew up in a very small town called Willow Creek, about fifty miles inland from the coastal town of Eureka. After high school, I attended College of the Redwoods and then graduated from University of Northern Colorado with a B.A. in fine arts.

After college I started showing in local galleries in and around Humboldt County. At that time I was primarily a watercolor artist, but in the mid 1980s, I started painting in oils. I've exhibited widely since then, winning numerous awards and developing decades of relationships with galleries across the United States. I have also been involved in many Plein Air events, traveling extensively around the United States and into Mexico, China and Bhutan, all for the sake of art. The journey is the destination.

Just keep learning,

Schlueter

Opposite: *Forbidden Zone* (2019). 11x14 in. Oil on panel.

Left—Top to Bottom:

Log Barge (2019). 11x14 in. Oil on panel.

Rail Bridge Sunrise (2019). 9x12in. Oil on panel.

Freshwater Slough (2018). 9x12 in. Oil on panel.

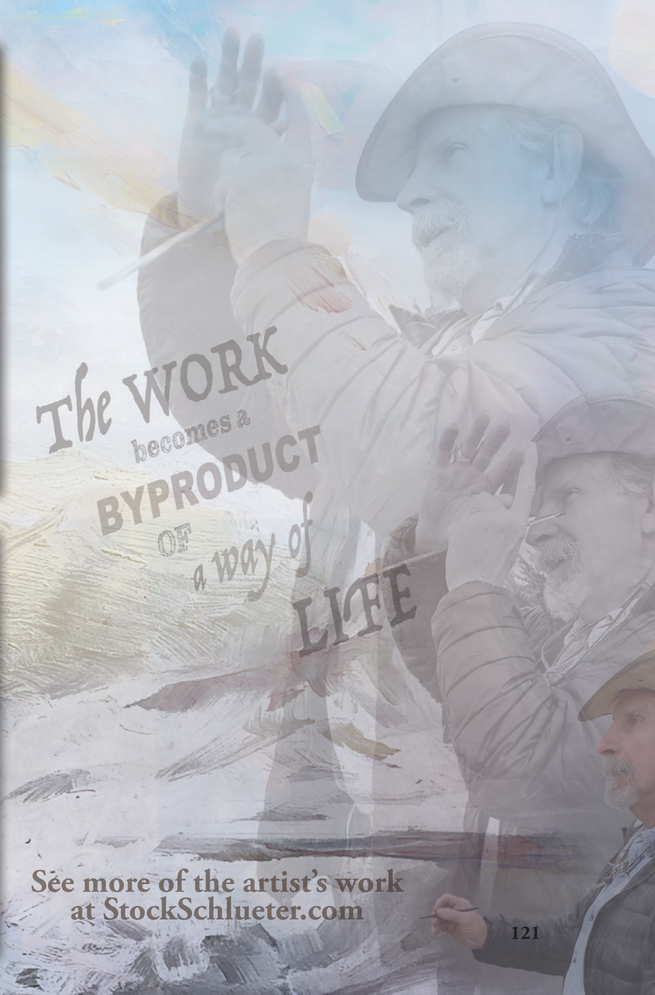
Smoke from Table Bluff (2020). 9x12 in. Oil on panel.

Right: *Old Arcata Road* (2017). 9x12 in. Oil on panel.

Opposite—Top to Bottom:

Highland Street (2018). 9x12 in. Oil on panel.

Log Ship (2018). 9x12 in. Oil on panel.



See more of the artist's work at StockSchlueter.com

JEFF STANLEY

Looking at Some of the Ways People React to Nature Painting, as well as looking at some of the benefits of Plein Air painting, sheds light on the significance of art in the world. Viewers of nature art might feel calmed or uplifted, be reminded of the infinite beauty on planet Earth, be inspired to visit nature or be inspired to do something beautiful themselves.

Paintings of nature are also great for beautifying the walls of indoor spaces, which therefore serve to beautify the world. Personally, sharing my paintings is an extremely important part of being an artist. I enjoy having shows in public places like cafés, restaurants, stores and banks where people from all cross sections of society can be unexpectedly touched by art. I have witnessed how deeply art can move people, and I'm happy to be part of that process.

As for the artists themselves, when an artist goes out into nature to create, they open themselves up to having a spiritual experience. Alone or with others, a Plein Air artist is surrounded by nature's beauty and rejuvenating vibrations, and focusing on how to re-create some of that beauty can make the artist feel alive and in the moment. To behold the wonders of nature while being creative is also fun! And the happier we are, the more happiness we have to share with every other being we are in contact with.

This is why art matters; it shares all this.

Making Major Changes

When I started to learn how to paint in 2002, it didn't take long before I was totally hooked. Within a few months of painting for the first time, I decided that I needed to make some major changes in my life so that I would have more time to paint. I bought a van, which served as my mobile studio and home, so that I could work less, live closer to my teacher in San Diego, California and paint as much as possible. I'll never forget my mom's worried reaction as I explained to her my new direction in life. (Though her mind was eased when seeing my progress, especially when learning that I was selling my paintings.)

It wasn't until moving to the North Coast of California in 2008 that I embraced Plein Air painting. Now, as much as I like to paint in nature, I still love to paint in the studio. Often the paintings I do in the studio are larger versions or variations of what I painted on location. I've been painting ever since I started in 2002, and I am making a living as an artist. Sometimes I feel like I'm just getting started. There's still so much to learn, and there are always new inspirations. I'm so grateful to have painting in my life!

¡Hasta la próxima!

Jeff Stanley

Opposite: *Barefoot* (2011). 11x14 in. Acrylic on canvas.

Clockwise from Above:

Baby Bear (2016). 18x24 in. Open acrylic on canvas.

Shimmering (2017). 12x16 in. Open acrylic on canvas.

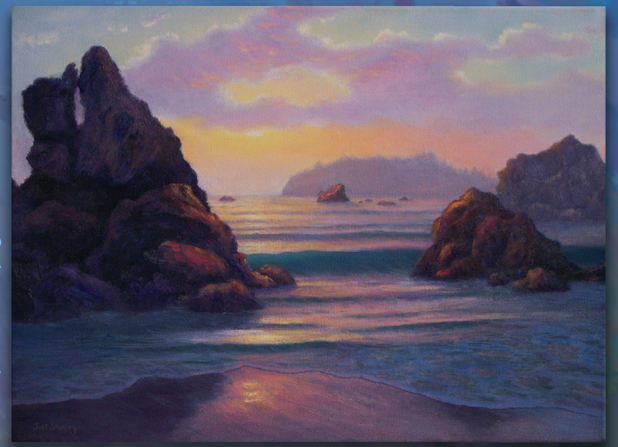
Sunset Passion (2015). 12x16 in. Acrylic on canvas.

Low Tide Happening (2018). 16x20 in. Open acrylic on canvas.

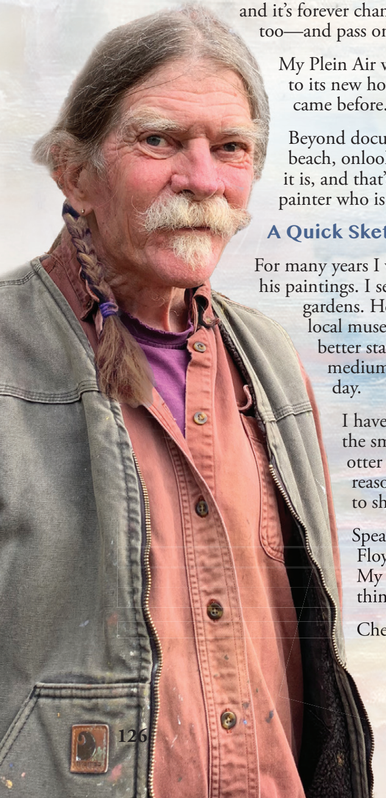
Moonlit Cypress (2015). 12x16 in. Open acrylic on canvas.

Iconic Trinidad (2020). 8x16 in. Open acrylic on canvas.

See more of the artist's work at PaintingsByJeffStanley.com



RICHARD STOCKWELL



What I Love about Plein Air Painting is that the snapshot of one's scene only lasts about two hours before the light moves too much and it's forever changed. During that two hours I try to capture all that is around me—not only the images, but the feelings too—and pass on that gift.

My Plein Air work then documents a moment in time. The lowest tide, the highest tide, the moving of a lighthouse to its new home. These moments may be forever changed, but my art documents them so we can remember what came before. And that matters.

Beyond documenting time, I find that Plein Air painting opens up communication as well. On the trail or at the beach, onlookers (especially children) stop to talk and look at what's on my easel. They always remark how beautiful it is, and that's another benefit of art. Beauty is needed in our world to communicate calm and awe. I know a fellow painter who is always "searching for beauty." To find that beauty and be able to share it is a true gift.

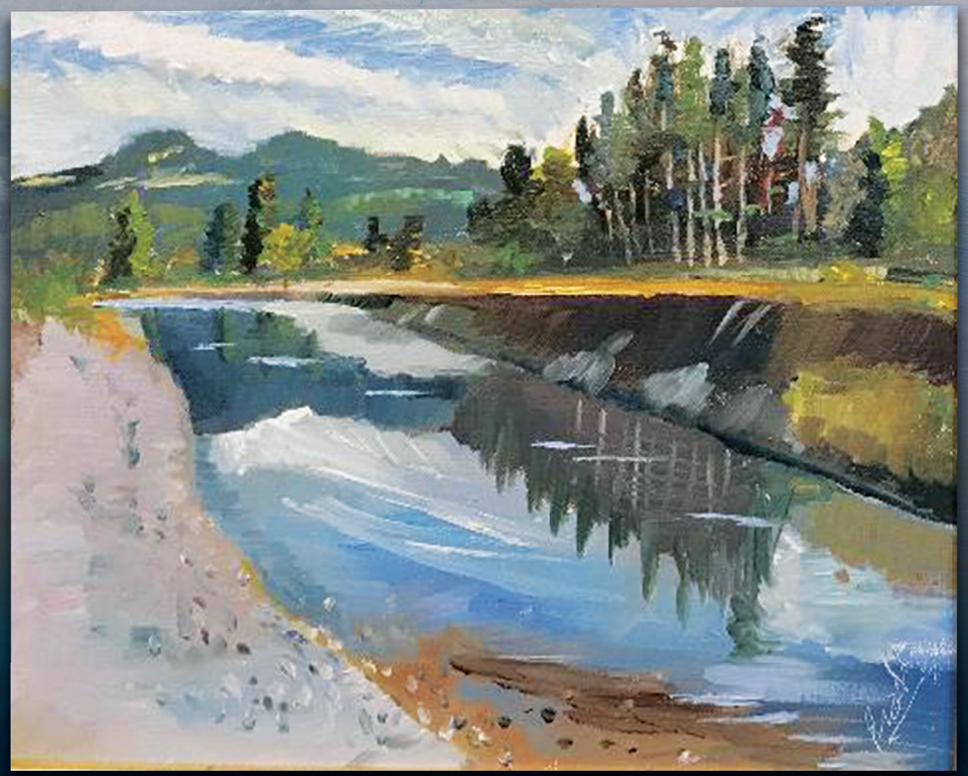
A Quick Sketch

For many years I was a collector of art, not an artist. My friend and former art teacher, Floyd Bettiga, gave me one of his paintings. I sent him a thank you card with a tiny pastel drawing of flowers from my backyard. Floyd loved my gardens. He had the painting framed and told me, "You need to have a show at the Morris Graves," a prestigious, local museum of art in Eureka. I was floored; you could have knocked me over with a feather! I then realized I had better start painting!! I started with pastels but a year later I switched to oils, and that continues to be my favorite medium. In 2017, I joined the local Plein Air "Sunday Paint Out" group and just kept on painting almost every day.

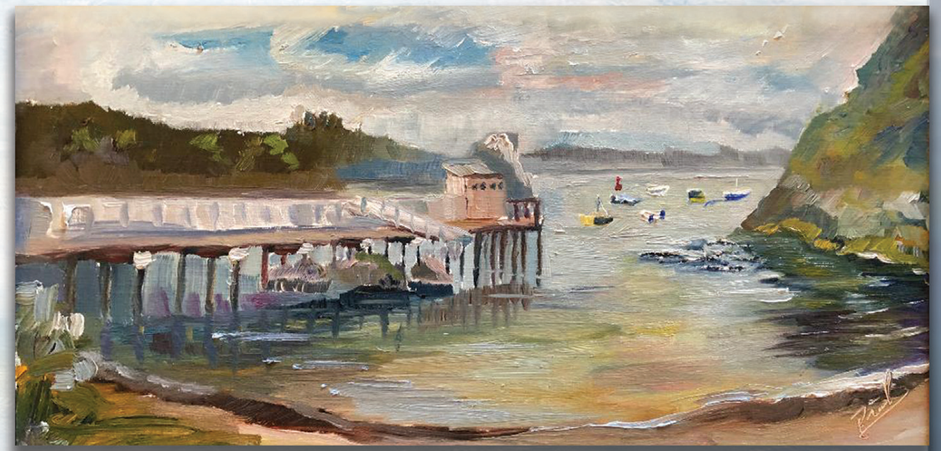
I have been a lover of the outdoors all my life. Plein Air painting fits right into that. I am inspired by the light, the smells, the sound of nature's beauty, all while painting Plein Air. I love the sounds of the birds, seeing an otter swim by and not even notice me painting. Now that's inspiration! Mainly, I paint Plein Air for two reasons: one, I paint for the sheer thrill of capturing nature at its best or fiercest; and two, I paint to be able to share that drama with others through my art.

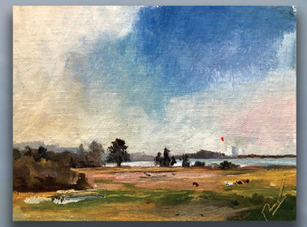
Speaking of sharing, I did have my art show at the Morris Graves Museum of Art in April, 2018, just like Floyd recommended. And I went on to have several solo and group shows since my Morris Graves premier. My biggest thrill to date was winning an art award at the Humboldt Open Plein Air event in 2019. And to think my artist journey all began with a quick sketch to say thanks...

Cheers all,

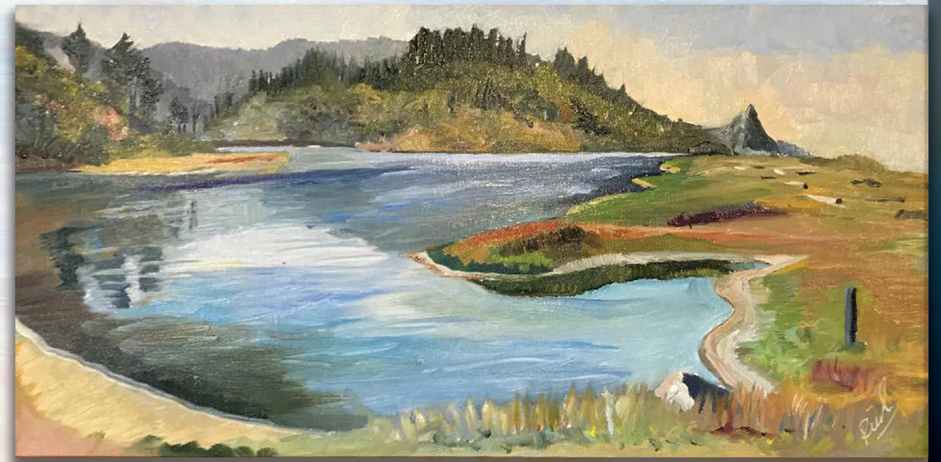


Proud Mary (2019). 11x14 in. Oil.



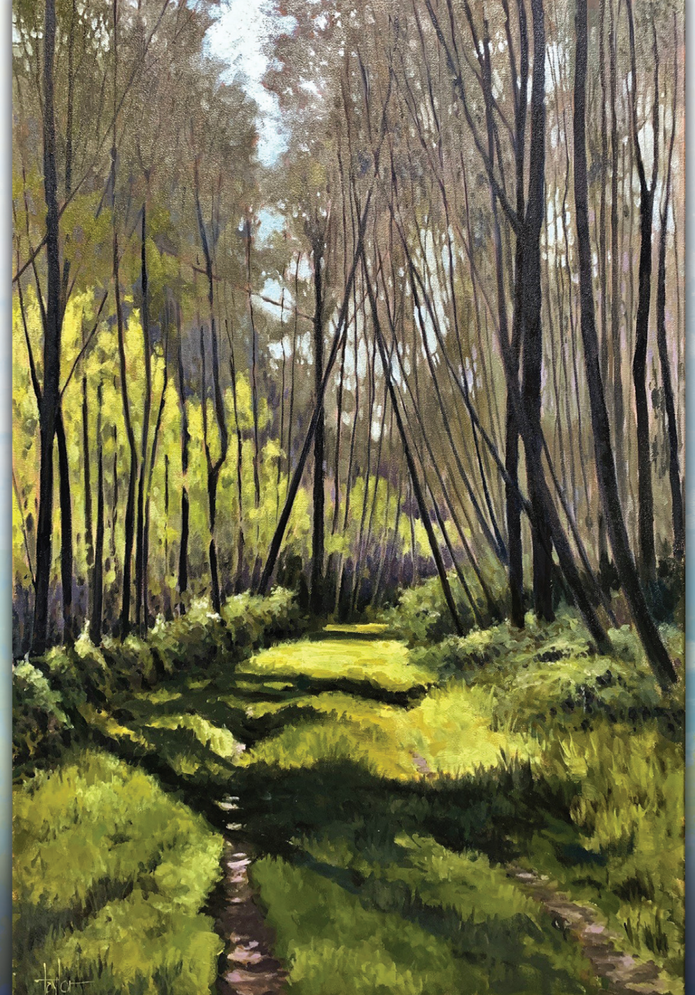


Above: *Pier Pressure* (2019). 10x20 in. Oil.
Below: *Stoned Again* (2019). 10x20. Oil.



Above: *Camp Kimtu* (2018). 11x14 in. Oil.
Opposite, Middle—Top to Bottom:
Jacoby Creek Bottoms (2020). 6x8 in. Oil.
Great Bales of Fire (2019). 9x12 in. Oil.
Morning Color (2019). 12x16 in. Oil.
Cattail Spring (2018). 12x16 in. Oil.

See more of the artist's work at RichardStockwellArt.com



Clockwise from Left:

Familiar Paths (2020). 36x24 in. Oil on canvas.

Barn at the Refuge (2019). 12x16 in. Oil.

Cypress on the Bay (2019). 11x14 in. Oil.

STEVEN TAYLOR

Global Issues Like Climate Change, child trafficking, drug abuse, and social injustice have grown to alarming levels. Given this present condition, does art matter? My first impulse is to say, in comparison, no, it doesn't…But I think that answer is open to consideration. Living in a world that is weighed down with injustices and that seems ready to explode or collapse, there is a wonderful respite that can be attained within a piece of artwork, depending on the eyes of the viewer. Each reader of this book may place meaning in the artworks represented here, but every person who turns the pages will render them a different value.

Historically, art has also been an integral part of social change. Throughout the ages, the face of societal development has been not only depicted in, but also directly influenced by, artists and their portrayal of social issues. Museum walls chronicle how history has groaned through change and how change is often accompanied by catastrophe. History's art masters show dynamic scenes of bloodshed and carnage as a witness to the times and horrors they witnessed.

Art chronicles natural changes as well. Some of the paintings in this book hold a glimpse of scenery that no longer exists. In our ever-changing environment, there's corrosion or development (natural or manmade); nothing remains the same. Vanished landscapes only remain in memory, photos, or as I am so impressed by, the eyes of the artist. In this way art records what was...for a time yet to come.

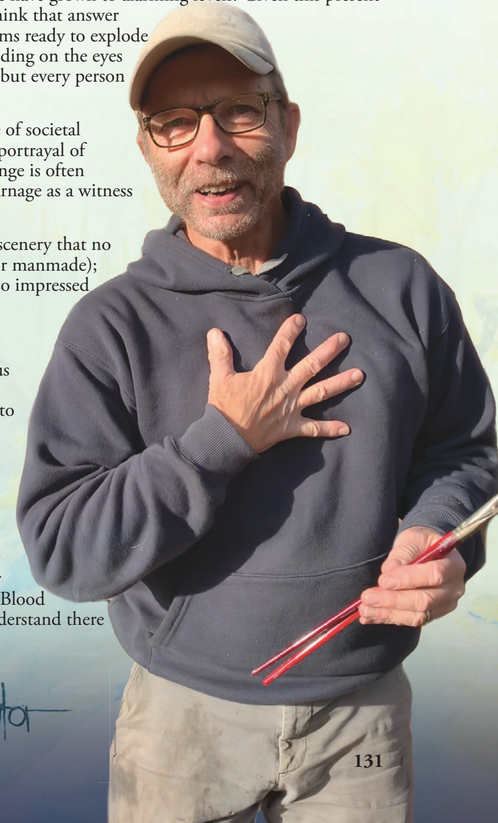
A Part of Moving Ahead

I had a career in carpentry and spent forty years developing the craft. After a couple of serious medical events, I chose to retire and pursue one of my passions, making furniture. Not long afterward, one of my sons, Garrett, took a course in painting on location. He persuaded me to go out painting with him since we share an appreciation of all things related to art.

The short version of what happened next is, at the outcome of the hour and a half the grandkids allowed us, I looked at his canvas and then back at mine, and my embarrassment was palpable. It was humiliating to the point of bewilderment. This was the first setback in what I now know is a life of setbacks in the pursuit of the discipline of art.

YouTube tutorials and workshops helped insert crucial bits of information that began to influence the way my painting developed. I'm also so grateful for many local artists and their workshops: Jim McVicker, Stock Schlueter, Ryan Jensen, Kathy O'Leary, Matt Beard, Brian Blood and Randall Sexton. They all placed valuable insights onto my canvas. In time, I came to understand there are many setbacks in art, but come to find out, they all are a part of moving ahead.

I'm still captivated by how the paintbrush seems to tell a story of its own. Plein Air is most challenging, most gratifying, most frustrating, yet truly rewarding…and it matters.



THROUGHTOUT THE AGES
the *face* of
SOCIETAL DEVELOPMENT
has been *not only* depicted in
—BUT ALSO INFLUENCED BY—
ARTISTS
and their portrayal
OF
SOCIAL ISSUES

A Lofty View (2020).
16x12 in. Oil on panel.

Clockwise from
Immediate Right:

Streets of Eureka
(2019). 20x12 in. Oil.

The High Road (2019). 10x36 in. Oil.

North Bay (2019). 12x36 in. Oil.

Serenity on the Mad (2019). 12x24 in. Oil.

See more of the artist's work at StevenTaylorArt.com

CAROL TELESKY

In Addition to Political and Social Commentary, where a picture truly is worth a thousand words, art proves that there is still real beauty in the world.

Personally, Plein Air painting takes me away from angry cable news and social media into nature's beauty spots. I get to hang out with other artists enjoying the same escape. The focused problem-solving, creative process of Plein Air painting among a supportive community of artists wipes all other thinking from my mind, like a meditation that translates the beauty around me to the canvas in front of me. It it is my church on Sundays during the weekly Humboldt Paintouts. Studio work serves much the same purpose during the week, and it's my therapist for the pervasive anxiety generated by current uncertainties. From my selfish point of view, this is why art matters to me, but I imagine it does many of these same things for both other artists and for viewers as well.

More of a Lifestyle

I've been captivated by representational painting since I was seven. In high school, I got serious about becoming an artist and took every art class available, including mechanical drawing. I majored in art through my freshman and sophomore years in college (1953), and planned on a career in commercial art. Then life intervened with marriage and babies and moving and more. Whenever I could, I visited art museums and took more classes.

Later, when my girls were grown and the marriage was over, I went back to school. Upon completing my doctoral dissertation in sociology in 1987, I registered for more art classes through Continuing Education at Otis College of Art and Design in Los Angeles. When I retired and moved to Eureka in 2005, I took a shop in my garage and remodeled it into an art studio, then went back to school again and completed a second BA in studio art at Humboldt State University. During that time, I spent a semester abroad in Italy in 2009, where I studied Italian, Advanced Painting and Art History as we traveled on weekends to a dozen hill towns and their museums.

With that surfeit of education, I now have over thirty years experience in painting and illustrating, but only one and a half years' experience painting Plein Air. I still struggle with getting a Plein Air piece completed in the two to three hours available in the field. However, I continue to take my time with my studio work, which is mostly painting from photographs I have taken along California highways.

I am retired, so art is not a job for me. It is more of a lifestyle. Although I have won several exhibition awards, I'm proudest of the fact that my daughters enjoy my work enough that they ask for paintings they then exhibit in their homes. All in all, as Michelangelo said at 87 (and I say at 84), "Ancora Imparo"—I am still learning.

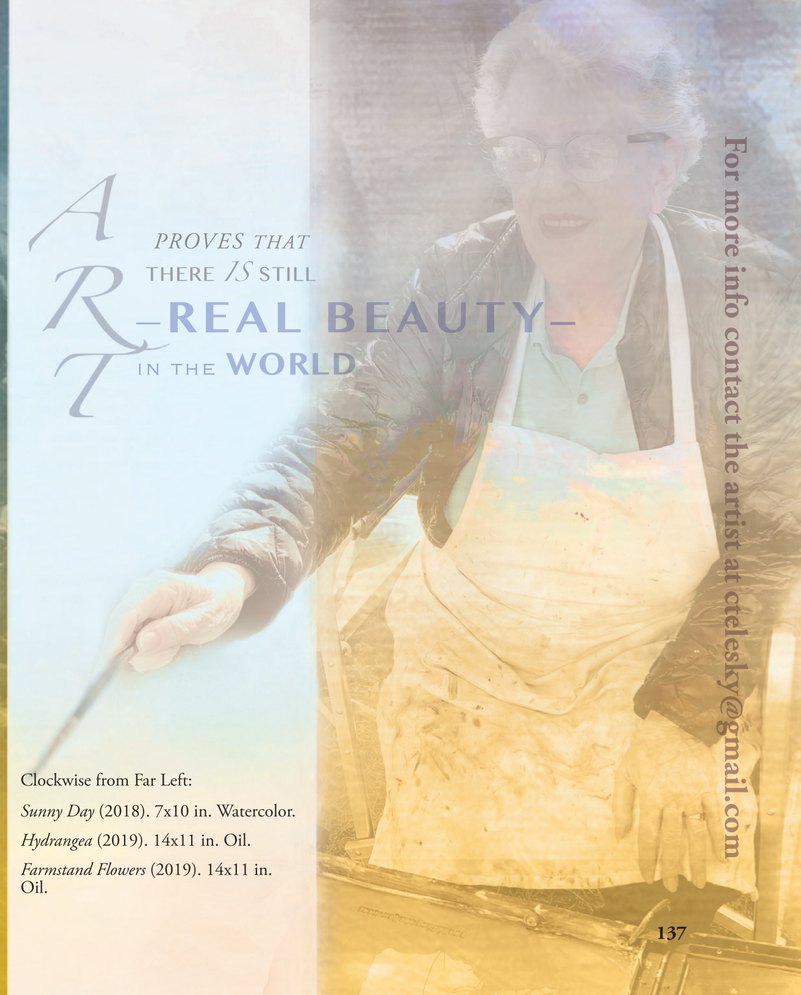
Clockwise from Top Left:

Cypress and Shadow (2019). 11x14 in. Oil.

Path to a Cypress (2019). 14x11 in. Oil

Rookery (2019). 11x14 in. Oil.

ART *PROVES THAT* THERE *IS* STILL –REAL BEAUTY– IN THE WORLD



Clockwise from Far Left:

Sunny Day (2018). 7x10 in. Watercolor.

Hydrangea (2019). 14x11 in. Oil.

Farmstand Flowers (2019). 14x11 in. Oil.

For more info contact the artist at cteleskv@gmail.com

Above—Top to Bottom:

Sand Camp Reflections (2018). 11x14 in. Oil.

Blue Lake Fall (2016). 12x16 in. Oil.

Confluence (2019). 11x14 in. Oil

Mad River Fall (2017). 12x18 in. Oil.

RICK TOLLEY (1948-2021)

I Have Always Delighted in the Beauty of a Landscape, a wildflower or the human figure as a window into an aspect of the Divine. As an artist I resonate with that beauty and attempt to represent and convey it to the viewer. It's important now more than ever to awaken the viewer's ability to resonate with beauty. In this way, art can become a form of activism, drawing the viewer into a world of beauty, encouraging them to connect with it and—hopefully—to play a part in preserving it.

Connecting with the Beauty

From childhood I have been drawn to creative expression in many mediums: drawing, photography, watercolors, oil painting, leatherwork, music and shaped forms in woodworking.

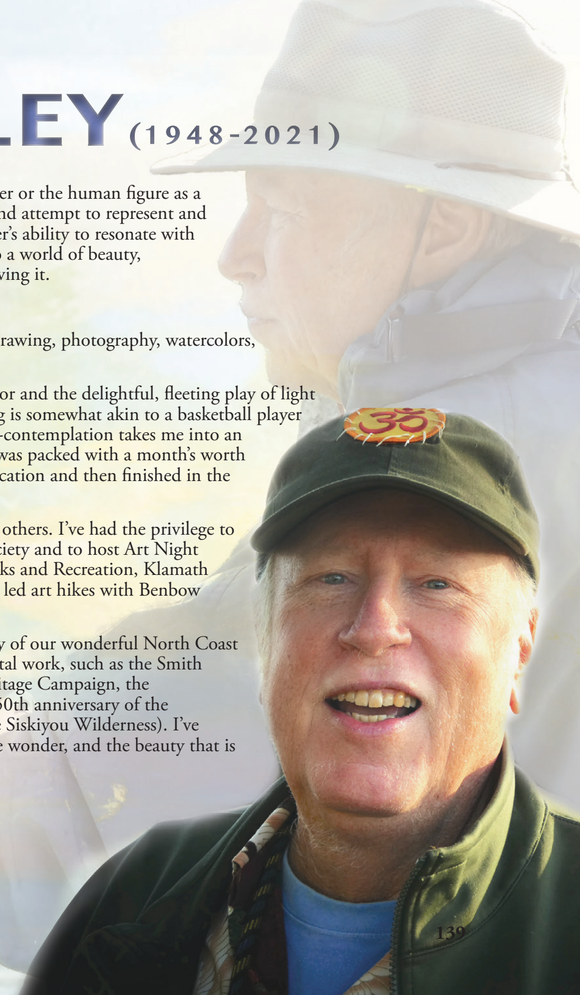
For decades I primarily expressed my creativity through woodworking. Yet, color and the delightful, fleeting play of light on objects has always drawn me to painting. For me, the experience of painting is somewhat akin to a basketball player "being in the zone." For a wonderful period of time, the intense concentration-contemplation takes me into an enhanced perception of beauty. You can bet every week-long, family river trip was packed with a month's worth of painting supplies as my landscape paintings are usually started outside on location and then finished in the studio.

Part of the joy of connecting with the beauty of the outdoors is sharing it with others. I've had the privilege to lead art hikes with the North Coast Chapter of the California Native Plant Society and to host Art Night during their annual plant sale and outreach programs. I've taught at Arcata Parks and Recreation, Klamath River Early College of the Redwoods, and Sunnybrae Middle School. Also I've led art hikes with Benbow Excursions, Sanctuary Forest, and Ananda Men's Retreats.

To do positive activism I've organized group art shows that spotlight the beauty of our wonderful North Coast while promoting and supporting groups that do conservation and environmental work, such as the Smith River Alliance, the Mid Klamath Watershed Council, the California Wild Heritage Campaign, the Northcoast Environmental Center, *Wilderness and Her Rivers* (celebrating the 50th anniversary of the Wilderness Act) and *The Siskiyou Show* (celebrating the 30th anniversary of the Siskiyou Wilderness). I've had both solo and group shows, all of which attempt to express the delight, the wonder, and the beauty that is found both in the natural world and within ourselves.

Always looking for Beauty,

Tolley



Immediate Right—Top to Bottom:

Snowy Butte (2018). 12x18 in. Oil.

Blue Fog on Trinidad Head (2019). 12x24 in. Oil.

Trinidad Arch (2019). 11x14 in. Gouache.

Far Right: *Clam Beach at Low Tide* (2019). 12x18 in. Oil.

ART can become
A FORM OF ACTIVISM
—drawing the VIEWER into—
A World of
Beauty

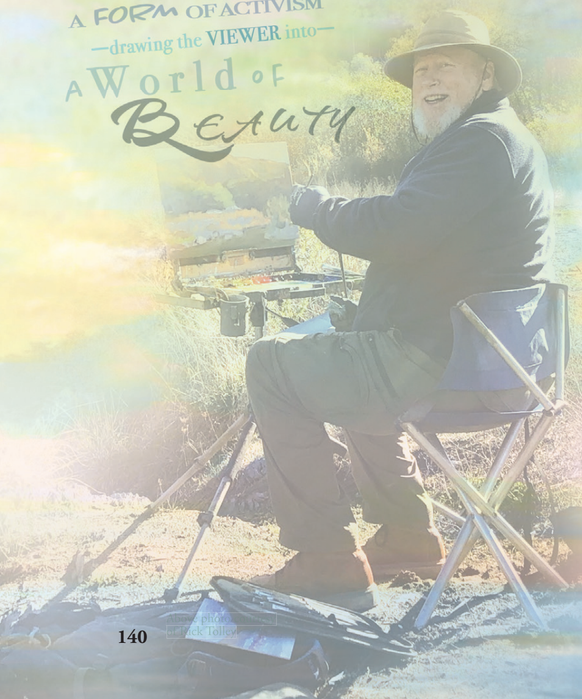


photo by Patrick Tolley

For more info contact the artist's family at terratolley@gmail.com

BURLEIGH WILSON

In Today's World, We Are Now More than Ever Before Wired, plugged in, uploading, and downloading. For me, Plein Air painting is about unplugging, letting nature recharge the spirit and reconnecting to that which is wild and free. Painting on location is such a uniquely raw, unfiltered experience. For me, it is really about establishing a connection with my subject. Does the subject matter speak to me? If so, will those perceptions connect through me to the viewer? And what will the viewer do with that connection? Art tells a story and asks the viewer to participate. What is the story that I will try my hardest to convey—and where (oh where!) is that focal point on the paper?

Long Live the Unusual Suspects

I have had the privilege of being raised in an art community here in Humboldt County. I know firsthand how art can transform lives for the better. I salute those out there, the parents, art educators, teachers and trailblazers before us who may have nudged a young, impressionable student to "keep at it" and "keep your head up."

Initially I was drawn to Plein Air painting by seeing other painters out on the scene. A decision I made that has shaped the painter I am today was joining Humboldt County's Sunday Paintout group which meets weekly at a different locale. Being around a diverse group of painters at every skill level has been something I've cherished from the start! I began to ask lots of questions early on, networking with painters. The knowledge, encouragement and positivity of these painters is unlike anything I've been around before. Long live the "Unusual Suspects."

The impact that painting en Plein Air has had on my art is crucial in my development as a painter. To describe my journey thus far would simply be "trial and error, but mostly error." Passion, determination, luck and some sprinkled-in foolishness keeps me forging ahead.

I am inspired to paint every day. When I can't paint (with a two-year-old and a four-year-old underfoot!), I am taking photos daily, even traveling out of the area for various art workshops. I am now in my third year of study. In 2019 I started showing my work publicly and have showcased my watercolors at locally owned businesses.

Watercolors continue to challenge and surprise me. They are my density...I mean destiny for many reasons. Maybe seeing the colors run, out of control, full of energy, a mind of their own, is reminiscent of my children in some way.

Here's looking at you, Mom. Thank you for your unwavering support throughout the years. I love you.

Forever the student,

BURLEIGH

Opposite: *Sunday at Luffenholtz* (2019). 14x20 in. Watercolor.

Art
tells a STORY and
ASKS
the viewer to
PARTICIPATE

Above—Top to Bottom:

Westhaven Painters (2019). 11x14 in. Watercolor.

Barn Play (2020). 15x20 in. Watercolor.

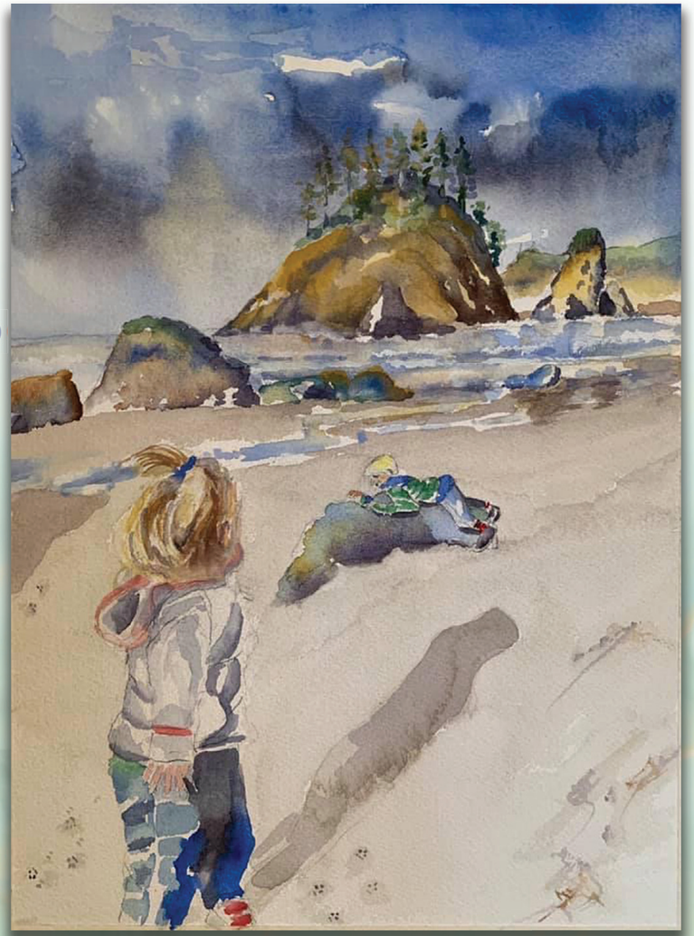
Purple Barn (2018). 12x16 in. Watercolor.

Freshwater Creek Barn (2018). 9x12 in. Watercolor.

Far Right: *The Pewetole 2* (2019). 12x9 in. Watercolor.

Far Left: *Marsh Vantage Point* (2018). 16x12 in. Watercolor.

See more of the artist's work at burleigh.wilson or contact him at burleighwilson@yahoo.com



CIETHA WILSON

"Ars Longa, Vita Brevis." Though these words were said by the Greek physician, Hippocrates, to imply the long hours it took to learn and teach one's craft to others, now these words are usually translated as, "Although the artist's life is short, the artwork can last forever."

Recently, I saw an article about the fabulous discovery of a long-buried, ice age rock wall in the Amazon forest covered with eight miles (!) of ochre paintings that show sophisticated depictions of animals and people from approximately 12,000 years ago. Talk about art that has lasted! Because of them, the modern viewer gets a chance to imagine life in that ancient—now extinct—age. We, as artists, are the chroniclers of our time. Whether we are conscious or not of the ephemeral nature of the world we paint, that moment—that lighting, that immediacy of place and time—will never be the same again. More than once, I have chosen to paint a subject that now no longer exists, from spectacular elm trees in their vivid autumn foliage to, sadly, many of my friends. We live in a constantly changing world. Anyone living in California is well aware of the possibility of devastating fires, earthquakes and even catastrophic floods. In the short time my husband and I have lived in Ferndale, we have witnessed whole pastures inundated by the sea and potentially permanent inland "lakes" formed. At some point, photographs and paintings may be all that we have left of these areas.

When Picasso was well into his eighties, he was supposedly asked how he painted at his age without getting tired. He is credited with saying that he left his body outside the studio door. Painting, and by extension viewing artwork, is one of the best ways to step out of one's ego and leave the body at the door, to be fully present in the here and now. Because Now is the history of the future. For all of us.

What Keeps Me Sane

Before moving to the town of Ferndale in Humboldt County, I lived for 43 years in the remote, off-grid community of Whale Gulch in the middle of the Lost Coast. That rugged, rural way of life helped hone many creative skills, including being part of building a community school where I taught two generations of kids while continuing to do art on the side.

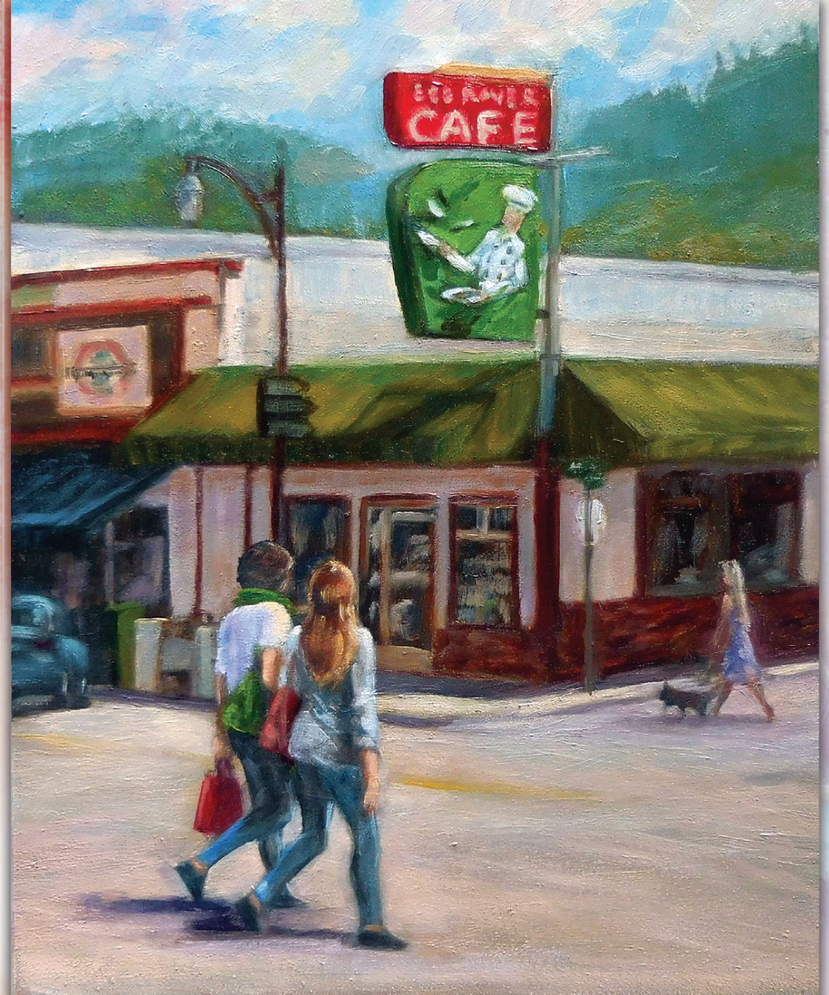
I have always loved creating art. Some in my family might say it's what keeps me sane. It is definitely meditative and therapeutic. Since retiring from teaching, I began painting every day, and for several years I sold those small daily paintings to collectors around the world on the website dailypaintworks.com. One of my miniature portraits was even published in the book *Daily Painting* by Carol Marine.

Living in such a beautiful environment fills me with gratitude. It's my hope to communicate that feeling of gratitude, beauty and love to my viewers, now and in the future.

Forever learning...a work in progress! Cietha Wilson

Opposite: *Surrounded by Inspiration* (2020). 6x8 in. Oil.

See more of the artist's work at WilsonPortaitArt.com



Eel River Cafe (2017). 10x8 in. Oil.

Although the
Artist's *life*
is *short*
the ARTWORK
can last
Forever

Clockwise from
Far Right, Top:

Old Steeple (2018).
8x6 in. Oil.

Garberville Theatre (2017).
18x10 in. Oil.

Queen of the Eel (2020).
5x7 in. Oil.

Airheads in Paradise
(2017). 6x6 in. Oil.

A Perfect Day (2020).
5x7 in. Oil.

VICTORIA ZISKIN

Plein Air Painting Has So Many Intrinsic Values, for instance when do most of us stop for a period of hours and really experience our environment with all our senses fully engaged? It's so easy to fill our lives with technology, traveling sixty-five miles an hour to get to a destination or flying hundreds or thousands of miles to see and experience our world, but to what end?

I have experienced our world this way for many years, but it wasn't until I found my way outside with my paints and gear that I really, really discovered the beauty that surrounds me. When I took up Plein Air painting, I learned to see in a whole new way. I experienced the world viscerally through weather and light changes, through smells of the environment as well as the sounds of the birds, waves, wind and even sometimes traffic.

The Plein Air movement offers a worldwide community that is for the most part accepting, encouraging and open to anyone who loves to paint outside. With depression and anxiety in our society, this can be an avenue to absorb the benefits of nature on an intimate level and perhaps step away from day to day stress, pressure and worry. The benefits of just eighteen minutes in nature have been documented as a tool for fighting depression. Imagine the benefits of spending hours really getting to know the world around us in this way...

Creating While Present and Vulnerable

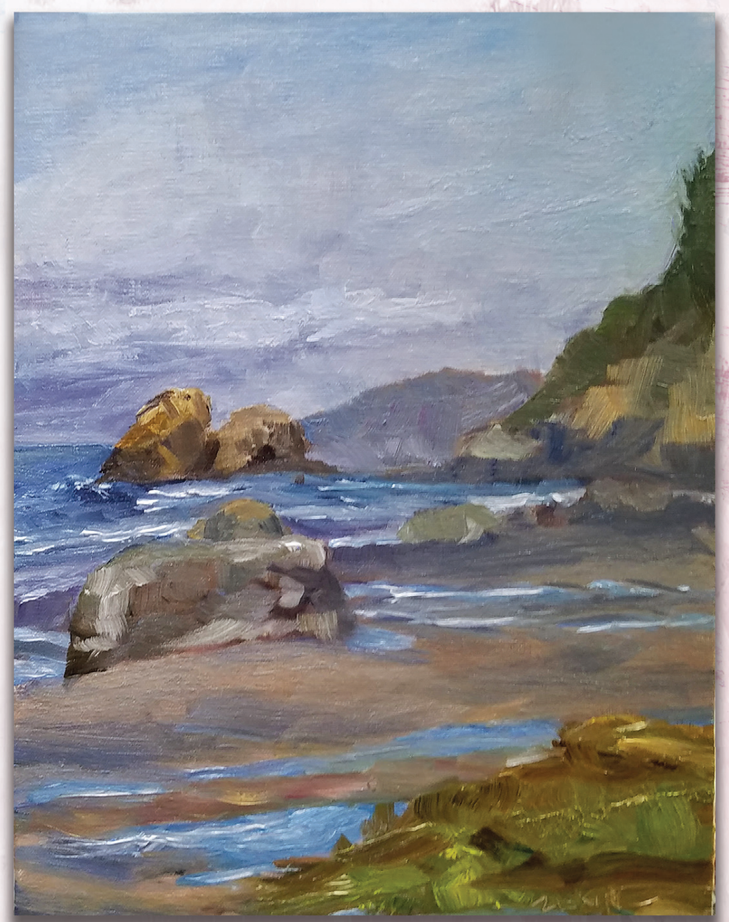
I began my artist journey as an undergraduate at Humboldt State University in Arcata, where I was able to complete degrees in both art and psychology simultaneously. This helped me over the years to integrate art into my psychotherapy practice. However, at the age of fifty, I was diagnosed with a life-threatening illness. At that time I was facing two to five years to live, and I asked myself the question, "What do I want/need to do with the rest of my life?" This brought me back to the realization that I had grown away from painting and desperately wanted it back in my life.

After an extensive recovery that included freedom from impending death, I began my search for continued instruction. Since then, I returned to painting and I haven't looked back.

I was drawn to painting Plein Air while taking a studio course in the classical tradition of doing studies from the Masters. I was repeatedly drawn to those painted onsite. The excitement of being in beautiful locations and capturing the essence of what I was seeing seemed so much more fulfilling than painting from photographs of places I had been. Today I am combining my love of travel and painting and hope to continue to integrate these two passions more. I have recently begun showing and selling my work locally, both Plein Air and studio pieces, with several studio pieces winning awards. To be creating while present and vulnerable—while safely ensconced in this artistic community—is, for me, the most meaningful way to reap the rewards of time outside.

For the love of the landscape,

Ziskin



Clockwise From Left:

Moonstone North View (2019).
12x9 in. Oil.

Patrick's Point (2018).
12x6 in. Oil.

Trinidad Morning (2019).
9x12 in. Oil.

Left—Top to Bottom:

North Jetty (2019). 12x12 in. Oil.

Trinidad Southern View (2019). 10x8 in. Oil.

Luffenholtz North View (2019). 12x9 in. Oil.

Right: *MGF Lakeside* (2018). 12x12 in. Oil.

For more info contact the artist at vziskinmft@gmail.com

Imagine

the benefits of

SPENDING HOURS

really getting

to KNOW

The World around us

Humboldt Wildlife Refuge (2020). 8x16 in. Oil.

ACKNOWLEDGMENTS

"I often feel lucky to have found this collection of artists. All are welcome…and that's such a gift!"—Barbara Landberg

Alhamdulillah (all praise to the source). It takes a community to lift up a community. Although the work on this anthology often felt like an isolated, uphill venture, in truth it never could have been accomplished without the interlinked arms (and wings) of a conglomerate. At the top of that list is of course my best friend, soulmate, and fellow nomad Peter Karim Jain (author of *Let the Dance Begin*), who walked hand in hand with me through this publication's canyons of the impossible, caves of despair and mountain of glass…as he ever does. I cannot imagine this quest's commencement, much less its completion, without his loving presence ever ready to console, council and encourage me. With him at my side, the impossible always seems that much more possible. Right on his heels, I have to thank my parents, Dave and Holly Lake, who have given me a lifetime of love, encouragement and wisdom. Their model of courage, faith and service to others has given me an indomitable spirit (which Dave likes to call stubbornness). Of course, each and every artist in this book played a crucial role in its publication as well. Without the willingness of thirty-seven artists to accompany me on this adventure, this book could not exist…and without their unique vantage points to help me see why art matters during a global time of darkness, I certainly would have faltered. I would have also continually stumbled in that darkness if not for the expert assistance of Cal Poly Humboldt's advisory team: the dynamically skilled, ever to the rescue, Kyle Morgan of Cal Poly Humboldt Press, as well as distinguished library administrator Jessica Welch and community-minded art professor James Woglom. Their ceaseless counsel, insight and support were truly a guiding light. The design of the book's cover would have been altogether hopeless without the generous assistance of professional graphic designer Lorna Brown, as well as those who looked at handfuls (sometimes dozens) of potential covers to offer their input such as Kerima Furniss, Jeanne Dees, Wyll Kinchloe, David Locktie and Elliott Levin. Without the hawk-eyed skills of editor, proofreader and poet Dan Zev Levinson (author of *Song of Six Rivers*), a plethora of mechanical and grammatical errors would have sucked me and this publication down into a very deep abyss.

This anthology would have been an entirely different animal, and most certainly it would have been a lesser one, without mermaid Kristy Hellum's willingness to "turn tail" and help with months worth of work in the middle of a storm. Her incredible ability to capture the essence of her subjects in her photography as well as in her poetry (she's the author of *Lifted*) changed the entire direction of this book's interior design. I am ever grateful for her contribution to the arts as well as her friendship. Since we're on the subject of mermaids, I would be remiss not to thank the other members of my "Mermaid Church" community. The waves of our camaraderie during the COVID-19 pandemic kept me from drowning in a sea of despair. Each of them is a buoy for my soul. Mermaid child and artist extraordinaire Forrest Hellum provided me with Tuesday night pizza and movie adventures, laughs and hugs, all of which gave me the break I needed from the continual demands of this project.

Ever present in this book's beauty are the paintings of landscapes and waterways watched over by the Tribes and Nations in Humboldt County whose faithful caretaking here since time immemorial has given us today a place to live, serve,

protect and love. We are ever in your debt. I am able to afford to live here in the middle of this beauty because of Glenn Berry and Cherie Evans' faithful devotion to the arts by means of offering affordable housing in an incredibly inspiring location; without their selfless generosity it would have taken much more time and effort to overcome the demands of keeping myself afloat financially while working on this anthology. As it is, their gift allowed this collection to be compiled and published for the greater community of Humboldt County in three years rather than, say, in ten or twelve. On behalf of myself and the other artists they have helped survive here, I (we) cannot thank them enough. There were others who offered their homes or retreat cabins to me so that I could have a place to work without the distractions of any of the things that need "to get done" in one's own home: Karen Harris' retreat abounding with cats, bears and cold-water swimming served as the perfect foundation for the middle stages of this work. Liz Harwood offered a cozy, safe, fully charged-with-electricity shelter where I could work, share countless cups of tea and, most of all, be introduced to Ingrid Nickelsen, whose life and work offered me a message that granted me strength during all those times when I thought I surely couldn't take another step. Kathleen and Mike Zippegno's beautiful home became a balm to my soul and their beloved beasties, Arlo and Iggy, never ceased to put a smile on my face or a giggle in my belly even when this book's setbacks made me one grumpy mermaid.

Towards the later stages of this book's creation, as I ventured into the unknown waters of fundraising with online silent art auctions and Kickstarter campaigns, I could not have been anywhere near as successful in these efforts without the artists who donated works for sale and the renowned video production skills of Daniel McGonigal of TriTonix Recording (tritonixrecording.org), nor could our promotional video (youtu.be/Ip-ykt6EaPM) show such stunning snippets of Humboldt County without the footage donated by Dean Hubbard and Joanie Hartman of Outdoor Cast Iron Cooking (youtube.com/outdoorcastironcook), Beau Saunders, Andrew Daniel and Steve Porter. The bulk of that video's inspiring music was composed and gifted by Nandi Johannes who was also a serendipitous source of encouragement, wisdom and friendship. For their permission to use photographs in cases where I needed extra ones to complete an artist's spreads, I am indebted to Joseph Wilhelm of Meridian Fine Art (meridianfineart.net), Ralphie Hendrix, Jason Otto, Dale Landrum, Alicia Tredway, Guy Joy, James B. Moore, Carrie Grant, George Van Hook, Nandi Johannes, Mary Mooney, Shawn Griggs, Ken Jarvela, Evan Wisheropp, Greg O'Leary, Jim McVicker, Steve Porter and Rick Tolley. This historic anthology was able to be printed in the regality it deserved due to the financial support of those art patrons who rallied during our fundraising efforts (*see page xx for a proper list*). Those foundations which offered me a grant for my work—Ingrid Nickelsen Trust, Humboldt Area Foundation's Robert M. Locktie Memorial Fund and Cal Poly Humboldt's Emeritus and Retired Faculty and Staff Association Faculty Awards—were the wind that helped me get home.

There may be more winged beings of color and beauty I overlooked here; please know that it's my Lyme-ravaged memory rather than their valuable contribution that kept their name(s) from appearing in print. Forgive me. I bow in sincere gratitude to all those who have come before—the animals, plants, insects, elements, people and spirits—who have taken our world this far and showed us the way forward through words and deeds, successes and gross mistakes. Thank you for your legacies.

APPENDIX

ARTIST NOTES & EXTENDED PAINTING DETAILS

THE FOLLOWING CODES APPLY TO ALL OF THE ARTISTS' PAINTING DETAILS:

OV=Painted outside in one visit
MV=Painted outside in multiple visits
SOSS=Painted some outside and some touching up in the studio

"Plein Air painting is a way for me to rediscover that collaborative spirit with nature and to remind others to hear nature's soft voice that's forever inviting us to step out of our manmade boxes and remember our relationship."—Andrew Daniel

BEARD, MATT (PAGES 6-9)

For further information on the artist and his work, see website: MattBeardArt.com, Facebook: mattbeardart or Instagram: @beardart.

Artist statement on personal Plein Air technique: What I love about working outdoors is the immediacy of creating art in the moment, so I make every effort to complete a painting in one session in the field. I take my time composing and laying things out so that I can spend about an hour really going after the light and colors of the day. After the light shifts, I step back and stop referencing the landscape so much and just evaluate whether the painting reads well or not. The idea is to make any minor corrections to bring it through without changing too much. Sometimes I change too much. But when I'm done I like to enjoy a beer and relax for a minute, something I always look forward to, so that keeps me from noodling around for too long most of the time.

**All of the following of Matt Beard's works were painted in Humboldt County but specific locations—true to Matt's style—were not disclosed.*

Page 7
Time Zone #1 (2015). 18x36 in. Open acrylics on canvas. *OV.
Every surfer in Humboldt County has spent a fair amount of time parked right along this stretch, watching, waiting for the tide to drop, the wind to calm down, the crowds to leave, etc. So why not spend all day on one large painting, one section at a time, recording the changing light and time of day with each section? A true Plein Air painting with an unconventional approach. I couldn't think of a reason not to, so I went with it.

Page 8
It's Never Like This (2019). 16x20 in. Oil on canvas. *OV.
Another staple vista for Humboldt County painters on a windless calm and bright day. I'd brought some visiting artist friends up from San Diego, and I couldn't believe their luck getting to paint here in these conditions. It's truly never like this.

Bread and Butter (2019). 20x16 in. Oil on canvas. *OV.
We all paint here. It's just so easy, a perfect view with a wide shoulder to park on, a most basic staple of Humboldt County Plein Air artists—our bread and butter, so to speak.

Ephemeral Records (2016). 20x16 in. Open acrylics on canvas. *OV.
Not location specific, but have you ever watched the foam trails left behind by sets of waves churning against rocks which then get pulled out to sea by drifting currents? You can see sets of previous waves recorded as punctuated bursts of excess foam before they all dissipate back to the sea. It's a fun one to watch if you're not in a rush.

Back to the Mothership (2018). 16x20 in. Open acrylics on canvas. *OV.
A little off the beaten path, but not by far, just tucked out of view. You have to look around to find these places. I also found lots of ticks.

Page 9
This Will Never Shut Down (2020). 16x20 in. Open acrylics on canvas. *OV.
Painted during the first week or so of lockdowns [due to COVID-19] back in March of 2020. Businesses were shutting down. The roads were growing quiet. The air was crowded with questions, but the land and sea had answers of their own. Some things will never be shut down. You can shut your eyes, but you can't stop the world around you. And the waves keep rolling in, and the flowers keep blooming, and the birds keep flying, and we know deep down that we won't be confined to these bodies forever.

BROOKS, ERICA (PAGES 10-13)

For further information on the artist and her work, see website: FineArtByErica.com, Instagram: @fineartbyerica or email allgoodthingsart@hotmail.com.

Artist statement on personal Plein Air technique: I paint my Plein Air works onsite. If I work on a painting later in the studio, I refer to it as a landscape and not a Plein Air work. I often return to the same spot multiple times to finish a Plein Air painting. Note: all of my paintings in this book were completed entirely outside in one to three sittings, with no studio touchups.

Page 11
Moonstone Sunset (2019). 9x12 in. Oil on linen. Painted at Moonstone Beach, Trinidad. OV.
This epic vista is one of the best places to watch the sunset.

Organic Matters Ranch (2019). 12x9 in. Oil on linen. Painted at Organic Matters Ranch, Eureka. MV.
This pumpkin patch provides a great venue for field trips and families. The patch provides pumpkins for the Halloween holiday season.

Page 12
Farmstand (2018). 9x12 in. Oil on linen. Painted at Kneeland Glen Farmstead, Eureka. OV.
Kneeland Glen farmstand is a great place to get organic vegetables and farm fresh eggs, including quail eggs. There are many local goods inside this little building and lovely gardens surround it.

Page 13
Near the Hatchery (2019). 12x9 in. Oil on linen. Painted at the Fish Hatchery, Blue Lake. MV.
The hatchery helps keep up the steelhead population in the Mad River. The river is a wonderful place to swim, kayak, fish, etc.

Marsh Path (2019). 9x12 in. Oil on linen. Painted at the Arcata Marsh. MV.
The Arcata Marsh is a wildlife sanctuary. This is a wonderful place for bird watchers.

Stone Lagoon (2019). 9x12 in. Oil on linen. Painted at Stone Lagoon, between Trinidad and Orick. OV.
This is one of the most beautiful places on the California coast. The lagoon is a safe alternative to the dangerous Pacific Ocean for swimming or kayaking.

Log on the Mad (2018). 12x9 in. Oil on linen. Painted at the Fish Hatchery, Blue Lake. MV.
The Mad River runs from Trinity County all the way to the mouth just north of Humboldt Bay in Arcata. The river is a habitat for fish and wildlife.

CALDWELL, BARBARA (PAGES 14-17)

For further information on the artist and her work, see website: BarbaraCaldwellArt.com or Etsy store: etsy.com/shop/BCaldwellDesigns.

Artist statement on personal Plein Air technique: Whenever possible, I prefer taking a painting from beginning to end in one visit. This is especially true for oils, because when I need to finish them at home, I'm set up to paint with that medium in a studio in my garage where it's cold during the winter months. I am not solely a Plein Air artist, but I do get out every chance I can.

Page 14
Energy at the Jetty (2018). 16x20 in. Acrylic. Painted at the end of the North Jetty, Samoa. SOSS.
The North Jetty is known for its surf and the dangers that go along with being in an area where the waves can be unpredictable.

Adventure Awaits (2019). 9x12 in. Acrylic. Painted next to the docks to the north of the Wharfinger Building, Eureka. OV.
Eureka is working on building up its waterfront south of Old Town. Additions like the Wharfinger Building, which is near the boat dock depicted in this picture, make the area more friendly for tourists and locals alike.

Iconic Ironman (2018). 11x14 in. Acrylic. Painted at the end of the parking lot just beyond the marina on Woodley Island, Eureka. SOSS.
This iron fisherman memorial statue was commissioned in 1981 and stands as a symbol honoring those whose lives are sustained by the sea, as well as those who were lost to it.

Page 15
Northern Cal Splendor (2019). 12x22 in. Acrylic. Painted looking south from just inside the parking lot at Luffenholtz Point, Trinidad. OV.
Luffenholtz Beach is accessed from Scenic Drive, the former Highway 101 that is now seriously losing ground to the ocean. I don't know how much longer 101 will continue to be able to hold traffic, but at some point likely in the near future, this beautiful coastal spot will not be available to most people.

Klopp Lake (2019). 11x14 in. Oil. Painted at the Arcata Marsh. OV.
This was painted during Humboldt County's first Open Paint Out (2019), looking out towards Klopp Lake from the grassy area. Klopp Lake is part of the Arcata Marsh, an internationally known wildlife and bird sanctuary that is also the sewage treatment plant for the town of Arcata. The marsh is a popular destination for day hikes, running and walking, birdwatching and more.

Beach Overlook (2019). 16x20 in. Acrylic. Painted above Centerville Beach. SOSS.
Centerville Beach is a gateway to the Lost Coast. This picture was painted from the Lost Coast Headlands Park, overlooking the beach, during a "Sunday Paintout."

Page 16
Guardians of Paradise (2020). 20x16 in. Oil. Painted on the bluff above Moonstone Beach, Trinidad. OV.
These stately trees overlook one of the most beautiful beaches on the North Coast and certainly one of the most popular. If you live in our area, you know these trees.

There Goes the Neighborhood (2020). Oil. 12x16 in. Painted at Old Town, Eureka. MV.
This painting was done in front of the Ingomar Club, an exclusive area in a historic house. I was taken by the contrast between the club and the colorful graffiti just down the street. I painted it on location but there's a lot of "Fancy" in the scene as well. It was painted in three sessions in the field and is unique in my repertoire because of the amount of "artistic license" taken. All of the elements exist in reality, but some are given more emphasis (e.g., the graffiti). The street signs and cones, etc., were left out. The point is to convey how close these two realities are, yet how far away.

CRATER, JOHN (PAGES 18-21)

For further information on the artist and his work, email him at johncrater@gmail.com.

Artist statement on personal Plein Air technique: Most paintings get done outdoors, in one go, but often I'll pick them up and play with them a year later. Oil is great for how you can do that! I also do large mountain paintings of the Sierra Nevada, from photos from my hikes there, in blazing color on a big monitor. This is a great way to spend a rainy winter day feeling like you're ten thousand feet up!

Page 18
Shelter Coast (2017). 16x20 in. Oil. Painted at Shelter Cove. MV.
Painted at Shelter Cove, the southernmost town on Humboldt's coast. Like much of our area, its population may surge as people flee the heat and the fires of the Central Valley. You'd be crazy not to live here if you have the option!

Page 19
Rocks and Waves (2018). 12x16 in. Oil. Painted along Scenic Drive, Trinidad. SOSS.
Started while painting with a friend. The tide range here runs six to eight feet, so the wave action changes fast.

Page 20
A Good Start (2018). 11x14 in. Oil. Painted at Moonstone Beach, Trinidad. OV.
Painted with the "Sunday Paintouts" group of local artists as the tide came in. Our coast used to have sea otters, and maybe they'll return, as they have to other parts of California.

Wave Bounce (2018). 11x14 in. Oil. Painted at Luffenholtz, Trinidad. SOSS.
Often I will start with an orange "ground," and here some of it is still peeping through. There is so much going on at a rocky coast like ours: oystercatchers screaming their little heads off, otters dashing up into the woods, the strange palm-tree kelp that grows all summer and gets swept away by the huge winter swell. It can be kind of distracting!

Sea Dream (2017). 12x16 in. Oil. Painted at Houda Point, Trinidad. SOSS.
Looking south from Houda Point, near where the surfers park. Some wonderful birds raise their chicks on the sea stacks offshore here, including the amazing little petrels who use burrows in the rocks.

Page 21
North of the Beach (2019). 12x16 in. Oil. Painted along Scenic Drive, Trinidad. SOSS.
This cliffy spot is on private property and very steep and unhandy for painting. I have seen ospreys here and peregrine falcons diving on the unsuspecting scoters.

DANIEL, ANDREW (PAGES 22-25)

For further information on the artist and his work, see website: ArtOfAndrewDaniel.com.

Artist statement on personal Plein Air technique: Typically I like to visit a location several times, painting it from many angles at different times of the day. As I find an idea that I want to hone in on, I'll bring a larger canvas and work in two to three hour increments, coming back each day at the same time window. The angle of the sun influences the colors and weather patterns. While I'm painting, I take several photos each time. When the painting is at a point where being outside is more of a distraction from finishing the painting than a benefit, I'll move the process indoors and paint from a huge color monitor. The studio portion is where I can really look at the piece and figure out what it needs to be a satisfactory piece of art.

Page 22
Baker Beach through Trees (2019). 16x20 in. Oil on canvas. Painted at Trinidad. MV.
This is a beautiful little beach to seek out for its views of Trinidad Harbor, as well as its giant clifftop rope hammock.

Page 24
Pond Reflections (2019). 12x20 in. Oil on canvas. Painted at the Morris Graves Foundation Retreat Property, Loleta. OV.
This pond is on a private artist's retreat space, with a secluded pond surrounded by old growth redwoods.

Ike's Falls (2018). 20x16 in. Oil on canvas. Painted in Orleans. SOSS.
Just past Orleans on the way to the Salmon River, Ike's Falls is one of the spectacular views of the region. This is a great area for camping and kayaking!

Cypress Trees in the Myst (2017). 20x20 in. Oil on canvas. Painted at Moonstone Beach, Trinidad. SOSS.
These trees stand atop the bluff looking out over the ocean, with a view of Moonstone Beach below, all the way south across Clam Beach and Mad River Beach.

Bay School Road (2017). 20x16 in. Oil on canvas. Painted in Arcata. MV.
This is in the heart of the Arcata Bottoms, a lowland farming region, that has great old barns and cattle lands to wander through on an afternoon drive or bicycle adventure.

Page 25
Sky Reflections in Grey and Green (2018). 26x32 in. Oil on canvas. Painted at the Arcata Marsh. SOSS.
Arcata is proud of its world-renowned revolutionary wastewater treatment facility that actually uses multiple ponds to create a nutrient-rich wildlife habitat for migrating birds. Great walking trails help visitors to explore this tranquil retreat. Bring your binoculars and bird book.

EVENSON, JUDY (PAGES 26-29)

For further information on the artist and her work, see website: artspan.com/browse-all-art?keywords=judy+evenson, Facebook: judy.evenson.50 or Instagram: @JudyEvenson.

Artist statement on personal Plein Air technique: We live in a beautiful area, with abundant locations to choose from. Usually I paint in a location for two to three hours which gives me a good start, and if necessary I add detail in the studio as the paint dries. For me, it is important to remember the quality of the light in my mind's eye, not from a photograph.

Page 26
Weather Coming In-Briceland Valley View (2018). 11x14 in. Acrylic on board. Painted in Briceland. OV.
The clouds blew in from the southwest and brought rain, but for this painting the valley was still warmed by the sun.

Smokey Eel (2020). 9x12 in. Acrylic on board. Painted in Redway. SOSS.
Painted during the fires that affected our air quality. Mostly painted onsite with some work done in the studio.

Page 27
Hills above Benbow (2014). 13x10 in. Acrylic on Yupo. Painted in Benbow. OV.
The varied terrain of Southern Humboldt—open pastureland surrounded by steep forested hills, rugged country, with the Eel River cutting its path below.

Page 28
Garberville Farmer's Market (2017). 9x12 in. Acrylic on board. Painted in Garberville. SOSS.
The central Farmer's Market of our area bustles with abundant produce, nursery plants, and handcrafts in our Town Square. And the music by local performers is a plus!

Eel River Cliffs (2018). 10x13 in. Acrylic on board. Painted in Redway. SOSS.
The long Eel River watershed widens out at several points along its route to the ocean, one of these being a well-loved swimming hole near the town of Redway. Here the Eel is surrounded by cliffs on one side and a level beach area on the other. Swimmers, picnickers, fish, birds and painters enjoy this beautiful spot.

Page 29
Backyard Apple (2019). 12x10 in. Acrylic on Yupo. Painted in Redway. OV.
Each fall there is an abundant harvest from this sturdy old heritage apple tree, which was producing fruit long before it became part of my backyard.

Afternoon Light on Monterey Pine (2019). 14x11 in. Acrylic on board. Painted in Redway. OV.
This is a very imposing backyard tree because of its great size, and in September the late afternoon sun strikes its main branches and illuminates the landscape in a very dramatic way.

Redwood Park Path (2018). 12x9 in. Acrylic on board. Painted in Redwood Park. OV.
The majestic redwoods mute the light, capturing most of it in those reach-the-sky branches. What reaches us earth walkers is in patches and welcome. And we are awed nonetheless.

FLUKE, MELAYHA (PAGES 30-33)

For further information on the artist and her work, see Facebook: melayha or Instagram: @Melayhafluke.

Artist statement on personal Plein Air technique: I start onsite and sometimes go back two or three or more times at the same time of day to finish. If I need to touch up, I will do that in the studio.

Page 30
Docked (2018). 9x12 in. Oil. Painted at King Salmon. OV.
The Humboldt Bay Harbor has easily accessible viewpoints for Plein Air painting. This piece was painted from a private dock in King Salmon, a canal community just a short walk away from the beach. King Salmon is also home to the local power generation station operated by the Pacific Gas & Electric Company.

Page 31
Waiting (2018). 12x16 in. Oil. Painted at King Salmon. OV. Same location details as above.

Blue Boat (2018). 9x12 in. Oil. Painted at Woodley Island Marina, Eureka. MV.
The harbor is home to a colorful array of boats and ships. From houseboats and fishing/crabbing boats to Humboldt State University [now Cal Poly Humboldt] research vessels and the notorious Madaket Harbor Cruise Boat, there's something to catch every artist's eye.

Trinidad Bay (2021). 9x12 in. Oil. Painted in Trinidad. MV.
There are many inspiring scenes of natural beauty at Trinidad Bay. The rocky outcroppings in this area are widely known for both their beauty and unique structure.

Page 32
Moonstone (2020). 9x12 in. Oil. Painted at Moonstone Beach, Trinidad. MV.
The tranquility of the Little River as it meanders to the ocean would be a worthy subject for any Plein Air painting. As you look south, your view is of a slow-moving river meandering next to the dunes; if you turn north or west, you're greeted with a view of the mighty Pacific Ocean.

Arcata Marsh (2019). 9x12 in. Oil. Painted in Arcata. MV.
The Arcata Marsh has many viewpoints from which to paint: from ponds, trails, and tidal mud flats, to the birds, boats and resident otters. This painting depicts Klopp Lake off to my right, while behind lies the boat ramp to Arcata Bay.

The Yard (2021). 12x16 in. Oil. Painted in the artist's yard. MV.
Humboldt County has many beautiful gardens to paint, like this one on my property. It's one of my favorites to paint as it rests on a hillside that boasts a large variety of plants in many eye-catching colors.

Page 33
Mad River (2019). 9x12 in. Oil. Painted in Blue Lake. MV.
Humboldt County has hundreds of miles of natural beauty to paint, including this special spot along the Mad River in Blue Lake, a favorite summer swimming spot for locals.

GIN, BETH (PAGES 34-37)

For further information on the artist and her work, email her at: bethginbg@gmail.com.

Artist statement on personal Plein Air technique: When I go to paint outside I first take a look around, trying to find that magic spot. I then take several pictures so I can double check myself and so, just in case the weather turns on me or time runs out, I can finish at home. I prefer to finish in one visit, but I have been known to put those final touches on in the studio.

Page 34
Walk to Kimtu (2019). 10x8 in. Oil. Painted coming from the Trinity River up to Camp Kimtu, Willow Creek. OV.
Just a small road going uphill from the river, but it just appeared to be timeless. Gentle curves, colorful trees, weeds and wildflowers amid the rocks that have seen history they cannot tell. Oh that this little small road can delight many in the years to come.

Winery Delight (2019). 11x14 in. Oil. Painted at the Fieldbrook Winery, Fieldbrook. OV.
Just off a busy little highway that goes through a small town is a little piece of heaven. The Fieldbrook Winery has a stream running through it with the most delightful little gardens growing in and around it.

Page 35
Elk in the Mist (2019). 10x20 in. Oil. Painted on a road to Fern Canyon in Prairie Creek Redwoods State Park. OV.
We drive highway 101 all the time, going north and south, and usually see nothing but the redwoods, that is, if we even are aware enough to notice. But to see the elk—what a joy and bonus! This day it was such an incredible treat to see these three elk in the field, with trees behind and the magical mystical fog creating a scene to be remembered.

Page 36
Farmhouse Retreat (2019). 11x14 in. Oil. Painted at the Humboldt Bay National Wildlife Refuge. OV.
This farmhouse is a beautiful testament to what life was like years ago. While there is history to the architecture of the farm building itself, it is amazing that it is still standing giving beauty, feeding the imagination and giving a home to wild creatures.

Flowers at the Zoo (2019). 9x12 in. Oil. Painted at the flower garden outside of the Sequoia Park Zoo, Eureka. OV.
The Sequoia Park Zoo is a delightful place to visit, not just for the animals but for the amazing garden too. This flower garden is a little wonderland by itself. Little structures amid quilt-like patches of flowers backed by a redwood forest and the calls of the animals; ancient trees meet new growth of floral beauty. We must preserve this slice of life!

Page 37
Under the Bridge Beauty (2019). 11x14 in. Oil. Painted on the walkway behind Target, Eureka. OV.
Never thinking that the underpinnings of bridges had any beauty, I was surprised to find this particular view amazed me. Not only does it do its job of holding up the bridge, it also has withstood time, high tides, storm surges, and it supports life of all kinds.

Garden Shadows (2019). 11x14 in. Oil. Painted at a private property near Freshwater. OV.
Visiting a garden on private property, I found this little view of magic. A smallish tree was casting its shadow on the wall of a building while a bench full of floral life was just existing and sharing its life with anyone who cared to take the time to stop and gaze for a moment before the sun changed its course, and the magical view of the moment was gone.

GRIGGS, SHAWN (PAGES 38-41)

For further information on the artist and his work, see website: RedEyeLaboratories.com, Facebook: RedeyeLaboratories or Instagram: @redeyelaboratories.

Artist statement on personal Plein Air technique: When it comes to Plein Air painting, I almost always go back to the piece in the studio and put in an extra hour or two. Many of my Plein Air sessions will happen after I surf in the mornings. I can't think of two better things to do back to back! My process always begins with an alizarin crimson under-painting. I also like to start the painting with acrylic as it dries fast. Once I have established the general composition and value, I can switch over to oils. I usually will wait a day or two (unless I am really excited about a piece) for the first layer of oil to fully dry, and then I sit down with it for a few more hours to tighten things up, sometimes using pictures, sometimes going with the flow. Fun fact: I am obsessed with making my own field easels and have several working prototypes going as we speak!

Page 38
Gangsta Lean (2019). 12x16 in. Oil on board. Painted in Ferndale. SOSS.
This is a portrait of my dear friend, fellow painter, and Artlife co-founder, Andrei Hedstrom. He is usually who I paint en plein air with and is one of the kindest human beings I know. On this day we were at a friend's house whose backyard has the wonderful Francis Creek winding through it. This creek is where I spent most of my childhood building forts, fishing and playing. It was really fun to paint here, and it is always epic to hear the familiar sounds I heard as a child. Andrei was out there a few weeks prior painting and saw an otter which is known to be a sign of a healthy habitat….that makes me happy. As I walked down onto the small gravel bar to set up, I turned and looked up to see my friend lean into his stroke with confidence and decided to try and capture the gesture.

Page 40
Centerville Wetlands 1 (2020). 8x16 in. Oil on board. Painted at Centerville Beach, Ferndale. SOSS.
Over the years I have watched Centerville Beach change in some incredible ways. One of the most notable to me (other than the cliffs) is the wetlands that have become a permanent fixture just northeast of the parking lot. Since the dunes have been eroded, they can no longer fortify a barrier between the great Pacific and the usable ag land they have protected for many years. It seems frequent large swell events, high tides and, I would have to guess, rising sea levels all aided in breaching the dunes and flooding the pastures behind. I watched my friend who ran his cows on that land lose to mother nature firsthand. Now there is a year-round wetland that creates a really wonderful habitat for waterfowl. It also makes for some really epic views. The water reflections can sometimes be stunning. This day my friend Andrei and I drove onto the beach to get to this little vantage point on an epic January day!

Trail @ Fleener (2019). 8x8 in. Oil on board. Painted at the Fleener Creek Trailhead, Ferndale. SOSS.
If you drive past the parking lot at Centerville and head up the hill, you pass a park to your left (where the Navy Base used to be) and then you get to another parking lot on the right and the Fleener Creek trailhead. What is interesting about this spot is the amount of earth that has moved in this area. The whole zone is another slide waiting to happen. If you were to follow the trail in this painting, just past the overhang, you would come across an old piece of road partially buried that goes off a cliff which tells the true story of an ever changing environment, constantly being eaten away and sliding into itself. I would think our seismic activity helps the process along, and I am sure it won't be long before the location of this painting will no longer exist.

Cemetery Light (2020). 16x10 in. Oil on panel. Painted at the Ferndale Cemetery. SOSS.
I painted this in the Ferndale Cemetery which is located in my hometown. The small road takes you up to a great vantage point where you can see all the way to the beach. I enjoy painting here a lot, but because there is so much going on with the crazy network of concrete walls and headstones that are at all these different crazy angles, it makes me really look at the ground contour all the gravesites are on and kind of build on top of that. It can be extremely challenging to paint here, but when it's right, it's right.

Page 41
CV No More Trail (2019). 8x24 in. Oil on board. Painted at Centerville Beach, Ferndale. SOSS.
This was the first painting I did after the incredible erosion that took place January of 2019 at my local beach. There used to be a trail that ran the spine of this hill up to a large white cross that commemorated a sunken ship that sank right off the beach. I think it was 2017 or 18 when the cross was pulled down away from the beach towards the road because the cliffs in front of it had eroded mere feet away from the foot of the cross. In January of 2019, a giant swell, coupled with swollen rivers and king tides, destroyed a huge portion of the cliffs, including this trail. This was a beautiful morning post surf.

2 Barns and a House (2019). 8x24 in. Oil on board. Painted on Centerville Road, Ferndale. SOSS.
I painted this while attending the "Sunday Paintout" Group. They chose a location close to me out by Centerville so I had to go! The location had jaw-dropping views everywhere. I posted up on these three structures and went for it.

Cemetery 1 (2014). 8x24 in. Acrylic on board. Painted at the Ferndale Cemetery. SOSS.
This is the cemetery in my hometown of Ferndale. I am part of a group called Artlife, and this was one of our outings. This cemetery is one of the absolute coolest I have ever seen, and it's in the town I live in! There are endless possibilities to paint with all kinds of interesting vantage points and compositions. That said, I find it difficult to paint, and it is one of the best Plein Air workouts I can think of.

HOLLANDER, JAN (PAGES 42-45)

For further information on the artist and her work, see Facebook: jan.hollander.12.

Artist statement on personal Plein Air technique: I prefer to do as much or all of the work in one sitting. Due to changing weather and light, that is not always possible and multiple sittings are required. Then I look for the same time of day and the same season to return if multiple days in a week are not possible. I don't work from photos on these pieces.

Page 43
Wildlife Refuge Autumn (2016). 8x10 in. Oil. Painted at the Humboldt Bay National Wildlife Refuge, Loleta. MV.
The Humboldt Bay National Wildlife Refuge is in Loleta next to the Hookton Road exit from Highway 101. This is a favorite place to wander for bird watchers, photographers and of course painters. This was once a privately owned farm and the old barns are still on the property.

Mad River Autumn (2019). 8x10 in. Oil. Painted behind the Fish Hatchery, Blue Lake. OV.
This section of the Mad River is located behind the Fish Hatchery in Blue Lake and offers wonderful fishing opportunities for the sports fisherman and a picnic area for a family lunch. Our rivers are beautiful and endangered, and it's a joy to experience the beauty in each season while it remains.

Page 44
Spring Marsh Grasses (2016). 8x10 in. Oil. Painted at the Arcata Marsh. OV.
The Arcata Marsh has an information center on South G Street which explains the engineering and how this man-made wetlands area was created. It is the filtration system for the city's gray water, and while it serves a practical purpose, it has also provided a perfect stopping place for the migratory birds of the West Coast. The marsh is adjacent to Humboldt Bay so the views are too numerous to mention. On any day you can find joggers, bird watchers, people walking their dogs and painters. It's a hub for people of all ages, from far and near.

Page 45
A Quiet Afternoon (2019). 8x10 in. Oil. Painted at the Freshwater Land Trust at the Myrtle Avenue parking lot, Eureka. MV.
The Freshwater Land Trust is open to the public for hiking its trail through open grazing land. It is an easy trail to walk, and on any day when the weather cooperates, many families take advantage of the area to walk and observe the nature surrounding them.

Freshwater Farm (2019). 8x10 in. Oil. Painted across from the Kneeland Glen Farmstand, Myrtle Avenue, Eureka. OV.
This particular farm off of Myrtle Avenue is on the north side of Eureka in an area called Freshwater. To me it is one of the best views in Humboldt County. I have painted this view so many times in every season. It just speaks to me and brings me peace. So if you are driving the back roads and come across the Kneeland Glen Farmstand on Myrtle Avenue, look across the street and pause for a minute.

Blue Ox Millworks (2019). 8x10 in. Oil. Painted at the Blue Ox Millworks, Eureka. MV.
Blue Ox Millworks is used as a trade school and the residence of the owners and founders. Classes range from art to blacksmithing and ship building. The buildings are all made from recycled materials, including old-growth redwood planks, which give it a quirky and fun feel. The public has access for certain hours and tours are given throughout the year.

JAMETON, JOHN (PAGES 46-49)

For further information on the artist and his work, see Facebook: jpjameton or email him at: jpjameton@asis.com.

Artist statement on personal Plein Air technique: Without a doubt, Plein Air painting is the most fulfilling and challenging form of painting when you consider all the factors at play—the weather, the interaction with people passing by, the task of focusing on a particular scene and the general outlook of the day. Fortunately, once you settle in, the process can be very peaceful. I try to finish the piece in one session; that's the most satisfying. Watercolors allow you to move quickly. However, sometimes I find myself back in the studio making minor changes, using photos for reference, but as soon as I touch the paper with a brush I've made a commitment to finish.

Page 46
Wildlife Refuge Barn (2018). 15x21 in. Watercolor. Painted at the barn at the Humboldt Bay National Wildlife Refuge, Loleta. SOSS.
This is probably one of the most painted barns in Humboldt County. It's preserved for public enjoyment for years to come and sits in a complex array of waterways.

Page 48
Arcata Marsh (2018). 23x17 in. Watercolor. Painted at the Arcata Marsh. SOSS.
The tides are constantly changing the marsh, creating a new landscape daily. It's a challenge to capture at any time. The channels in the marsh were once used to bring in supplies.

Page 49
Capetown (2019). 15x21 in. Watercolor. Painted on the road from Ferndale to Petrolia. OV.
Traveling west on a road to Petrolia, one can see incredible views of the Bear River winding down to the ocean. These unspoiled views inspire many artists.

Blue Ox Mill (2017). 17x23 in. Watercolor. Painted in Eureka. SOSS.
The building sostly has antique tools for creating moulding from the Victorian era. Holding onto a piece of history that created much of California's redwood masterpieces, it's a credit to those who maintain history.

Eel River at Dean Creek (2019). 13x10 in. Watercolor. Painted north of Redway. SOSS.
The Eel River, one of the last "wild rivers" in California. Always changing, it has a life of its own. Since paintings have no expiration date, one tries to preserve the view.

Wildlife Refuge (2019). 21x15 in. Watercolor. Painted during high tide at the Humboldt Bay National Wildlife Refuge, Loleta. OV.
One of the many views of waterways in the wildlife refuge. Waterfowl flock to the flooded waterways, creating multiple viewpoints any way you turn.

Eel River at Redway (2019). 13x11 in. Watercolor. Painted just north of Redway. SOSS.
Another view of the Eel River, just north of Redway. Another adventure into the life of a river that has a magnetic attraction.

JARVELA, KEN (PAGES 50-53)

For further information on the artist and his work, see Facebook: kenjarvela [facebook.com/profile.php?id=100015177452988] or check out his work at the Erickson Gallery of Fine Art, Healdsburg, California or The Front Porch Inn, Arcata California.

Artist statement on personal Plein Air technique: On occasion I will work in the studio to finish up a painting from reference photos if I'm unable to return to the scene, sometimes because of weather or change of season, sometimes to repair marks or damage that occur on location. The number of Plein Air sessions needed for a painting vary from one to forty, but average four or five.

Page 51
Prairie Creek State Park (2019). 48x10 in. Acrylic. Painted at Prairie Creek Redwoods State Park. OV.
There's patchy sun in these woods, like theater lights. Birds warm up backstage.

Afternoon (2019). 60x18 in. Acrylic. Painted at the Mad River. SOSS.
Sometimes there is no getting out of the way. We are human sundials.

Page 52
Trinidad Coast (2019). 10x48 in. Acrylic. Painted along Scenic Drive, Trinidad. MV.
The Trinidad coast and the western sky…the ocean texture breaks up and spreads the sun's reflection out and over the curve of the Earth.

Mad River Near Korbel (2019). 18x48 in. Acrylic. Painted near Korbel. MV.
Painted along the Mad River, looking east, where the full moon will rise after the swallows finish dinner.

Mad River Bar (2019). 10x24 in. Acrylic. Painted near Korbel. MV.
A few clouds from a midsummer low pressure trough changed the light, matching the gleam from an old-growth redwood stump.

Page 53
Moonstone Beach (2019). 30x60 in. Acrylic. Painted at Moonstone Beach, Trinidad. MV.
The summer fog is broken, now and then, by a few sunny, dreamy days in a row, keeping one's spirits up.

Full Moon on the Mad (2019). 24x36 in. Acrylic. Painted at the Mad River. SOSS.
The Mad comes out of the folded hills inland and breaks out here, near Korbel. There are few town lights to compete with the moon, rising like a proud, feeble sun.

Mad River Sunset (2019). 10x32 in. Acrylic. Painted near Korbel. MV.
The Mad River, hardly angry, joins in with the Fickle Hills of Humboldt singing, "There Goes the Sun Again."

JENSEN, RYAN (PAGES 54-57)

For further information on the artist and his work, see website: RyanJensenArtwork.com.

Artist statement on personal Plein Air technique: I find that each experience en plein air is unique in that some paintings get finished in one sitting. Others, however, can take many days, depending on both the size of the piece and unpredictable weather conditions. When all fails, I like to ensure I give my best effort for that one piece that just wasn't working. For me the goal is to make beautiful art, so I'll use any means to make that happen.

(All photos of Jensen's artwork on pages 55-57 are courtesy of Joseph Wilhelm of Meridian Fine Art (meridianfineart.net).)

Page 55
Red Boat (2019). 40x60 in. Oil. Painted at the Woodley Island Marina, Eureka. OV.
This scene depicts one of Humboldt's cutest little crab boats. She docks in the Woodley Island Marina but never in the same spot. On this particular evening I was quick enough to paint her but forgot to get her name.

Page 56
Between Charlotte and Mary Lou (2019). 60x108 in. Oil. Painted at the Woodley Island Marina, Eureka. MV.
The Wharfinger Marina is a working marina. However, there are many boats that live here in retirement. Charlotte and Mary are enjoying the ease of still water and easy living now after a life at sea. While intimately connecting with the scene over the course of two weeks, it was almost as if I could hear the two of them sharing gossip with one another over the lapping of the water. It's best that what was said stays between Charlotte and Mary Lou.

Page 57
Between Two Boats (2019). 40x60 in. Oil. Painted at the Woodley Island Marina, Eureka. MV.
This scene depicts a quiet little nook of the Woodley Island Marina. The significance of this dock is simply its subtly.

Golden Light of Luffenholtz #1 and *Golden Light of Luffenholtz #2* Diptych. (2019). 60x36 in. (each). Oil. Painted at Luffenholtz Lookout, Trinidad. SOSS.
Luffenholtz Lookout is by far one of Humboldt County's premier vistas. A grand location for a walk by yourself to clear your head and feel just how small you are compared to the great Pacific Ocean. I highly recommend this location for your leisurely stroll at sunset. Your eyes will be left rich with its golden light.

White Boat (2019). 10x8 in. Oil. Painted at the Wharfinger Marina, Eureka. OV.
This boat is docked in the Wharfinger Marina. I doubt she will ever go out to sea again, but for me she poses for a beautiful Plein Air painting. In the evening light, she shines brighter than a lantern.

Evening Light on Humboldt Bay (2019). 60x108 in. Oil. Painted at the Wharfinger Marina, Eureka. MV.
This painting puts the viewer in one of my favorite locations in Humboldt County. There is no better place to view a sunset than the north end of the Wharfinger Marina. As the sun begins to set, the light and reflections off the bay seem to climb right out of the water and onto your lap. Just don't go on a windy day.

LANDBERG, BARBARA (PAGES 58-61)

For further information on the artist and her work, contact her through email at: landberg03@gmail.com.

Artist statement on personal Plein Air technique: Painting en plein air is about the feeling I get when I am out on the landscape with the fellowship of the other artists. Returning to the landscape to finish a painting has not worked for me, yet. I always take photos of our vistas, so I can have a reference of the darks and lights. I have finished a few paintings on the landscape, but generally I finish them once I am back home and have had time to process what it was that I had experienced.

Page 58
Heart Like a Wheel (2019). 10x8 in. Watercolor. Painted in the artist's backyard, Fortuna. OV.
My sister, Anna Buck, introduced me to the music of Eric Church. It was in my backyard with my sister at my side that I heard the song "Heart Like A Wheel" beneath my Magnolia Tree. Music is another art form that inspires me as an artist. This painting combines my love for music, painting and my siblings.

Four Trees (2019). 8x10 in. Watercolor. Painted at the lookout on Highway 299 East. SOSS.
The observer may only see three trees. It was my son, Ryan Kemp, who named this painting as he sees himself, the viewer as the fourth tree. Finding ways to see oneself in nature could be the greatest reason to preserve the awe-inspiring wilderness.

Page 59
Bold (2019). 8x10 in. Watercolor. Painted at the Ma-le'l Dunes, Arcata. OV.
Paul Rickard led our group of Sunday Painters up and over the Ma-le'l Dunes one week, only to reveal a vista that seemed to me like it was of another planet. I have lived in Humboldt County for over thirty-five years and did not know this area existed. I created this painting in about forty-five minutes. Protect the dunes, so my grandson, Isaiah Graves, can behold this view and perhaps paint his own version one day.

Page 60
Lucid Dream (2018). 6x4 in. Watercolor. Painted at Table Bluff, Loleta. SOSS.
My daughter, Katilyn Graves, met me at Table Bluff in Loleta after she finished her workday. She was inspired by the most pink sunset I can ever recall, and I was inspired by the cypress trees that stand in a line along the bluff. Cypress trees know how to adapt to the demands that the winds relentlessly serve up. Wind is an inspiring teacher for me in that one can adapt to anything that comes our way.

Fall Breeze (2019). 10x8 in. Watercolor. Painted below the Fish Hatchery on the banks of the Mad River, Blue Lake. SOSS.
The bank of the Mad River in the fall is a reminder to me that while the sweet summer has ended, a transformative fall has begun. Beauty is alive in nature all year long. *Fall Breeze* keeps its promise that all good things have their time in life.

Lost in the Woods (2019). 10x8 in. Watercolor. Painted at the Duck Pond at the Sequoia Park Zoo, Eureka. OV.
The Duck Pond at the Sequoia Park Zoo has already changed since this painting. The pond has been drained and no longer seems to boast the robust nature it once had. I am glad I captured it in my painting.

My Two Favorite Presidents (2018). 8x10 in. Watercolor. Painted at Dry Lagoon, Trinidad. SOSS.
This particular painting was started onsite at Dry Lagoon in April 2018. Its significance is rooted in a discussion I had with my two kids while I was painting it. We were discussing politics; they were lying in the sand, and my son asked me who my favorite president was. My son said he had two favorite presidents and my daughter was quick to say that she also had two favorite presidents. We all had a good laugh because they realized they only had memories of two presidents.

LIMA, CLAUDIA (PAGES 62-65)

For further information on the artist and her work, see website: ClaudiaLimaArt.com, Facebook: Claudia.j.lima, Instagram: @claudiajlima or email her at claudia@claudialimaart.com.

Artist statement on personal Plein Air technique: I prefer to do it all in one sitting. I usually take a photo and often times go back and put finishing touches on the painting in the studio.

Page 63
Rose Parade (2019). 14x11 in. Oil. Painted on the artist's deck, Arcata. OV.
These roses bloom year-round. I look at them every day from my dining room window. They always make me feel good.

Page 64
The Red Truck (2020). 10x9 in. Oil. Painted at South Fork Mountain. OV.
This painting was done when our logging crew was working, and we were all camped out on South Fork Mountain in the summer.

Lighted Snags (2020). 8x16 in. Oil. Painted at South Fork Mountain. OV. Same painting details as above.

Stone Lagoon (2019). 16x20 in. Oil on panel. Painted at Stone Lagoon. SOSS.
This was done on a trip with Richard Stockwell to one of his favorite places to paint. It's a magical place, and I thank Richard for introducing me to it. This unique place has a peaceful lagoon right next to the wildness of the ocean. It was another beautiful winter day in Humboldt.

Page 65
Roses on the Deck (2021). 20x16 in. Oil. Painted on the artist's deck, Arcata. OV.
The roses were done at our home and I used my 24" paint brushes.

Karen's Roses (2018). 10x8 in. Oil. Painted at the Humboldt Botanical Garden. OV.
The Humboldt Botanical Garden is a Humboldt County treasure. Many thanks to all of those who created this wonderful place. I go out there to paint and always end up at the rose garden.

LIU, JENNIFER (PAGES 66-69)

For further information on the artist and her work, see website: JenniferLiuArt.com, Facebook: jennifer.liu.5661, Instagram: @jenner8art or email her at jliustudio@gmail.com.

Artist statement on personal Plein Air technique: Instead of looking at the way a photograph interprets color and space, studying and seeing the scene before me as I paint seems to imbue a painting with a lively energy and light. When I can, I like to get back to the same site to continue on the same piece. More often, I finish in the studio, with photos. There have been times I didn't get a photo and had to finish without, and I find I like the way it forces me to respond to what I have down on the canvas. It has made me realize that I shift colors and space a lot from the original that I did onsite to how the photo records that scene. I now only use the photo to remember physical features and work to maintain the energy and colors that I have attained out at the scene of the work.

Out in the wider landscape, it can also be difficult to find the edges of the painting, so I have found ways to aid in composing what inhabits my canvas. Interpreting color and seeing when the sun is in my eyes, or the clouds are floating by or the sun shifts through the day can force a constant adjustment of choices I make as I paint. Additionally, it can be cold, and the wind can fight to take your easel to the ground. As an oil painter, getting the gear and materials to the spot you want to paint from can be strenuous. I have learned what is essential and have assembled the tools that work best for me.

Page 66
Capetown Winds (2014). 12x16 in. Oil. Painted at the mouth of the Bear River, Mattole Road, Capetown (Lost Coast). SOSS.
It was an overcast day after a rainy night and the wind was briskly blowing. I set up behind my car and spent an afternoon blocking it in. The bright green of the late winter grass, making its late winter comeback, and the sweeping topography or the drainage ravines really caught my eye. I really wanted to capture the weather-beaten grasses on the hillsides in contrast with the timber across the valley and the meandering of the river out to the ocean.

Winter Marsh on the Bay (2015). 12x16 in. Oil. Painted at the Arcata Marsh. SOSS.
The different grasses and the soft colors of the marsh plants in the mud flats at the edge of Humboldt Bay first caught my attention. Then the tide came in and the slough filled with water, mirroring the brilliance of the sky. Sometimes I get lucky and I am ready for the changes that I want to capture. This is also an area with

creative habitat protections combined with a natural wastewater treatment system that also provides hiking trails, an interpretive center and art gallery, as well as guided bird walks. There are so many ducks and seasonal shorebirds and migratory birds here; it is one of my favorite places to paint and roam with my camera.

Blue Ox (2019). 12x9 in. Oil. Painted at the Blue Ox Millworks, Eureka. SOSS.
This scene attracted me because of the blue of the old mill building and the soft swirls of the grass in sun and shade. The historic Blue Ox Millworks keeps late 19th and early 20th century practices alive by milling authentic Victorian and period architectural millwork for restoration projects. They also keep the traditional craftsmanship arts alive, such as blacksmithing and glasswork.

Page 68
Salmon Creek (2015). 16x20 in. Oil. Painted at the Humboldt Bay National Wildlife Refuge, Loleta. SOSS.
First, I was drawn to the soft windblown grasses and fog-bound hillside behind, along with the billows of willow and marsh brush and the color and shine of the creek. Second, this is restored wetlands habitat, which preserves habitat with a plan of use that includes preservationists, ranchers and hunters. It's the result of mutual respect and sharing of natural resources, and it's slowly returning to a more historically natural state.

Summer Refuge (2020). 9x12 in. Oil. Painted at the Humboldt Bay National Wildlife Refuge, Salmon Creek Unit, Eureka. SOSS.
Salmon Creek winds through the marshes of the preserve. Started on such a sunny day, this painting shows my attempt to capture the intensity and light of the summer golds and greens. This is the back side of the McBride Barn with its towering eucalyptus, which is an iconic sight on the Humboldt Bay.

Winter Gold (2019). 12x16 in. Oil. Painted at Stone Lagoon, along Highway 101, north of Orick. SOSS.
This is painted from Highway 101, right by Kayak Zak's and the Information Center, north of Orick. The reflections and the golden grasses with the hills behind showed the rich colors of coastal winter in Humboldt County. This is the easternmost end of the lagoon, farthest from the ocean.

Page 69
Oak Light, Spring on the Trinity River (2017). 18x24 in. Oil. Painted along Highway 299, west of Willow Creek. SOSS.
I couldn't resist trying to capture the glow of the light in this newly leafing oak and the new grass in the sunlight. Plus, it was an amazing year for the redbud. This scene is along Highway 299 at a pretty wide pullout by the Trinity River. With all the new growth, the river just peaked out here and there. I captured the colors and the light quickly on the road and finished at home with photos.

MCVICKER, JIM (PAGES 70-73)

For further information on the artist and his work, see website: JimMcvickerPaints.com, Facebook: jim.mcvicker.96 or Instagram: @mcvickerpaints.

Artist statement on personal Plein Air technique: I have been painting Plein Air works since 1973. In the early days all the work was painted in one session. By the early '80s I discovered that I liked taking works back out at the same time and weather conditions, usually one or two more sittings; however, I also work on some works, mostly larger, anywhere from five to as many as fifteen sittings. Sometimes I will set a painting aside to work on it the following year at the same time, in the same season. With all the weather changes in Humboldt, it's not always consistent. I still do a lot of one-sitting works, so I like to go back and forth. I also do more work these days on my painting back in the studio. Once in a while I will use a study and photo references to paint a larger work in the studio.

Page 70
Storm Sky (2019). 16x12 in. Oil. Painted at the Woodley Island Marina, Eureka. OV.
An afternoon at the marina, a sense that it might rain and a couple hours looking and responding to the beauty…sometimes those moments where everything seems to be about to change are the most interesting and exciting to paint.

Lake Loleta (2015). 20x24 in. Oil. Painted along Eel River Drive, Loleta. MV.
This is not really a lake but a body of water near downtown Loleta that I find beautiful, calming and very paintable. Lots of people drive by without seeing it, but it's worth a stop to take in the view, if only for a moment.

Orange and Blue (2018). 20x24 in. Oil. Painted at the Woodley Island Marina, Eureka. MV.
The fishing industry has played a vital role in the economics of Humboldt County. The fishing boats are a thing of beauty, a working boat with personality and great design. Some of the first subjects I painted in Eureka were the fishing boats back in 1979. I continue to paint them today.

Page 71
Woodley Island Marina (2016). 16x24 in. Oil. Painted at Woodley Island, Eureka. SOSS.
This arrangement of boats in the harbor called out to be painted. They also moved a few times but always came back to the same spot. The painting evolved over a few weeks of painting on location as well as some work in the studio. It shows the connection the fishing industry has to the town of Eureka.

Page 72
Dogwood (2020). 18x24 in. Oil. Painted in Loleta. MV.
This dogwood was planted thirty years ago as a wedding gift from Terry's [my wife's] mother. It's been a joy to watch it grow and develop, and this year it flowered in the most beautiful way. I could not resist painting it. This work also shows part of our house and studio.

Hawks Hill, Summer (2016). 24x40 in. Oil. Painted on Hawks Hill Road, Loleta. MV.
Another location I have painted many times at different times of the day and year. This shows the beautiful expanse of the farm and dairy land in Loleta, open and beautiful with a big sky above.

Ryan Paints Salmon Creek (2018). 12x16 in. Oil. Painted at Salmon Creek. OV.
This was a wonderful day with my friends Ryan Jensen and Rick Tolley. Rick knew this spot and when I saw Ryan against the backdrop of the creek and dark forest, it grabbed me right away as a very paintable image, an artist within and responding to the beauty of the landscape.

Flooded Fields (2019). 18x24 in. Oil. Painted along the main road to Ferndale. MV.
I see this location a lot and have painted it many times over the years in different seasons. Driving by I was struck by the beauty of the wet fields and the reflected sky. To me, there was a beauty that might be missed by many people.

Page 73
Trinidad Spring (2019). 24x36 in. Oil. Painted along Scenic Drive, Trinidad. MV.
It's so amazing to live near the ocean. Trinidad offers so much to anyone willing to spend a little time walking the beaches and viewing the beauty from the cliffs and roadside. A couple miles of coastline along Scenic Drive is as powerful and beautiful as anywhere in the world. Springtime offers lush greens as the trees and bushes leaf out, creating a beautiful contrast with the rock forms and blue ocean.

MORETTINI, AMANDA (PAGES 74-77)

For further information on the artist and her work, see Instagram: @amanda_paints.

Artist statement on personal Plein Air technique: When I paint en plein air, I try to block in as much of the painting as possible in the first sitting and then add a second layer with more details on a second sitting. I always take a photo of the scene just in case I need to add any finishing touches in the studio.

Page 74
Kai Rowing on the Bay (2021). 9x12 in. Oil on linen. Painted on a dock in Humboldt Bay. SOSS.
Humboldt Bay is not only a hub for many species of wildlife and migratory birds, but also for aquatic activity lovers. Rowing is one of the many water sports that takes place on the bay.

Page 76
Foggy Morning Reflections (2021). 12x9 in. Oil on linen. Painted at the Morris Graves Foundation Retreat Property, Loleta. OV.
This is a special painting because it depicts Catfish Lake, a heavenly place in Humboldt County that is rarely visited, as it was the home of Morris Graves. The lake

is reserved for the eyes of artists on painting retreats through the Morris Graves Foundation; even photography is banned there. One of my favorite Plein Air adventures to this date was the retreat to Catfish Lake. While staring into the majestic lake, examining every detail of its beauty and translating it onto my canvas, I couldn't help but feel pure joy and peace in that moment. No interruptions, no technology, just pure focus on nature, my art and love for the present moment.

Page 77
Wedding Rock, Patrick's Point (2021). 8x16 in. Oil on canvas. Painted at Patrick's Point State Park [Renamed Sue-meg State Park], Trinidad. MV.
Patrick's Point [Sue-meg] is one of Humboldt's most breathtaking sights for locals and visitors alike. Wedding Rock is one of the most popular places within the state park because of its sheer size and beauty. Most park visitors enjoy walking to the top of Wedding Rock in order to get a bird's-eye view of the surrounding coastline.

Moonstone Beach from atop Karen Rock (2021). 9x12 in. Oil on linen. Painted atop Karen Rock at Moonstone Beach, Trinidad. OV.
Moonstone Beach is one of Humboldt County's most popular beaches. It is a popular place for surfers, rock climbers, swimmers and people getting out to soak up the sun. Karen Rock is one of Humboldt's most visited climbing destinations for beginners and experienced climbers alike.

Arcata from atop a Redwood (2021). 12x16 in. Oil on linen. Painted in the top of a redwood tree in the forest above Arcata. MV.
Redwood trees are one of Humboldt County's main attractions. They are known for their incredible height and majestic presence. Although every Humboldt resident has stood next to a giant redwood, only few climb to the top. This painting presents a rarely seen perspective of Arcata from the very trees that make the town so incredible.

Fieldbrook Winery (2020). 10x12 in. Oil on linen. Painted near the pond at the Fieldbrook Winery. MV.
The Fieldbrook Winery is a popular place for many Humboldt residents and visitors alike to gather and enjoy Sunday brunch next to the beautiful lily pad pond.

High Tide at Palmer's Point (2021). 12x16 in. Oil on linen. Painted at Palmer's Point within Patrick's Point State Park [Renamed Sue-meg State Park], Trinidad. OV.
Patrick's Point [Sue-meg] is one of Humboldt's most beautiful protected landscapes. Palmer's Point in particular is home to hundreds of seals and sea lions that can be heard from even the parking lot.

MURPHY-FERGUSON, MICHELLE (PAGES 78-81)

For further information on the artist and her work, see website: MichelleMurphy-Ferguson.com.

Artist statement on personal Plein Air technique: The ideal thought would be to complete the painting all in one sitting. My preferred method is to go back the next day to finish it, which I have done often. As we know, daily life happenings spring up and can pull us from those good intentions; the backup plan is always make sure to take image references to finish in the studio, just in case.

Page 79
The Old Steeple (2020). 10x8 in. Oil. Painted in Ferndale. SOSS.
During the weeklong Humboldt Plein Air Paint Out Competition event in 2020, the old steeple was on my radar. I started but I didn't finish it until after the event ended, as I had so many other painting spots to seek out. I'm very fond of Victorian Ferndale and its surrounding dairies, one of my favorite places to set up an easel and palette. The architecture of the building is beautiful and intricate, a challenge on the canvas for sure. It took a sitting on location and a studio session to finish.

Renner Ranches (2014). 11x14 in. Oil. Painted in Metropolitan. MV.
On a bit of a windy spring day, I painted this commission for the family from Chapman's Gem & Mineral Shop & Museum parking lot. The Ranch is located in the small community of Metropolitan. Metropolitan was formerly a company town for sawmill workers of the Metropolitan Redwood Lumber Company organized in 1904. The sawmill burned down in 1932 and the land has been dairy ranches ever since.

Off Road (2015). 5x7 in. Oil. Painted in Hydesville. OV.
Painted en plein air, sitting in the back of my jeep on my friend's ranch. Often one sees in the outskirts of towns old machinery, tractors, etc., sitting around near a barn or in a field. I've always been drawn to these well-used vehicles from bygone days as they always have some historical evolution to tell from their era. This tractor

sits on a friend's Hydesville ranch near where I live. Hydesville Post Office opened in 1861, and John Hyde donated the land on which the town sits. At one time in 1879, there was a professional minor league baseball team in Hydesville, in the short-lived Humboldt County League.

Page 80
Fox Hill Road (2015). 11x14 in. Oil. Painted in Loleta. MV.
This is a great view of the valley to the ocean and of the Loleta dairy ranches. The Wiyot people inhabited the area for generations and still live there though European settlements began in the early 1850s. The town was originally named Swauger Station, then renamed Loleta in 1897. It was first potato farming land, then went to dairy ranching with the creamery right in town.

One Good Cow (2019). 5x7 in. Oil. Painted in Hydesville. SOSS.
Animals aren't much for sitting still to pose. Quickly one must paint them in first and then the rest of the painting will follow. This view is across from my house; the property becomes a marsh area during the rainy season. In the 1800s, it was quite different as it was a lake named Goose Lake. Every year or so a Humboldt State University [now Cal Poly Humboldt] seismology professor and students will do their studies in the field as this property is part of the Salmon Creek Fault Line.

Peace Like a River (2016). 8x12 in. Oil. Painted at Bear River. MV.
On this day I painted with my Bear River pals during a smoke-hazed atmosphere created from the fires down south. The Bear River meanders gently through a verdant, vibrant valley, among several cattle and sheep ranches along its westward journey to the Pacific.

Page 81
Abandoned (2020). 12x12 in. Oil. Painted in Loleta. MV.
Loleta was a location where I planned to meet up with a couple of painting buddies, but they bailed as it was one of those thick, smoky days. Needless to say, I sat in the back of my jeep and I wore a mask to paint here for the next two days. This also was painted during the Humboldt Plein Air Paint Out Competition event in 2020. Cornstalks surrounded this little house that must've seen better days, and there were many small black birds flitting through the stalks. The scene reminded me of an Andrew Wyeth composition, and I just needed to put it in paint on canvas. It took two sittings on location to finish.

Bear River Rocks (2015). 11x14 in. Oil. Painted at Bear River. MV.
A good morning spent along the Bear River painting with my Bear River painting pals. Bear River reaches the Pacific after flowing westerly approximately 20 miles from elevations of 2,000 feet, along the ridge above the Bull Creek drainage of Humboldt Redwoods State Park. Bear River has always had an abundance of trout for the outdoorsman.

West (2016). 11x14 in. Oil. Painted at Bear River Ridge. MV.
The fog came creeping up from the coast as my painting partners and I painted from the above mountain ridge. Bear River is the largest Pacific Coastal drainage basin between the Mattole River and the Eel River. On a clear day, one can see the ocean from this viewpoint.

NIEKRASZ, LYNN (PAGES 82-85)

For further information on the artist and her work, see Instagram: @ lynnniekraszpaints or email her at: email@lynnniekrasz@gmail.com.

Artist statement on personal Plein Air technique: I will usually go back to a location several times at the same time of day to capture the same light, shadows, etc. For Plein Air I finish onsite, not from photography. I feel that Plein Air works should be completed outside. My studio work is all finished indoors from photos or a still life.

Page 82
Trinidad State Beach (2019). 12x9 in. Oil on canvas. Painted in Trinidad. MV.
Located in a historic, old fishing town, this beach is the one most frequented by walkers, hikers and painters! This area has a well-documented history of Native American culture. The Cher-Ae Heights Casino is a tribal owned business above the beach in the redwoods. Fishing and tourism are thriving industries here.

Moonstone in Fall (2020). 16x20 in. Oil on canvas. Painted at Moonstone Beach, Trinidad. MV.
Moonstone Beach is a favorite of locals and tourists alike. Surfers, families and kayakers frequent this beautiful spot. There are lots of small coves and shallow beach areas, providing children opportunities to explore nature.

Arcata Marsh (2019). 9x12 in. Oil on canvas. Painted in Arcata. MV.
The Arcata Marsh has won awards for its successful water reclamation project. By taking waste water and filtering it through a series of ponds and estuaries, this area has been transformed to a wildlife paradise. Birders will be thrilled with the variety of cranes, hawks, egrets, ducks and more. A must-see is the interpretive center with information about the wildlife and trails at the Marsh.

Page 83
Samoa Bridge Reflections (2018). 16x20 in. Oil on canvas. Painted in Eureka. SOSS.
I was able to capture this view of the Samoa Bridge next to the boat launch, looking up. This was a challenge, because I had to return when the sun was out with low wind. That's not always easy in Humboldt.

Page 84
Sunflower Diptych (2018). Two panels, 3x4 feet (each). Oil on board. Painted in Eureka. MV.
Painted at the Organic Matters Ranch, which is open seasonally and primarily grows pumpkins, gourds and sunflowers. Families and schools visit the pumpkin patch to pick their favorite pumpkin. It is a valuable asset to our community.

Botanical Garden (2019). 14x11 in. Oil on canvas. Painted in Eureka. MV.
Painted in multiple sittings at the Humboldt Botanical Garden Annual Fundraiser. These beautiful gardens (located at College of the Redwoods) are open throughout the year. They provide an essential service, helping to preserve and restore various species of plants and flowers native to California. Their annual fundraiser is attended by hundreds and is their primary source of income. Volunteers organize food tents, silent auctions, beverages and music with Plein Air artists donating and selling their work. I'm honored to be included in this event to help support them.

Page 85
*Old Town Blue Clock (*2019). 12x9 in. Oil on canvas. Painted in Old Town, Eureka. MV.
Old Town is a historic area in Eureka with beautiful Victorian architecture, great restaurants and original shops and businesses. Used in the late 1800s for cattle drives, Old Town had a reputation for gambling establishments and possible "houses of ill repute" above bars and taverns. It is now a popular destination for tourists. The centerpiece is the gazebo and fountain, with the clock nearby.

O'LEARY, KATHY (PAGES 86-89)

For further information on the artist and her work, see website: KathyOLeary.com or email her at: olearyfineart@gmail.com.

Artist statement on personal Plein Air technique: I prefer to paint a scene in one visit if I can. If it's not quite finished to my liking, I may touch it up in my studio, relying solely on my memory of the scene.

Page 87
Along the Back Road (2017). 12x16 in. Oil. Painted on Mt. View Road, at Showers Pass. SOSS.
Known as Rattlesnake Rock, on ranchland owned by the Moore family, this area is under conservation through the Northcoast Regional Land Trust.

Eel River at Benbow (2017). 12x12 in. Oil. Painted from Julia Morgan's house above Benbow. OV.
A summer view of the threatened Eel River as it flows past the historic Benbow Inn.

Autumn Grasses-Wildlife Refuge (2016). 12x12 in. Oil. Painted at Salmon Creek, Humboldt Bay National Wildlife Refuge. OV.
This beautiful spot at the Humboldt Bay National Wildlife Refuge requires special permission to visit. I painted there through several seasons to show the seasonal changes. I also taught my Plein Air classes there because of its beauty.

Page 88
Check Station-Wildlife Refuge (2016). 11x14 in. Oil. Painted at the Humboldt Bay National Wildlife Refuge. OV.
This scene reflects the beautiful old pines planted by early ranchers on this land, now managed by the Humboldt Bay National Wildlife Refuge. The check station is the place where the rangers check the ducks the hunters bring in during hunting season; it's next to the Refuge Creek.

Midtide in Winter (2017). 11x14 in. Oil. Painted at the Arcata Marsh. OV.
The Arcata Marsh has beautiful light and color in any weather, even during the height of winter.

Foggy Day South Jetty Bluff (2020). 11x14 in. Oil. Painted in Loleta. OV.
The painting was done totally on location. I'm pretty fast, and it was cold so I think I went even faster. This was actually my favorite from that week of Plein Air painting. Fog, smoke or clear weather, I decided I wanted to do at least one painting during the annual Humboldt Open Paint Out event where the South Jetty Road meets the bluffs. It turned out to be very foggy, so I decided using my knives would make the process go faster and wouldn't allow for futzing around. This was my favorite of the event.

Morning at the Slough (2018). 11x14 in. Oil. Painted at Emerson Slough, Manila. SOSS.
This is a scene looking toward Emerson Slough, once used as the log pond for Emerson Lumber Co., now protected as a result. The location is just east of the Manila Dunes Recreation Area.

Spring Wildlife Refuge Creek (2016). 12x16 in. Oil. Painted at the Humboldt Bay National Wildlife Refuge. OV.
View of the Salmon Creek I painted many times. This scene shows its beautiful spring grasses and wildflowers.

Page 89
Old Covered Bridge (2017). 11x14 in. Oil. Painted at the Elk River covered bridge. SOSS.
One of the few original standing covered bridges in Humboldt County. It goes over the Elk River as it winds through farmlands making its way to Humboldt Bay.

OATS, THERESA (PAGES 90-93)

For further information on the artist and her work, email her at: theresaoatspaintings@gmail.com.

Artist statement on personal Plein Air technique: I mostly like to paint multiple sessions outdoors and avoid using photos as it often changes the appearance of the subject. Painting onsite can offer wonderful surprises each day one works. On some paintings I will later work in the studio from the memory of the sensations I received from the subject.

Page 90
*The Pond (*2005). 60x40 in. Oil on linen. Painted at a friend's home. MV.
Its so wonderful to know people in Humboldt County who create a living space that brings beauty and peace to their own world. This pond was created and designed as a sanctuary for all life on the property, and how fortunate it was to be invited to enjoy and paint that beauty.

Liz's Garden (2006). 48x40 in. Oil on linen. Painted at a friend's home. MV.
I know people who have a passion for gardening and creating beauty to live with. I feel my friend Liz embodies that spirit within her personality and how she looks at and lives life.

Page 92
Summer Day (2019). 36x24 in. Oil on linen. Painted in Loleta. SOSS.
Looking at our garden and painting the flowers, I wanted to play with the tapestry of light, color and shapes, expressing the joy one experiences from flower gardens.

Page 93
Westerlands (2017). 16x12 in. Oil. Painted in Loleta. MV.
This is my favorite rose bush of the several we have in our yard. It grows against the studio building, and I pass it daily as I walk to and from the studio. I've been compelled to paint these roses many times over the years. This painting is of how they look growing against the studio.

Morning Garden (2019). 16x12 in. Oil on linen panel. Painted in Loleta. MV.
Gardens and flowers feed our soul and nourish our psyche. In this painting of our garden, I tried to convey the energy and life-giving source of the sun.

Ancient Cypress (1991). 30x36 in. Oil on canvas. Painted in Loleta. MV.
Cypress trees have played a role as property lines and wind blocks for people and livestock. I find their flowing lines and sinewy shape to have a majestic quality inspiring me to paint their strength and beauty.

Brian's Place (2009). 20x36 in. Oil on canvas. Painted in Ferndale. MV.
This home provided for a ranch family for over 100 years. I had the pleasure to paint there and experience the living history through Brian.

Full Moon (2013). 36x36 in. Oil. Painted at the Lake, Morris Graves Foundation Retreat Property, Loleta. SOSS.
The subject of the full moon has long fascinated humanity and has always been a subject of mystery, mood and beauty to me. The mist and clouds circling as the moon rose was gorgeous and compelling, as I ran back and forth from outside to the studio painting this piece.

PORTER, STEVE (PAGES 94-97)

For further information on the artist and his work, email him at: steveporterwatercolors@gmail.com.

Artist statement on personal Plein Air technique: I always start on the scene with an idea that fires me up. It may be a focal point or some other feature such as a color that stands out or the way one area reacts to another. I may take a photo at a magical lighting effect of that day to see what the camera does. Whatever it takes to get to a better painting. It may take me another session at the same time the next day, and I may touch it up after I sleep on it (trying not to wrinkle the paper).

Page 95
Red Tide (2019). 18x29 in. Watercolor. Painted at Baker Beach, Trinidad. MV.
This painting is above Baker Beach a few miles south of Trinidad on Scenic Drive where there are many beautiful rocky beaches for exploration.

Page 96
Hazeta (2018). 26x31 in. Watercolor. Painted in Trinidad. OV.
A photo of Steve Porter painting while holding his dog, Bugs, overlays the painting itself.

Page 97
Gold Bluff (2019). 22x30 in. Watercolor. Painted at Fern Canyon, Orick. SOSS.
This painting is of the original site of early gold mining operations a mile or so north of Gold Bluff Beach. The gold was in the sand and proved to be difficult to separate, so the site was abandoned.

Little Head (2017). 19x24 in. Watercolor. Painted in Trinidad. SOSS.
Trinidad is a small town on the North Coast that had a whaling station for a period of time. Little Head was at the center of the operations and the bay was a refuge from storms for hundreds of years for Spanish, Russian and British ships passing through.

Carson House (2018). 15x20 in. Watercolor. Painted in Eureka. SOSS.
This scene is from Woodley Island looking across the bay to the Carson House. Built in the mid-1880s, I simplified it here to a more storybook house and changed many of the surrounding aspects to what it may have felt like during that time. It's a must-see when visiting Eureka.

Morgan House (2017). 14x21 in. Watercolor. Painted in Arcata. OV.
A typical Victorian house in Arcata. Arcata—meaning "where there is a lagoon" in Yurok or Oket'ch—was also called Union Town in early times and is at the north end of Humboldt Bay.

PYRON, SANFORD W.C. (PAGES 98-101)

For further information on the artist and his work, see website: SanfordPyronsArt.com, Facebook: Sanford.Pyron1ArtPage, Instagram: @SanfordPyronsArt, Etsy: SanfordPyronsArt/Etsy.com or email him at: sanfordpyron@yahoo.com.

Artist statement on personal Plein Air technique: My goal is to complete a Plein Air painting in the first sitting. I like to sketch my composition in a small sketch first; then when I get it right, I draw onto the canvas. I take a few photos for reference so that I can note the time of day and location and what I was trying to achieve.

Page 98
Smokey Woodley Island (2018). 24x12 in. Oil. Painted dockside at the Adorni Center, Eureka. OV.
Fire season in California, Oregon and Washington brought a lot of smoke to the Pacific Northwest coastlines over the past five to ten years as the weather patterns have changed. This earth is in a new pattern of change that is evident when almost every year there is so much smoke in the air that it shows up in Plein Air paintings.

Alley Sunset (2019). 14x11 in. Oil. Painted at F Street Alley, between 4th & 5th Streets, Eureka. OV.
Alley culture can say a lot about a town; most are dirty, cluttered and neglected. To find beauty from the colors of a sunset in an alley can give a person pause to their expected disappointment of a disheveled roadway to a thing of beauty—all because of a sunset.

Page 100
Bald Hill Road Sunrise (2019). 16x20 in. Oil. Painted on the Bald Hill Road by Skookum Prairie Road. SOSS.
This area sits next to North American Native American Reservations. Acres of prairie host herds of Roosevelt elk. Acres of redwood trees stand in this area and show how logging companies are managing the reforestation of a renewable resource, a source of carbon dioxide absorption and production of much needed fresh oxygen.

Humboldt Bay National Wildlife Refuge (2019). 9x12 in. Oil. Painted at the Humboldt Bay National Wildlife Refuge. OV.
This area is a treasure of hiking trails, viewing spots for seeing Canadian geese flyoffs and a visitor center for future enjoyment to all who want to enjoy the wild and natural areas that will be treasured and cared for by many future generations.

F Street at Night (2019). 11x14 in. Oil. Painted at the corner of 4th & F Streets, Eureka. MV.
This is at an intersection that thirty years ago was the bustling site of finance with a bank on three of its four corners. Our downtown was lost to a new mall and taken away to a new area. Consequently our old downtown suffered and our main streets became less used and eventually boarded up storefronts for a quarter of a century. This area is now going through a renewal, like many small towns.

Page 101
Golden Sunset on Humboldt Bay (2018). 8x16 in. Oil. Painted at the Humboldt County Agriculture office, Eureka. OV.
Humboldt Bay was at the forefront of the business in our county in the late 1800s. In 1806 Captain Jonathan Winship recorded the first entry into the bay. The logging and fishing industries here became a vital income to our community in its infancy. We live next to a natural bay on the west coast between San Francisco, California and Portland, Oregon with Seattle, Washington and other ports north to Canada.

Humboldt Bay under Full Moon (2020). 15x30 in. Oil. Painted in Eureka. OV.
Humboldt Bay is a natural bay, possibly formed by the great earthquake in January 1700. In the mid 1800s, commerce came to the area for logging, fishing and ship building. Today the bay is a beautiful place for recreation with some commerce still ongoing, from a lumber mill to fishing, oyster farming and boating activities.

RICKARD, NANCY (PAGES 102-105)

For further information on the artist and her work, see Facebook: nancy.rickard2 or email her at: nrickard@gmail.com.

Artist statement on personal Plein Air technique: I love to paint outside when the weather permits. First of all, I find a view that calls to me. Then I set up my camp chair with a side table and a separate camp table to place the pastels on. I like to do pastels in one sitting. I sometimes take a photo with my phone, then change the photo to black and white so I can tell where are the darkest darks and the lightest lights. Then I start with a brief sketch and sometimes do an underpainting in a contrasting color. I try to finish the piece in the landscape so that I can capture the colors. If I have to leave, I take a photo that will help to finish in the studio.

Page 103
Hazy Day (2020). 8x10 in. Soft pastel. Painted at the Arcata Marsh, looking east, towards the distant hills. OV.
On the day when the smoke was bad on the coast, I did this painting trying to capture a bit of that eerie feel to the sky and air around me. The light was so unusual and beautiful, but it made me sad because I knew that the cause of the beauty was the forest fires. Those fires are causing pain to so many people who have lost everything.

Page 104
Trinidad Sunset (2019). 8x10in. Soft pastel on sanded paper. Painted in Trinidad. SOSS.
Trinidad State Beach continues to be a place for gathering, picnicking, surfing and beach fun. This open beach is precious and should be protected from erosion. Keeping this as a protected state beach is crucial for its survival.

Table Bluff View after the Rain (2019). 8x10 in. Soft pastel on sanded paper. Painted at Table Bluff, looking south from the old lighthouse station, Loleta. OV.
Table Bluff is above the peninsula that holds the South Jetty for the entrance to Humboldt Bay. The views both north and south are panoramic with beaches and wetlands to enjoy. The bluff is a unique perch high above the crashing surf.

Sunset at Trinidad State Beach (2019). 8x10 in. Soft pastel on sanded paper. Painted in Trinidad. SOSS.
This area of Trinidad State Beach is a place of refuge for many people, myself included. I love the windswept beaches and crashing waves. One of my favorite times of day is the sunset when the sky lights up with color.

Ma-le'l Dunes (2019). 8x10 in. Soft pastel on sanded paper. Painted at the Ma-le'l Dunes north parking lot, off Highway 255 and Young Road, Manila. OV.
The Ma-le'l Dunes are a restored area of the Lanphere Dunes, which have public access and trails along the bay and into the dunes. The dunes are part of the Humboldt Bay National Wildlife Refuge and offer trails of coastal forests, sand dunes, salt marshes and beaches. There are areas of fragile dune vegetation that have been restored and must be protected.

Page 105
Road to Petrolia, Bear River (2019). 8x10 in. Soft pastel on sanded paper. Painted on Mattole Road, on the way to Petrolia. OV.
This spot is off the Mattole Road on the way to Petrolia, overlooking the ranch at Capetown and the Bear River. This site is significant because it would have been covered with wind turbines with no consideration to the Native lands or the Tribal sites on these hills and no thought on how the turbines would change the beautiful landscape of coastal views overlooking the river and the Pacific. However, this project was rejected by Humboldt County at this time. It is uncertain if this is a possibility for the future.

RICKARD, PAUL (PAGES 106-109)

For further information on the artist and his work, see website: PaulRickard.net, Facebook: paul.rickard.777. (Paul and Nancy host a weekly Sunday Paintout open to the community which can be accessed through Paul's Facebook page as well.)

Artist statement on personal Plein Air technique: I most always finish the painting the same day I start. I finish 95% of the painting on location and bring it home to look for color harmony, values, and composition; then, I do what I can to improve the painting.

Page 106
Blood Bounty (2019). 11x22 in. Watercolor. Painted at Duluwat Island, Eureka. SOSS.
This painting of Duluwat Island (also known as Indian Island) is titled "Blood Bounty" to memorialize the Wiyot massacre of our frontier history. In October of 2019, the island was returned to its rightful owners in a historic ceremony. The view at dusk was haunting and mesmerizing and spoke to me of both the horror and beauty of the landscape.

*California Burning (*2016) 11x14 in. Watercolor. Painted on top of Fickle Hill, Arcata. OV.
Fires have ravaged the west over the past few years. I took in the vista high atop the coastal range with fires burning in the distance. The smell of smoke and the view of orange haze set the tone during the heat of the day.

Pewetole Island Burning (2016) 11x14 in. Watercolor. Painted in Trinidad. OV.
Fire reached Pewetole Island on September 13th, 2016 and plumes of smoke rose above the island's spruce. I was on location at College Cove Beach off Stagecoach Drive near Trinidad and painted the narrative of the day.

Page 108
Devil's Playground, Palco Marsh (2015). 11x14 in. Watercolor. Painted at the Palco Marsh [renamed the Eureka Marsh], Eureka. SOSS.
Devil's Playground at Palco Marsh was the site of a homeless encampment that lasted for many years between the early 2000s and 2017. I created a show of paintings titled *A Watercolorist Perspective from the Other Side of the Tracks*. This show hung at the Morris Graves Museum in December of 2016. Proceeds from the sale of paintings were given to the Betty Kwan Chinn Homeless Foundation. This painting depicts both the squalor and beauty of Palco Marsh and the life as I saw it in 2015 and 2016. I spent many days there meeting the locals and sharing a warm cup of coffee and a donut or two. This painting is dedicated to my friends there at the Palco Marsh.

Page 109
Moving the Trinidad Lighthouse (2018). 11x14 in. Watercolor. Painted in Trinidad. SOSS.
The Trinidad Memorial Lighthouse was moved from its former location on January 18, 2018 after much community soul searching, protest and discussion. Community members sought to balance the celebration of the frontier mariners lost at sea and an ancient Yurok village site, Tsurai, which includes a burial ground. In the end, the lighthouse was moved from its unstable geology down to the beach. I painted this on a foggy and windswept day.

Spring at the Plaza (2018). 14x11 in. Watercolor. Painted at the Arcata Plaza. SOSS.
The plaza is the heart and soul of Arcata. You can never tell what you'll find there between the vagabonds, marauders, adventurers and the rank and file who meander through Humboldt. It is a place to meet old friends or congregate for the 4th of July. Old Bill McKinley was a deity in our lives until he was transported back to his home in Ohio. McKinley was there for Easter egg hunts, protests and the seasons of the rain and fog. The painting shows a day in the life of Arcata.

Arcata Activists (2019). 14x11 in. Watercolor. Painted at the Arcata Plaza. SOSS.
The plaza rock and rolls with the times. It is the town square where we debate and celebrate and try to navigate our way to a better future. The plaza is a menagerie of Humboldt. Its patchwork of people and storied history continues to give us hope.

Eucalyptus Row (2019). 14x11 in. Watercolor. Painted along Highway 101 between Eureka and Arcata. SOSS.
Eucalyptus Row is a part of the daily lives for many in Humboldt as we drive to destinations of work and play. It gives continuity to our lives and a sense of belonging to a place. We need these reminders. I love Eucalyptus Row. This stand of trees is part of me.

Grandmother Rock Trinidad (2019). 11x30 in. Watercolor. Painted at Trinidad State Beach, Trinidad. SOSS.
Grandmother Rock is one of the iconic images of all of Humboldt. She stands majestically through the calm days of June and the roaring surf of December. Through the king and minus tides, she nurtures and reminds us to love our brothers and sisters. Not to mention, she makes a wonderful figure in the landscape to admire and cherish.

SANBORN, ALAN (PAGES 110-113)

For further information on the artist and his work, see website: www.AlanSanbornArt.com.

Artist statement on personal Plein Air technique: I started out very much as a Plein Air painter, but now consider myself pretty much a studio painter—watercolor, to be precise. I still go out a couple times a year to paint from life, mostly when I'm called upon to do it as part of someone's fundraiser. When I do go out now, I abbreviate a lot less than I used to; instead, I paint almost as if I'm in the studio, but at three times the speed. In my 70th year of life I find it's much colder outside than it used to be, so you could call me a fair-weather Plein Air painter.

Page 111
Humboldt Botanical Garden 2 (2018). 12x16 in. Watercolor. Painted in Eureka. SOSS.
The Botanical Garden is a wonderfully beautiful but understated place full of native plants and flowers.

Page 112
Freshwater Farmstand (2016). 12x16 in. Watercolor. Painted at the Northcoast Regional Land Trust, Freshwater. OV.
The farmstand has been there in one form or another for a long time. The area has become part of a regional land trust in the last few years. It's a great spot for hikers and bird watchers to wander.

Queen Anne's Lace at the Marsh (1997). 24x18 in. Watercolor. Painted at the Arcata Marsh. OV.
The Arcata Marsh is also our wastewater treatment area—a model of ecological responsibility that has been duplicated in many other environmentally sensitive towns around the world. I painted this as a demonstration for a Plein Air class I taught through Humboldt State University's [now Cal Poly Humboldt's] Continuing Education (during a particularly cold and foggy summer).

Humboldt Botanical Garden (2016). 16x12 in. Watercolor. Painted in Eureka. OV. Same painting details as *Humboldt Botanical Garden 2* above.

Page 113
Fickle Hill Road (1993). 16x12 in. Watercolor. Painted in Arcata. OV.
There is a spot on Fickle Hill Road where the fog most often yields to sun on summer days.

SCHLUETER, RACHEL (PAGES 114-117)

For further information on the artist and her work, see website: RachelKSchlueter.com or email her at: rachelkschlueter.com.

Artist statement on personal Plein Air technique: Plein Air painting is the very best way to paint. It's also the most challenging! There's nothing that compares to being out in nature, inspired to paint the scene before you, especially with the one you love. I have painted in the snow at Yosemite and in the frigid cold at the Grand Canyon. Pushing through inclement weather or stressful situations puts me in a heightened state of awareness and contributes to some fine paintings and great memories.

Page 115
Stock Painting in Willow Creek (2003). 11x14 in. Oil. Painted in Willow Creek. OV.
Stock, my dear husband, grew up in Willow Creek and so painting him painting there was a special experience. This painting was inspired by love.

Page 116
Fisherman Memorial Statue (2018). 11x14 in. Oil. Painted at Woodley Island, Eureka. OV.
I painted this iconic statue on a glorious day, during a Plein Air painting class with Randall Sexton. I can scratch that one off my to "need to paint" list!

Page 117
Juno (2008). 6x6 in. Oil. Painted on the Trinity River. OV.
Juno was a miracle. Not five minutes after setting up camp, we witnessed a nearly featherless baby Steller's jay fall out of its nest. The mother bird was flitting about unable to help. Ravens responded instantly and began to circle. We spent the next six weeks fostering Juno.

Woodley Island (2015). 14x14 in. Oil. Painted at Woodley Island, Eureka. OV.
Woodley Island is an island rookery, located in Humboldt Bay, that's home to giant Monterey cypress trees. It's just one of those vistas that every local painter has to paint, eventually. Every time you see it, its presence is breathtaking.

Pine Cone (2009). 8x9 in. Oil. Painted on the Trinity River. OV.
Inspired by the shape and size of this craggy cone, I plopped it down on a picnic table and spent the next several hours painting it.

Erica, Painting at Nancy's Place (2019). 10x12 in. Oil. Painted at Woodley Island, Eureka. OV.
This painting was inspired during a Plein Air painting class taught by Jim McVicker on Woodley Island at my dear friend Nancy's home.

SCHLUETER, STOCK (PAGES 118-121)

For further information on the artist and his work, see website: StockSchlueter.com or StockSchlueterFineArt.com, Facebook: stock.schlueter or email him at: stockschlueter@gmail.com.

Artist statement on personal Plein Air technique: I prefer to paint alla prima, starting and completing a painting in one session on location with no corrections or revisions. There are conditions that can prohibit this. Darkness, weather and the size of the work attempted are the main ones. When working large, I will revisit the location during the same block of time daily until completion, if possible. If I start something en plein air, I try to finish it that way.

Page 118
Forbidden Zone (2019). 11x14 in. Oil on panel. Painted in Willow Creek. OV.
The painting is called this because Willow Creek drops 800 feet in less than a mile and even the boldest kayaker won't attempt it at high water. Also I grew up there; my DNA is mixed with the dirt and carried by the flora and fauna.

Page 120
Log Barge (2019). 11x14 in. Oil on panel. Painted along Humboldt Bay. OV.
I drove by this and skidded to a stop and started to paint it. I found a spot that I thought was out of the way and got started, when a guy drove up and said I couldn't be there, most likely for insurance issues. I've been around the woods, logging and on more dangerous jobs than he had years enough to know anything about. I didn't say anything. I just relocated and painted it anyway. You can't push the river. Persistence is a key ingredient of making art.

Rail Bridge Sunrise (2019). Oil on panel. Painted at the Freshwater Slough Delta. OV.
I have painted this old railroad bridge many times from all angles in various conditions, and I'm not going to stop now. The railroad, like the waterways, has become yesteryear's ghost. I can remember hopping a flatcar in Arcata and watching the sunset from its moving platform while riding it into Eureka. They used to run the passenger cars along the bay on the 4th of July. Trains were once a part of everyday life. They ran from here to San Francisco and tied into a statewide, then nationwide, network. Lack of maintenance and will has doomed the infrastructure that made it possible.

Freshwater Slough (2018). 9x12 in. Oil on panel. Painted from under the Highway 101 freeway bridge. OV.
This is classic Humboldt weather with its gray and moody sky, and being under a bridge I can paint it even in the rain. Along these sloughs and waterways are remnants of old docks and piers that stand like ghosts from a distant past when they were the byways of commerce. Boats and barges were the cars and trucks of the day. Before asphalt tamed the winter quagmire of the bay, I have heard it said that a trip overland to Arcata was a full day's ride.

Smoke from Table Bluff (2020). 9x12 in. Oil on panel. Painted along the Eel River Delta. OV.
This was painted during one of the fires that shrouded the North Coast with smoke. I liked the atmospheric quality that turned the Eel River Delta into an abstract design.

Old Arcata Road (2017). 9x12 in. Oil on panel. Painted along Old Arcata Road. OV.
This location is one of the hidden gems of Humboldt's many-faceted landscape.

Page 121
Highland Street (2018). 9x12 in. Oil on panel. Painted in South Eureka. OV.
This is close to where I live. I am always struck by the everyday scene with the grandeur of the Pacific Ocean as the backdrop.

Log Ship (2018). 9x12 in. Oil on panel. Painting along Humboldt Bay. OV.
Once again form and function. Nothing says it better than the nuts and bolts of industry. To me there is a sense of wonder and adventure seeing ships from other parts of the world. As I paint them I imagine where they're from, and when they leave, a small part of me sails with them to parts unknown. Logging was a huge part of the history of Humboldt County. At one time there was a steady stream of giant redwood logs on rails destined for San Francisco to build its Victorian neighborhoods. Lumber schooners were built here on the bay from local Douglas fir to ship wood products all over the world.

STANLEY, JEFF (PAGES 122-125)

For further information on the artist and his work, see website: PaintingsByJeffStanley.com or email him at: paintingsbyjeffstanley@hotmail.com.

Artist statement on personal Plein Air technique: Up until now, most of the Plein Air paintings I have done have involved multiple visits to the same location at the same time of day. It is fun to be able to revisit a location multiple times to really get to know it. Ideally, I'll revisit the location on consecutive days, but sometimes the tide will be too high, or the fog has come in to interfere with the lighting effects established in the painting the day before. Oftentimes I'll take pictures just in case I'll be unable to get back on location soon. Regardless of the number of times I work on a painting on location, it usually will get refined in the studio. Recently, though, on some smaller paintings, I have been so satisfied after one session that I've felt ready to consider it finished after only a couple finishing touches in the studio.

Page 122
Barefoot (2011). 11x14 in. Acrylic on canvas. Painted at Luffenholtz Beach, Trinidad. SOSS.
The Trinidad Coastal Land Trust, which works to preserve and protect public coastal access, is working with the Yurok Tribe to develop culturally sensitive management plans. Luffenholtz Beach, a couple miles south of Trinidad's city limits, is an ancient local Yurok fishing and seaweed collection site. To find out more, visit TrinidadCoastalLandTrust.org.

Page 124
Baby Bear (2016). 18x24 in. Open acrylic on canvas. Painted at the Westhaven Center for the Arts. SOSS.
Nestled in the woods about three miles south of Trinidad proper, the Westhaven Center for the Arts is a grassroots nonprofit community art center. Happenings include bimonthly art exhibits, amazing live music, yoga, tai chi, and other healing arts classes, movie nights, song circles, and it is where I have been teaching weekly painting classes for about ten years. To find out more about this amazing place, visit WesthavenCenter.org. [The center shut down in late 2021.}

Iconic Trinidad (2020). 8x16 in. Open acrylic on canvas. Painted in Trinidad. SOSS.
It is here at the northern end of Trinidad Beach where sculpture-like rocks sit perched between Pewetole Island and the forested bluffs of Trinidad. A blowhole can be seen doing its thing, most often during winter weather, on the western side of Pewetole Island. You might also see or hear from hawks, ravens, seagulls, owls, vultures, and more.

Page 125
Shimmering (2017). 12x16 in. Open acrylic on canvas. Painted at Trinidad Harbor. SOSS.
In our technological age, many have lost their connection to nature at night. Especially during a full moon, the evening entertainment on the coast is memorable.

Sunset Passion (2015). 12x16 in. Acrylic on canvas. Painted at Luffenholtz Beach, Trinidad. SOSS.
Sunsets are generally challenging subjects to paint en plein ai due to the fast-changing light and colors. It's a little easier close to the summer solstice as the sun seems to hang in the sky for an unusually long time at the end of the day. The sunset provides color therapy at an affordable price.

Low Tide Happening (2018). 16x20 in. Open acrylic on canvas. Painted at Moonstone Beach, Westhaven. SOSS.
The place where I set up my easel for this painting is underwater most of the time. It is accessible, however, during the lowest of low tides, when you can enjoy a glorious walk all the way between Moonstone Beach and Luffenholtz Point.

Moonlit Cypress (2015). 12x16 in. Open acrylic on canvas. Painted at Moonstone Beach, Westhaven. SOSS.
A small group of us Plein Air painters met here within a couple of days after a lunar eclipse. Seeing the relationship of the full moon to these cypress trees that night of the eclipse made me want to paint a night scene. The moon. A light source, and a source of inspiration.

STOCKWELL, RICHARD (PAGES 126-129)

For further information on the artist and his work, see website: RichardStockwellArt.com, Facebook: richard.r.stockwell or email him at: rrstockwell@yahoo.com.

Artist statement on personal Plein Air technique: I like to paint everything all in one visit (alla prima). I have occasionally gone back for multiple visits but generally not.

Page 127
Proud Mary (2019). 11x14 in. Oil. Painted in Blue Lake. OV.
This one is painted on the Mad River. One of my favorite fishing spots, the Mad flows 113 miles through Trinity and Humboldt Counties and provides drinking water for much of northern Humboldt County. I have loved this view for years!

Page 128
Pier Pressure (2019). 10x20 in. Oil. Painted at the Trinidad Pier. OV.
This is Trinidad Pier, owned by the Cher-Ae Heights Indian Community of the Trinidad Rancheria. Located on Trinidad Harbor, it was refurbished in 2012 and is a popular crabbing spot. It is the northernmost ocean-front pier in California and sits in the shadow of a massive rock known as Trinidad Head. The light and shadows are what attracted me to this view.

Stoned Again (2019). 10x20. Oil. Painted at Stone Lagoon. OV.
Stone Lagoon is in Humboldt Lagoons State Park in the northern part of Humboldt County. Our lagoons are important resting areas for migratory birds and are created by waves that form a sandy bar separating the lagoon from the ocean. It is one of my favorite places to paint and some of my painting friends refer to it as "Richard's Lagoon." I am always inspired by this beautiful place with its breathtaking views. It is also a wonderful area for many outdoor activities including boating, fishing and hiking.

Jacoby Creek Bottoms (2020). 6x8 in. Oil. Painted in Bayside. OV.
From my driveway, I usually paint sunsets, but this day the fall colors and the cows drew me into this view as the fall sky cleared. At this time of year there are thousands of geese out in these wetlands, flying over the bay.

Great Bales of Fire (2019). 9x12 in. Oil. Painted at Jacobs Avenue, Eureka. OV.
I take our dog to daycare on Jacobs Avenue and saw this view on the way home one day. I loved the way the hay bales stretched out in the field and the angle of the water. This painting shows part of the slough system surrounding Humboldt Bay, one of our many wetland areas necessary for all birds and fish which protects and buffers our local waters.

Morning Color (2019). 12x16 in. Oil. Painted at Woodley Island, Eureka. OV.
Woodley Island Marina is a wonderful spot to watch boats, bird watch and enjoy Humboldt Bay. The light was amazing the morning I painted this, with rainbow colors across the water.

Cattail Spring (2018). 12x16 in. Oil. Painted at the Arcata Marsh. OV.
The Arcata Marsh & Wildlife Sanctuary is the home of the innovative wastewater treatment facility for the city of Arcata. The 307 acres include freshwater marsh, salt marsh, tidal sloughs, grassy uplands, mudflats, brackish marsh and walking trails. Integrating conventional wastewater treatment with the natural processes

of constructed wetlands has succeeded in turning wastewater into a resource. This scene of cattails and reflection belies the appearance of a traditional wastewater treatment facility!

Page 129
Camp Kimtu (2018). 11x14 in. Oil. Painted in Willow Creek. OV.
Camp Kimtu is on the eastern edge of Humboldt County. It is an important area for anadromous fisheries. It also has cultural significance to local Native American populations. The view to the hills above the water sang out with fall colors while the morning light reflected the view next to the peaceful sandy beach.

TAYLOR, STEVEN (PAGES 130-133)

For further information on the artist and his work, see website: StevenTaylorArt.com, Facebook: StevenTaylorArt, Instagram: @sjtaylorart or email him at sjtaylorart@gmail.com.

Artist statement on personal Plein Air technique: My method of painting en plein air is varied. I am usually not satisfied with the painting in one sitting but it does happen. It's more of a surprise than the norm. I often place the piece on my studio easel and step back to see if the image is making the connection with what I just experienced. I often need to push and pull values and colors, intensity and subtleties, never much but usually something can be changed to enhance the piece. I have worked with using the camera function on the phone to move the scene back and help me push back the components to see the points of interest. If something catches my attention, I like to see the why and how of making it the main point of the painting. Knowing that two hours is a working arrangement I have with the scene makes the process quick and loose, saving any details until the closing of the session. In some light an extra hour is possible but one must be aware. I have painted right through the light change before. I found that out when the painting had lost its interest, and I had to look back at the photo for reference. My whole painting had changed and my water values were opposite of the land mass. I came back the next day in early light to bring it back and finish the piece. I have come to realize that there are so many methods to painting, whether en plein air or studio, that to try to find that one right method is an unrealistic goal. I now have given myself the freedom to use whatever method will get me to a piece that I like. I want the viewer to share the experience; there's a story in my art and I want to give it life.

Page 130
Barn at the Refuge (2019). 12x16 in. Oil. Painted at the Humboldt Bay National Wildlife Refuge. OV.
This setup was on the deck of one of the interpretive buildings shielded from the rain by the overhang. This barn is rich with history as the seasoned wood represents resilience and age while the rusted roofing adds a corrosive element with a glow from the cast light. Once a working ranch, this continues on as a home to the wetland birds.

Cypress on the Bay (2019). 11x14 in. Oil. Painted in Samoa. OV.
Painted during a "Sunday Paintout"—a group of Plein Air painters who meet at different locations all over the county to paint together on location (there's even a Facebook page for it, "Sunday Paintout"), this one is from the entrance to the bay on the North Jetty and featured is the cypress grove that stands tall and holds such a majestic silhouette. I was set up on the sand dunes that rise up and form the edge of the land mass at the jetty.

Familiar Paths (2020). 36x24 in. Oil on canvas. Location undisclosed. SOSS.
This was one of the first paintings I started while quarantined when the [COVID-19] pandemic was just earning its classification back in March of 2020.

Page 132
A Lofty View (2020). 12x16 in. Oil on panel. Painted in Eureka. OV.
This is one of the pieces completed during the 2020 virtual annual Humboldt Plein Air Open Paint Out from the fall of 2020. This is a rooftop setup on a bayfront building in Eureka.

Streets of Eureka (2019). 20x12 in. Oil. Painted in Eureka. SOSS.
I was scheduled to docent at the Redwood Art Association during the annual Humboldt Plein Air Open Paint Out as our hope was to have as many open hours as possible during the Street Art Week in Eureka. This was a huge event that helped transform our town into a mural destination. I opened up the gallery at 6th and F and then just set up out in front on the sidewalk. There were people and art everywhere. I came back the next day to finish the painting and couldn't even get to the same spot. A food booth occupied my curb; I hadn't considered the final Saturday would be such an event.

Page 133
The High Road (2019). 10x36 in. Oil. Painted above Korbel. SOSS.
An invitation from a painting colleague who paints masterful mountains placed us here above Korbel on a road that afforded a wonderful view of the filtered light and the mountain ridge lines fading into the distance. As he readied to finish a previous piece, I couldn't take my eyes off of the sweeping road that brought us here, bathed in midday light and whispering a story to tell, so I set up to connect with the feeling of solitude and peace, of the road less traveled with no real destination, the winding tree-lined country lane. It was an engaging place to paint.

North Bay (2019). 12x36 in. Oil. Painted at the Arcata Marsh. SOSS.
This piece features a familiar scene at the Arcata Marsh Bird Sanctuary. This one came about while participating in the first annual Humboldt Plein Air Open Paint Out in 2019 and draws from the seasonal marsh grass that leads into a silhouette of a stand of trees placed on a small peninsula in the bay.

Serenity on the Mad (2019). 12x24 in. Oil. Painted near the Fish Hatchery, Blue Lake. SOSS.
Set downstream of the Blue Lake Fish Hatchery, this is an often-painted site that is usually sunny and warm which makes the title seem a bit more appropriate. A wonderful spot to see birds of prey and migratory birds as well.

TELESKY, CAROL (PAGES 134-137)

For further information on the artist and her work, email her at: ctelesky@gmail.com.

Artist statement on personal Plein Air technique: While I would like to complete paintings in one visit, I am still fairly new at this—only two years so far. So I am still quite slow at painting. I also do not like being out alone, so when my colleagues start packing up to leave, so do I. Therefore most paintings get finished in the studio. I do take photos every time I go, and sometimes paint from them, but it is much more satisfying to get as close to done as I can while still out en plein air. When I locate a spot I find inspiring, I will go back several times to create new paintings from different points of view.

Page 135
Cypress and Shadow (2019). 11x14 in. Oil. Painted at Woodley Island, Eureka. OV.
Public parks and trails are one of Humboldt County's great resources for locals and visitors alike. In addition to their natural beauty, many of them are free! Woodley Island is full of large, open, grassy spaces surrounded by trees. Parking is free with public restrooms nearby. There is a marina, multiple views of the bay and the city of Eureka. This is also the site of a memorial for fishermen lost at sea that includes a plaque and a larger than life size sculpture of a fisherman, his net, and his boat. I sat under one tree to paint another and was captured by the soft shadow under the cypress.

Rookery (2019). 11x14 in. Oil. Painted at Woodley Island, Eureka. OV.
This stand of trees on Duluwat Island, also known as Indian Island, was painted from Woodley Island. "Prior to 1860 Duluwat…was home to the Wiyot village of Tuluwat…[which] was the center of the physical and spiritual world for the Wiyot tribes….hundreds of people would gather for a massive celebration and ritual of cosmic renewal. Unfortunately, the exact practice of the Wiyot World Renewal was lost on the last weekend of February in 1860. That was when Duluwat became the epicenter of a genocide carried out by settlers who had been brought to the area by the California Gold Rush of the 1850s….On October 21, 2019, in an unprecedented move, the Eureka City Council officially returned the island of Duluwat to the Wiyot." (Quoted information taken from the website Atlas Obscura at: atlasobscura.com/places/duluwat-island-plaque.)

Path to a Cypress (2019). 14x11 in. Oil. Painted near the Coast Guard Station, Samoa. OV.
Another great park on the North Spit of Humboldt Bay, south of the Coast Guard Station, among a stand of cypress trees. Free parking, nearby public restrooms, barbecue grills, and a sandy beach where kids can run free. I had painted this path and tree before and had to come back for it during the first annual Humboldt Plein Air Open Paint Out in 2019.

Page 136
Sunny Day (2018). 7x10 in. Watercolor. Painted at the Pierson Ranch. SOSS.
This is the first watercolor from a Plein Air outing that I liked well enough to take home and finish in my studio. I was attracted to the white canisters on the steps, and their shadows. The steps are on a porch just outside Cathy Pierson's ceramics studio.

Page 137
Hydrangea (2019). 14x11 in. Oil. Painted at the Pierson Ranch. OV.
Blue is my favorite color, so blue hydrangeas are one of my favorite plants. Cathy Pierson is one of many local artists who invites us "Sunday Paintout" artists to come paint at her ranch. This hydrangea is just outside her ceramics studio.

Farmstand Flowers (2019). 14x11 in. Oil. Painted at the Freshwater Farms Reserve, Eureka. OV.
Freshwater Farms has set aside pastureland with public access for education and conservation. They have an excellent farmstand with veggies and flowers. There is also a kayak boat launch available with access to Freshwater Slough and a hiking trail along the slough. Free parking and available restroom.

TOLLEY, RICK (1948-2021) (PAGES 138-141)

For further information on the artist and his work, see Facebook: rick.tolley.12 or contact Rick Tolley's family at: terratolley@gmail.com.

Artist statement on personal Plein Air technique: I initiate paintings en plein air, on location. If I don't finish the painting in one session, I will return the same time of day and continue working on the painting a number of times. If it's a larger piece, I often will do the final work in the studio working from photographic reference.

Page 138
Sand Camp Reflections (2018). 11x14 in. Oil. Painted at the South Fork of the Smith River. SOSS.
This fall painting was for a benefit art show for the Smith River Alliance. I was joined on art safari by fellow painters John Crater, Andrew Daniel, Jeff Stanley and Paul Rickard. We stayed at the alliance's Rock Creek Ranch and painted up and down the main stem and the South Fork of the Smith River.

Blue Lake Fall (2016). 12x16 in. Oil. Painted near the Mad River bridge, Blue Lake. OV.
With Fickle Hill in the background, the cottonwoods and alders near the Mad River bridge were brilliant during the fall of 2016. This painting was painted just below the levy which is a recreation hub for Blue Lake and beyond. It was such an exceptional year that I invited fellow painters Jody Bryan, John Crater, Andrew Daniel, Jim McVicker and Paul Rickard to join me.

Confluence (2019). 11x14 in. Oil. Painted at the confluence of the Salmon and Klamath Rivers. SOSS.
This painting was for the online benefit show and Christmas auction for the Mid Klamath Watershed Council (MKWC). Fellow painter Antoinette Maygar and I met up with Erica Terrance, the Outreach Director for MKWC. She showed us this and other locations. We painted away on an exceptional warm and glorious fall day. At the time of this writing [in 2019], this painting was in a traveling show celebrating *Wild and Scenic Rivers*.

Mad River Fall (2017). 12x18 in. Oil. Painted near the Pump Station along the Mad River, east of Arcata. SOSS.
This painting was started on location at the county park, Pump Station #1. This park gets a lot of use: beer festivals, birthday parties and good swimming during the summer. 2017 was an especially brilliant fall with the cottonwoods displaying a rich sienna color. I was joined by fellow painter Jim McVicker.

Page 140
Snowy Butte (2018). 12x18 in. Oil. Painted on a friend's property near the Kneeland Airport. SOSS.
I'm always excited to paint snow. The winter of 2018 had plenty of snowfall at and above 3,000 feet. Jim McVicker and I were invited to paint from a friend's home. We found a great vista looking east below the property which is near the Kneeland Airport.

Blue Fog on Trinidad Head (2019). 12x24 in. Oil. Painted at Baker Beach parking lot, Trinidad. SOSS.
Spring often brings clear days for coastal painting. This painting, started above Luffenholtz Beach, a newly acquired property by the Trinidad Coastal Land Trust

became an exercise in patience and spontaneity. I had my mind's eye on a painting of deep shadows and strong highlights as the afternoon sun lit up Trinidad Head. I waited for the fog to clear, ate a burrito from the Chevron, took a nap and visited with Tami Trump, a principle person in the Land Trust. They had just briefly closed the trail for improvements, and beachgoers were not happy. Suddenly an arm of blue fog spilled into the bay; it was unique and extraordinary! I had to paint it! The painting became part of a group benefit show for the Trinidad Coastal Land Trust.

Trinidad Arch (2019). 11x14 in. Gouache. Painted at the north end of Trinidad State Beach during low tide. SOSS.
This is the only arch in the Trinidad area. Painting it was special for me because I was invited to paint only watercolors with some very accomplished watercolorists: Jim McVicker, Steve Porter and Paul Rickard. This was a day of an extreme low tide. I painted in gouache which is transparent like classical watercolor, but it can be opaque like oils.

Page 141
Clam Beach at Low Tide (2019). 12x18 in. Oil. Painted at artist Antoinette Magyar's studio, Trinidad. SOSS.
This was painted from my friend's studio in Westhaven. I started this painting during Open Studios 2018; it was a high tide. I returned a year later, which we do occasionally as painters, and it was an extreme low tide. This made for a much more dramatic and interesting painting.

WILSON, BURLEIGH (PAGES142-145)

For further information on the artist and his work, see Facebook: burleigh.wilson or email him at: burleighwilson@yahoo.com.

Artist statement on personal Plein Air technique: I prefer to finish a painting while in the field. More times than not in my experience, I feel the need to get back home to my young children and wife, so I will finish the work when possible, usually the same day. I always take photos from my exact location so as to reference them later if need be.

Page 142
Sunday at Luffenholtz (2019). 14x20 in. Watercolor. Painted at Luffenholtz Beach, Trinidad. OV.
Friend and fellow painter Steven Taylor was my subject this day. Paul Rickard was nearby and also painting the seascape on a Sunday Paintout!

Page 144
Marsh Vantage Point (2018). 12x16 in. Watercolor. Painted at the Arcata Marsh, just north of Klopp Lake. OV.
The bird blinds that are nestled around the marsh offer not only a great place to pull out your binoculars, but also a handy place to find coverage from storms!

Page 145
Westhaven Painters (2019). 11x14 in. Watercolor. Painted in Trinidad. SOSS.
Painted at a fellow painter's studio grounds. The "Sunday Paintout" artists were in action overlooking Clam Beach to the south.

Barn Play (2020). 15x20 in. Watercolor. Painted at the Freshwater Farms Reserve. SOSS.
This painting was inspired by our many walks out to this barn along the Freshwater Farms Reserve trail. The cattle seem to always be grazing near this barn, while native herons and egrets search for a landing spot to grab a snack. This painting was completed at home.

Purple Barn (2018). 12x16 in. Watercolor. Painted along Elk River Road, Herrick Avenue, Eureka. OV.
This barn has a beautiful backdrop and great bird viewing.

Freshwater Creek Barn (2018). 9x12 in. Watercolor. Painted along the Freshwater Farms Reserve Trail. OV.
This trail is such a nice place for Humboldt folks to learn about the history of the Freshwater Estuary and to also visit the farmstand which is open year-round, offering a variety of vegetables and flowers!

The Pewetole 2 (2019). 9x12 in. Watercolor. Painted at Trinidad State Beach. SOSS.
My children have grown up frolicking around this famous beach. On this day I couldn't resist trying to capture their spirits!

WILSON, CIETHA (PAGES 146-149)

For further information on the artist and her work, see website: WilsonPortaitArt.com or email her at: ciethawilson@gmail.com.

Artist statement on personal Plein Air technique: When I paint outside I try to capture the essence of each scene in one session. I bracket that session with photos at the beginning and end. Since my painting style has a level of detail that requires a drier layer of paint, I finish up in the studio often using those photo references to help remind me of the specific light I wanted to capture.

Page 147
Surrounded by Inspiration (2020). 6x8 in. Oil. Painted at the Humboldt Botanical Garden, Eureka. SOSS.
This painting shows another Plein Air artist at work in a section planted with varieties of heather at the Humboldt Botanical Garden near College of the Redwoods.

Page 148
Eel River Cafe (2017). 10x8 in. Oil. Painted across the street from the cafe, Garberville. SOSS.
A group of other artists, many from Southern Humboldt, chose to paint some of the old iconic buildings in Garberville in what we called a *Paint the Town* series. I always loved the neon sign of the pancake flipper on the Eel River Cafe.

Page 149
Old Steeple (2018). 8x6 in. Oil. Painted in Ferndale. SOSS.
This lovely old building, typical of the Victorian architecture, used to be a Methodist Church but is now a venue for musical performances.

Garberville Theatre (2017). 10x18 in. Oil. Painted in Garberville. SOSS.
This old theatre, which sadly has not been in operation as a theatre for many years, still has that wonderful architecture of an earlier era. It was also part of the *Paint the Town* series.

Queen of the Eel (2020). 5x7 in. Oil. Painted by the bridge to Ferndale. SOSS.
This beautiful concrete arched bridge, also known as the "Queen of Bridges," was built in 1911 and spans the Eel River from Fernbridge to Ferndale.

Airheads in Paradise (2017). 6x6 in. Oil. Painted at the Southern Humboldt Community Park in Garberville. SOSS.
I love the shape of an Airstream trailer and the chance to paint the reflections on it. This one was being used while people were restoring old buildings at the Community Park in Garberville.

A Perfect Day (2020). 5x7 in. Oil. Painted along the Eel River near the Women's Federation Grove. SOSS.
This is a section of the Eel River among the redwoods along the Avenue of the Giants.

ZISKIN, VICTORIA (PAGE 150-153)

For further information on the artist and her work, see Facebook: Vikki.Ziskin or email her at vziskinmft@gmail.com.

Artist statement on personal Plein Air technique: My personal approach to Plein Air painting is to capture the moment in what best serves the scene chosen for that day. More often than not, it takes either another visit to the site when the conditions are the same, sometimes the next day or week but sometimes even the next year. The temperamental nature of painting en plein air makes this tricky. Frequently I find the change of light demands I stop a painting on location and complete it in the studio either from memory or a reference photo. One of my goals is to use a Plein Air piece that is incomplete as a sketch for a studio piece.

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*Moonstone North View (*2019). 9x12 in. Oil. Painted at Moonstone Beach, Trinidad. SOSS.
Moonstone Beach is a surfer, agate hunter and beachgoer's spot. It has easy access and beautiful vistas. No wonder we love to paint here!

Patrick's Point (2018). 6x12 in. Oil. Painted at Wedding Rock Trail at Patrick's Point State Park [renamed Sue-meg State Park], Trinidad. SOSS.
Wedding Rock trail offers a nice hike full of the Pacific North Coast's beauty.

Trinidad Morning (2019). 9x12 in. Oil. Painted at Trinidad State Beach. SOSS.
If you drive to the bottom of the hill, the beach is on the right. There you can have a great beach walk around the views seen in many artists' paintings.

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North Jetty (2019). 12x12 in. Oil. Past the Coast Guard Station at the end of the road, Samoa. SOSS.
The North Jetty is a favorite fishing and family beach area at the end of Samoa Blvd.

Trinidad Southern View (2019). 8x10 in. Oil. Painted at the old lighthouse site, Trinidad. OV.
At the end of the road, before it turns right to go down to the beach, sits a wonderful vista where the historic lighthouse of Trinidad used to be located.

Luffenholtz North View (2019). 9x12 in. Oil. Painted at Luffenholtz Lookout facing north, Trinidad. SOSS.
Luffenholtz Lookout is one of many turnout spots on Scenic Drive between Moonstone Beach and Trinidad where great views of the sea stacks can be found.

MGF Lakeside (2018). 12x12 in. Oil. Painted at the Morris Graves Foundation Retreat Property, Loleta. MV.
This retreat center is a dedicated place for artists to create, get away from daily life, unplug and engage in the spirit and beauty of the former home of Morris Graves. It is loved and protected by Robert and Desiree Yarber.

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Humboldt Wildlife Refuge (2020). 8x16 in. Oil. Painted in Loleta. MV.
This was painted on location at the beginning of the shelter in place period [during the early stages of the global COVID-19 pandemic] in March of 2020. It was a much-needed respite and was painted over two sessions on location with a brief cleanup in the studio.

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ABOUT THE
DESIGNER & PHOTOGRAPHER

CM PHILLIPS

CM is a cold-water mermaid and a "Wim Hofer," as well as a writer, artist, publisher and adjunct lecturer of English, who is passionate about the arts, community and all things related to the healing powers of nature. Humboldt has been her home for nearly twenty years. You can see more works she's published for other skilled writers at SequoiaSong.com or follow her on Instagram under her pseudonym @ruahwray.

KRISTY HELLUM

Kristy's Nordic name "Hellum" means "greeter of the dawn," which she lives by, walking along a beach or the bay at sunrise every morning. She is a neurodivergent learning enthusiast, psychotherapist/soul friend, dancer, mischief-making poet and photographer. Arcata has been her home base for over forty years. You can see more of her work at HumboldtForJoy.com or follow her on Facebook at HumboldtForJoy.

There are places where one doesn't have to go looking for beauty. It runs right out to greet you. From sweeping mountains and life-giving rivers to pristine coastlines and abundant wildlife, Humboldt County, California is such a place. Perhaps all this natural beauty is why so many artists call Humboldt home. In fact, there are more artists per capita in this county than in any other in the entire state of California.

One particular group of artists has been growing rapidly in Humboldt since 2014, a community of painters who routinely trade in the comfort of their studios to paint outside, en plein air. Each Sunday, dozens of this Plein Air community's 250+ members challenge themselves—and each other—to capture the area's beauty. They've been chronicled in newspapers, magazines and various local catalogues. They've been shouted out on social media, radio and television. But they've never been chronicled in a book. Until now…

This historic publication serves as Humboldt County's first anthology of painters. It showcases a snapshot in time of thirty-seven members of Humboldt's Plein Air community—from beginners to world-renown professionals—in an avant-garde design that blends layers of paintings with commentaries about them, photographs of the artists and responses to the prompt, "Does art matter in this crossroads of our time?"

Now more than ever, it is an important question to ask. In this book, you'll find answers from thirty-seven different artists, with each response as unique as Humboldt's thriving Plein Air community.

In the words of Plein Air painter Steven Taylor, "I am a part of an active art community, and this is our story."

"Plein Air painting offers the opportunity, not only for opening the way for new friendships, but also for embracing new chances for documentation, for stewardship and for activism."—Paul Rickard

"At a time of climate crisis, political division and lack of respect for differences…it is the arts that can remind us of what we have in common."—Kathy O' Leary

"Plein Air painting takes me away from angry cable news and social media into nature's beauty spots."—Carol Telesky

"Art allows you to ride the waves of optimism to prove to yourself—and the world around you—that it's okay to feel, to love, and to express yourself in spite of all the world's obstacles."—John Jameton

"Art gives people a voice. And that voice can change people's lives."—Beth Gin

"Art is what often rescues us, personally and socially, when we face an uncertain future."—Alan Sanborn

IN SUPPORT OF THE ARTS, 50% OF THIS BOOK'S ROYALTIES ARE DONATED TO THE ANNUAL HUMBOLDT OPEN PAINT OUT SPONSORED BY THE REDWOOD ART ASSOCIATION.

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