

## ART QUILTS

(1) **A Chime of Wrens** (November 2020) / 10.5"w x 18"h / Woven cotton: seed beads and onyx beads; bound with hand-dyed cotton made by Velma Bolyard; hand quilted with embroidery and cotton threads / 750.00 / *What was that bird I kept hearing? A Bewick's wren, it seems. And yes, a "chime" is the collective noun for wrens.*

(2) **Hello Chickadees** (July 2021) / 23.5"w x 30.75"h / Hand-dyed cotton, commercially printed cotton, woven cotton, velvet, sashiko and embroidery thread; hand and machine quilted / 750.00 / *Courtesy of a neighbor's nest box, chickadees visit my birdbath daily, which, along with a small stash of Japanese patterned cotton, inspired this happy quilt.*

(3) **Aquila** (July 2020) 19.5"w x 29.5"h / Hand-dyed silk by Dianne Ayres, hand tie-dyed cotton; appliqué; embroidery; silk and metallic thread / 750.00 / *As I created my artist book, The Third Light, I became interested in the constellation Aquila the Eagle. In Greek mythology, Aquila was Zeus's personal assistant, bearing and carrying his thunderbolts, and retrieving them after they struck. (pronounced AH-kwill-ah)*

(4) **Conversation** (March 2018) / 19"w x 20"h / Scraps pleated from previous quilts; solar-dyed cloth, letterpress printing from wood type and linoleum blocks; embroidery thread; hand quilted / 600.00 / *Inspired by artist, Robert Rauschenberg, and designer, Christina Kim. And a letter from Thoreau to Emerson, July 18, 1843: "Conversation should be folded many times thick. It is the height of art that, on first perusal, plain common sense should appear; on the second, severe truth; and on a third, beauty; and having these warrants for its depth and reality, we may then enjoy the beauty for evermore."*

(5) **What Are We Becoming** (February 2018) 26.5"w x 59.75"h / Letterpress printing from wood type and linoleum cut in various colors; embroidery thread, cotton; hand quilted / 1600.00 / *Gears and ears, the merging of the biological with the mechanical or with technology. New technology can be beneficial with hearing aids, artificial limbs, and certain implants, but at the same time technology is changing our social fabric: how we relate to one another and to our environment.*

(6) **Blue Sky Eyes** (April 2020) 25"w x 17.5"h / Hand-dyed, suminagashi, and commercial cotton scraps with cotton sashiko-style quilting (rising steam pattern) and silk-embroidered eyes; hand quilted / 400.00 / *A celebration of clean air we revealed by staying out of our cars during the pandemic.*

(7) **Matches Are Made of Trees** (October 2020) / 9.75"w x 20.5"h / Hand-dyed cotton, linen and velvet; woven cotton, silk organza; threads; hand quilted with silk thread / 650.00

(8) **The Plague. The Fire. The Fall.** (October 2020) / 24"w x 45"h  
Hand-dyed cotton and velvet; commercially dyed cotton, woven cotton; seed beads; reverse appliqué; hand quilted with variegated thread and cotton thread / 2500.00

(9) **Wishing Stars** (September 2020) / 20"w x 46.5"h / Hand-dyed and commercial cottons, linen, velvet; seed beads; hand quilted with cotton threads, and machine quilted with metallic silver thread / 2000.00 / *Those of us lucky enough to be far from the fires couldn't help but be affected by the smoke and the eerie orange sky. Add a pandemic, and we couldn't escape, only wish.*

(10) **Big Fires Start Small** (September 2020)  
19.5"w x 11"h / Hand-dyed and commercial cottons, linen, velvet, flannel, old corduroy shirt; beads; hand quilted with silk thread / 650.00

(11) **Rough Patch** (September 2020) / 15"w x 23"h / Hand-dyed cotton, commercially printed cotton, linen, velvet, flannel; metallic embroidery thread; hand and machine quilted / 500.00

(12) **Burn Zone** (September 2020) / 29"w x 42"h / Hand-dyed and commercial cottons, linen, velvet; hand quilted with silk and cotton threads, and machine quilted with variegated thread / 1800.00

(13) **Crows & Cons** (July 2018) 42"w x 80"h / Letterpress from wood type, solar printed images from original photos on cotton and cheesecloth, denim; machine quilted and hand quilted with cotton sashiko thread / 2500.00 / *A real conversation reveals opposing feelings about crows. The images are from crows that were then living on my street, one with a bent feather.*

(14) **Don't Look Behind You** (July 2019) / 44"w x 78"h / Tie-dyed cotton and hand-stenciled crow feathers; hand quilted / 2500.00 / *Crow feathers rain down and new ones grow in. The past is over; we're looking to the future.*

(15) **Hope Rants** (August 2017) / 43.5"w x 69.5"h / Cyanotype, letterpress printing from wood type and linoleum blocks; embroidery thread; hand quilted / 2400.00 / *A response to the 2016 election. Embroidery says: waiting at the end of the leash / hope is warmth just out of reach / hope has wheels and can tow you / hope is an intake of breath / i know there will be more / hope sings / vote to keep hope alive.*

(16) **They Know Which Way to Go** (March 2018) 21"w x 50"h / Letterpress printing from wood type, embroidery thread; hand quilted / 950.00 / *A traditional flying geese pattern, bird migration north, escape, new beginnings, and flights to freedom were on my mind. It is probably a myth that quilts were used in the Underground Railroad, but looking further I discovered something else: that Harriet Tubman, nicknamed Moses, could not read. Letterpress printed words here are disrupted and difficult to read: Freedom, Liberty, Moses, North.*

(17) **They Must Agree** (November 2018) / 9.5"w x 14"h / Embroidery on machine-pieced cotton / 900.00 / *Lace lichen is California's state lichen, growing near the coasts and draping through trees. You can't cultivate it. I embroidered this lichen over several years of travel and teaching.*

(18) **Backbone** (May 2020) / 19.25" w x 45.5" h / Vintage quilt fragment; stencil, hand-dyed muslin, velvet, cotton, cotton sashiko thread; hand and machine quilted / 1200.00  
*The central pigmented cloth is materially related to my artist book, Birds of the Bible: Bearded Vulture, where I used it as wings. The side panels, encased in silk organza, contain a quilt strip c. 1900s, from a larger quilt that had begun to disintegrate. Backbone = stand up for what is fair and right. The quilt resisted my acrostic poem, but here it is anyway: Begin / Anywhere. / Capture / Knowledge / Backwards, / Order / New / Events.*

(19) **Admission** (August 2020) / 18.5" w x 37.5" h / Hand-dyed cotton, letterpress and commercially printed cotton from Golden's design, linen; silk thread; hand quilted / 600.00  
*Admission can be both acceptance and confession. "Admit One" is a ticket to tell the truth. Sometimes the truth is hidden in a pocket.*

(20) **Where Is My Passport?** (October 2017) / 31" w x 48" h / Letterpress printing from wood type, hand-dyed solar prints, linoleum block, machine stitched drawing, embroidery thread; machine quilted / 1400.00 / *As I thought about immigrants and immigration, I remembered a photo I took of graffiti in New York City: "where is my passport?" Immigration suggests choice or lack of choice. Some of us have choices whether we wish to stay or leave. We can choose our friends, but we can't choose our family. Sometimes it is hard to go home.*

(21) **Cagey** (April 2020) / 19" w x 42" h / Cotton scraps with hand quilting and embroidered text / 750.00 / *How we felt during lockdown. Like pet birds, maybe. One of the scrap quilts made early in the pandemic.*

(22) **Spike Spike Bloom** / (July 2020) / 45" w x 43" h / Cotton; solar printing from original photos; hand quilted with cotton sashiko thread / 1800.00 / *A quilt addressing the pandemic.*

(23) **Heard Mentality** (April 2020) / 18" w x 27.25" h / Variety of hand-dyed and commercially made fabric scraps with letterpress printed wood type; hand quilted / 500.00  
*We had/have to be careful to listen to expert sources and make good choices, not be swayed by peers or groupthink. One of the scrap quilts made early in the pandemic.*

(24) **It Was Supposed to Be a Luxury** April 2020) / 28.25" w x 40.25" h / Variety of hand-dyed and commercially made fabric scraps with three inkjet prints on treated cotton from altered original photos; embroidered and hand quilted / 1600.00 / *From my weekly walk with Dianne Ayres on the Richmond shoreline we were startled to see the Grand Princess cruise ship, docked across the Bay in Oakland. And there it all seemed to begin.*

(25) **Social Distance** (March 2020) / 34.5" w x 47" h / Cotton and velvet with two image transfers from altered original photos; hand quilted / 1600.00 / *Photos of empty NYC subway cars, taken years earlier, made sense for a socially distant quilt, empty of people.*

(26) **Looking for Joy** (March 2020) / 34.5" w x 41.75" h / Variety of velvet, cotton, silk, and linen scraps: some letterpress or solar-printed, some plain; hand quilted / 1400.00  
*After seeing the exhibit at Berkeley Art Museum, I was inspired to work with my scraps in an homage to Rosie Lee Tompkins (Effie Mae Martin Howard), Oakland quilter (1936-2006). The first of the scrap quilts made during the pandemic.*

(27) **Repetition of Days** (May 2020) / 42.5" w x 39" h / Tie-dyed and solar printed from original photographs on cotton; hand-quilted with embroidery and cotton sashiko thread / 1800.00 / *The calendar page of the month of May 2020, during the pandemic. The quilt incorporates solar prints of a sign at Flowerland in Albany, California, linking people and trees.*

(28) **Six Feet Over** (May 2020) / 71" w x 14" h / Painted and stenciled cotton, denim, other cotton; sashiko pattern and embroidered text; hand quilted / 900.00 / *In the beginning, I couldn't imagine what a six-foot separation was like, so I made a cloth to understand it. The quilt has two views, two poems, and a possible interaction as two viewers change sides.*

(29) **Solitary** (April 2020) 17.5" w x 18.5" h / Cotton and synthetic scraps with cotton sashiko-style quilting and embroidered text; hand quilted / 350.00 / *Made to show that although we were/are physically separated, we can still reach out and create meaningful interactions. The purple cloth was sent to me as a gift from BayQuilts with another cloth order.*

(30) **About Face** (June 2020) / 19" w x 22" h / Hand-dyed cotton; hand stitching with cotton sashiko thread; machine quilted / 350.00 / *I cut through light and dark cloth together to create twin faces, each distinctive, yet part of a whole.*

(31) **Sweet Osprey Dreams** (November 2017) 30" w x 53.5" h / Letterpress printing from wood type and photopolymer plates; hand-dyed solar prints; embroidery thread, hand-stitched text and sashiko-style quilting; patches / NFS / *In 2017, Golden Gate Audubon Society installed a web camera at an Osprey nest atop a whirley crane in Richmond, California, next to the WWII Red Oak Victory ship. The parent birds, Rosie and Richmond, return every year to raise a new family of two to three young. The Osprey quilts feature the 2017 fledgling, Rivet, along with her parents, sleeping on the railing next to the nest. This quilt features the whirley crane itself.*

(32) **When Birds Sleep** (December 2017)  
33" w x 54" h / Letterpress printing from wood type and photopolymer plates; hand-dyed solar prints; embroidery thread, hand-stitched text; hand and machine quilting / 1600.00  
*To sleep, Ospreys stand on one leg, the other tucked under, head under a wing. This wing-shaped quilt includes light from the channel marker beacons in the Bay and an embroidered poem. I was reminded of a student who wanted to be enlightened and learn Torah while standing on one foot and Hillel's response: "That which is hateful to you, do not do unto others. The rest is commentary, go and study it."*

(33) **Nightlights on the Bay** (December 2017) 31" w x 51" h / Letterpress printing from wood type and photopolymer plates; hand-dyed solar prints; embroidery thread, hand-stitched text; sashiko-style hand quilting / 1600.00 / *The Osprey quilts feature the 2017 fledgling, Rivet, along with her parents, Rosie and Richmond, sleeping on the railing next to the whirley-crane nest in*

Richmond, CA. Here is an evening where the waves lap gently and connect a variety of shores, creatures, and people.

(34) **The Hidden Osprey** (January 2021) / 25.5" w x 45" h / Hand-dyed and commercially made cotton; hand quilted with silk thread / 2200.00 / *Thirty-six righteous people are hidden in the world, according to mystical Judaism, so we must treat everyone we meet and ourselves as if they and we are one; why not thirty-six hidden animals and the responsibility to protect them all? The Osprey quilt is eighteen by thirty-six squares to echo the word "Life," which adds up to eighteen in Hebrew numerology.*

(35) **The Hidden Owl** (December 2020) / 45" w x 43.5" h / Hand-dyed and commercially made cotton and linen; hand quilted / 3000.00 / *Thirty-six righteous people are hidden in the world, according to mystical Judaism, so we must treat everyone we meet and ourselves as if they and we are one; why not thirty-six hidden animals and the responsibility to protect them all? The barn owl quilt, first of the series, is thirty-six by thirty-six squares, "double chai," twice the word "Life," eighteen in Hebrew numerology.*

(36) **The Hidden Cat** (December 2020) / 23.5" w x 43" h / Hand-dyed and commercially made cotton; hand quilted / 2200.00 / *Thirty-six righteous people are hidden in the world, according to mystical Judaism, so we must treat everyone we meet and ourselves as if they and we are one; why not thirty-six hidden animals and the responsibility to protect them all? The cat quilt is eighteen by thirty-six squares to echo the word "Life," which adds up to eighteen in Hebrew numerology.*

(37) **Almost Cherry Season** (March 2018) 30.5" w x 77" h / Letterpress printing from metal and wood type, linoleum block, reduction linoleum block; embroidery thread; hand quilted / 1800.00 / *A dream of a linocut print of cherries prompted a poem of anticipation and the intertwining of human labor with picked fruit and migrant workers. Dedicated to the memory of local poet and co-worker Kenny Zamora Damacion (1954-2013), whose Filipino family worked in the fields.*

(38) **Seraph** (the Holy Quilt) (August 2017) / 40" x 68" / Letterpress printing from wood type, photopolymer plates, and linoleum blocks; embroidery thread; hand quilted / 2200.00 *Seraphs appear in the Bible, and they voice an important part of a Jewish prayer that begins, "Holy, Holy, Holy." These are my seraphs, a kind of angel-butterfly. Holiness doesn't have to be tied to a deity or religion; it's a cousin of mindfulness, a reminder that nature is greater than ourselves, a reminder to pay attention to daily living.*

(39) **Resilience** (September 2019) / 22" w x 26.5" h / Hand-dyed cotton with tea and beets; watercolor on watercolor ground; hand-embroidered sashiko-style quilting / 750.00 *I only planted the Nasturtiums once, but they have returned and blossomed, year after year.*

(40) **Deep Beneath the Ink-dark Sea** (March 2021) / 42.5" w x 47.5" h / Hand-dyed velvet, cotton, denim; sashiko thread, metallic thread; fluorescent paint; hand quilted / 2200.00 *After reading books about and watching the documentary, My Octopus Teacher, I fell for the octopus and for bioluminescent life. Here, in a denim ocean, the sea creatures have glow-in-the-dark elements.*

**(41) Study for a Finding** (July 2021) / 16.5" w x 28" h

Hand-dyed cotton, flannel, silk, sashiko thread; watercolor marker and graphite; hand and machine quilted / 750.00 / *A mussel fragment found by the Bay on the first normal walk in a long time inspired me to take a long look at the interior gradations and smooth texture of this little shell.*

**(42) Folding Birds** (June 2021) / 24.5" w x 35.5" h

Hand-stenciled decolored cotton, woven cotton, sashiko thread, embroidery thread; hand and machine quilted / 1800.00 / *Based on an origami "garden bird." I think my garden bird is a California Towhee.*

**(43) City Share** (June 2021)

25" w x 40" h / Hand-stenciled cotton, decolored cotton, woven cotton, velvet, sashiko thread, embroidery thread; hand and machine quilted / 1800.00 / *We make a mess. The crows depend on us to make a mess. The crows clean it up. Some of it.*

**(44) It's Not Easy** (July 2021) / 24" w x 43" h / Hand-dyed cotton, velvet, woven cotton, sashiko thread; seed beads; hand and machine quilted / 1200.00 / *Natural forces, including drought, make it hard to keep a real garden green; here is a permanent one, capturing a memory.*

**(45) & (46) Just Embrace the Pink & Embrace the Pink** (2021) / 18.5" w x 33.5" h & 18.5 x 33" h / Hand-dyed cotton, velvet, woven cotton, sashiko thread; hand and machine quilted / 750.00 ea / *A Fire Red dye yielded hot pink, not a color I would normally choose, but I took to heart what Robert Frost wrote: "The best way out is always through." I think of them as sororal twins.*

**(47) Be Light** (May 2021) / 29" w x 47" h / Hand-dyed cotton, velvet, flannel; sashiko thread, metallic thread; hand and machine quilted / 2000.00 / *A collection of sayings turn and merge from Let There Be Light" to the Light at the End of the (Pandemic) Tunnel to being the light you want to see in the world.*

## **BOOK ART** (available at nevermindtheart on Etsy)

**Alphabetical Lichencounters** (2016) / 5" x 7" / Letterpress from photopolymer plates and wood and metal type; edition of 40 / 65.00

**Birds of the Bible: Bearded Vulture** (2019) / 6" w x 7.75" h x .75" d / Letterpress printed from handset type and linocuts, hand colored. Two one-sheet, accordion-folded papers contained in double gatefold hard covers. Limited edition of 18. / 650.00

**In the Wake of the Dream** (2014) / Sizes/colors vary: 5.5" w x 8.5" - 9.75" h / Letterpress from metal type and linoleum cuts on muslin and paper; edition of 30 / 300.00

**The Third Light** (2019) / 6" w x 6" h x 3/8" d / Letterpress printed from handset type and linocuts, original Linked Hinge binding. Limited edition of 18. / 125.00

**What We Reuse** (2016) / 3.75" x 5.5" / Letterpress from metal type, linoleum cut, handmade paper cover; edition of 27 / 40.00