

Marking Time 104

Christine S. Aaron



Encaustic monotype, thread, oak gall ink stained teabag

"[In my *Marking Time* series,] I layer and collage materials onto tiny tea bag canvases, then stitch and pierce with thread and thorns. I think of them as daily meditations, focusing on the task at hand, composing and reclaiming memory and personal history brought into my current experience. It feels reparative and healing, and acts as a psychological and emotional anchor in tumultuous times. Grounding. I find meaning through the making.

"My ancestors lived through historic, brutal times. Now, people across the globe grapple with loss, fear and uncertainty; all of us, experiencing this separately and yet in conjunction with the entire world. I collage and stitch in a stubborn insistence on hope, with resistance to fear, and in the knowledge that this too shall pass. Making do. Moving forward. I become aware of an inner refrain as I create: I am here. As witness, as attestant. I am still here." – CSA

Ukraine in the Crosshairs



Nancy Bardach

Cottons including shibori and hand dyed items, acrylic paints, 80/20 black batting, thread

"I was struck by a small black-and-white photo of a missile-damaged grain warehouse in Ukraine. Dark areas seem to overcome the bright light from open holes. Torn sections of roof litter the floor. Trusses are missing or distorted by the force of the missile. Small piles of grain are yet to be salvaged. Ghosts of the former wealth (to feed the world) appear in stitching."

– NB

Keep on the Sunny Side

Mel Beach



Cotton solids, acrylic paint, textured stencils/mats, fusible batting, thread

"This printed and stitched art quilt features the 2021 Pantone Colors 'Ultimate Gray' and 'Illuminating,' which were paired to convey 'strength and hopefulness.' Made in the wake of the January 6th attack on the United States Capitol, the rocks capture the strength of the Capitol Police and all those who were inside during the attack, while the beams of light provide hope and resilience for our democracy." – MB

Flowing

Holly Brackmann



Polyester fabric and batting, cotton backing, pearl cotton thread, disperse dye

"Movement flows and sways as paths converge, emerge, and diverge from the centrally emanating cellular force." – HB

Tatra Tassel

Noah Breuer



Reactive dye, linen, raw silk

"This quilt-like composition references multiple domestic textile designs from the 1920s created by my ancestors in Czech Bohemia. It is part of my ongoing project which examines themes of family, identity, labor, and diaspora. My research investigates early 20th century domestic textile design in Europe and the visual legacy of Jewish-owned textile printing companies.

"The central tassel image in this piece is my interpretive recreation of a repeating tablecloth pattern from a branded line of printed fabrics called 'Tatra,' which was produced by my family's lost company (Tatra is the name of a mountain range between Poland and Slovakia). This work uses a combination of reduction woodblock printing, cyanotype, and light-sensitive dyes on silk and linen. I also incorporated a screen-printed border design motif in the form of hops, a key ingredient in the brewing of Czech beer." – NB

Entropic Awareness

Pati Bristow and Kent Manske



Paper, ink, fabric, thread

"Entropic Awareness is a collaboration between SAQA member Pati Bristow and CSP member Kent Manske. The collaborative work asks questions about order and disorder to better understand our place in the larger universe. The artists' discourse explored interests in place, relationships, and our connections to the physical and cosmic worlds." – PB & KM

Forest Refuge

Donna Brown



Fabriano paper, Akua ink, embroidery thread, handmade stencils

"The union of printing and stitching is not a new concept, though it is new to me. As a young girl I learned to embroider from my mother as she had learned from hers. Little did I suspect that some 50+ years later this would be a valuable skill that I would incorporate into my printmaking practice. The linen fabric of my youth was replaced by high fiber cotton paper for my creative processes. This paper was an excellent substrate for printing and stitching.

"I was initially drawn to printmaking because of the beautiful textures the process produced. The addition of embroidery to my work was a bonus of added texture and contrast. The process added a layered richness to my perspective." – DB

Ragamuffin Series: Vortex Suite



Judith Content

Acrylic paint, textured plexiglass plate, various tools for patterning paint for printing, Thai silk, pearl cotton thread, C-Lon thread, Fiberfil, cotton batting, seed beads, vintage tin baking pan

"Vortex Suite was inspired by the multitude of swirling spirals that permeate the natural world." – JC

Turkish Delight

Linda Craighead

Paper, silk thread



"My work is about exploring history through an archive of photographs and memorabilia that came to me from my parents and grandparents. As a sixth generation Californian, the work operates as a device to explore personal histories and examine my place in my family's narrative.

"I use the mediums of paper and fiber, combining traditional and contemporary techniques to evoke generations of families layering and merging. Techniques such as photopolymer etching and relief, drypoint etching, mezzotint, collage, Chine collé, stitching, drawing, and embossment are all working together to form a multi-layered image." – LC

Once Upon a Glacier

Cathie Crawford



Oil based relief ink on handmade Japanese kozo paper

A glacier is a climate indicator. It is also the memory of the planet and life on Earth. – Mer de Glace Visitors Center

"In the summer of 1977, I walked on the incredibly beautiful glacier La Mer de Glace (Sea of Ice) in Chamonix, France. When I returned in 2004, I was shocked by how little was left of it. It had shrunk to a muddy mess, and there was very little beauty left to see. I have been thinking a lot about climate change and our responsibility to the life of our planet. I feel Mother Earth is getting even, with this pandemic, for all of humanity's abuses. This reduction woodcut print is a memorial to La Mer de Glace, as I remember it, from the black-and-white photo I took on my first visit. You may view each run for this print on my website under 'How I Print.'" – CC

Rage Keeps Her Busy

Elizabeth Dallas



Speedball relief printing ink, thrifted fabric, batting, thread

"This piece originally began after finding a self portrait that I created at age 5. I decided to revisit this picture and create a stamp from it. That same week, I overheard a woman's husband referring to his wife's art projects as something that 'keeps her busy.' This irritated me (I believe that quilting is much more than a time filling activity), and I decided to include this as part of the theme for the quilt.

"Much of quilting is processing events stitch by stitch. I quilt to process my own life's events, the rage that can come from them, and the way women are often perceived and treated. It's an interesting mash up of stages of life and somewhat of a diary quilt, if you will!"

– ED

It's Time to Go Outside

Kathryn Davy



Procion dyes, thread, commercial and hand dyed cotton fabric

"Staying inside during lockdown seemed necessary, but outside was calling and reminding us that nature has all of the good answers. Peace, calm, quiet, and fresh air. It's definitely time to go outside." – KD

Embedded

Kate Deak



Ink, handmade paper remnants, thread on BFK Rives paper

"In *Embedded*, I attempt to recreate the beauty of the human race: its creation and deterioration over time, and the layers of history reflective of these cycles. In this work, I use dry-point etching, collage, and embroidery to play with the paper's dimensionality and create physical marks with thread through the paper surface." – KD

Beckoning Figure 2

Adriane Dedic



Etching paper, black etching ink, muslin, rice paper, tea bags, vellum, ribbon, lace, gauze, fabric, metallic gold paper, white, orange, and black thread, acrylic paint, gel

"A world of creative possibilities opened when I started to add fabrics, textiles, and stitching to my original, single color, black etching. I complemented the texture and hue of the fibrous etching paper by stitching it onto muslin. Adding hints of color using fabrics, rice paper, gauze, ribbon, paint, threads, vellum, and even tea bags broadened the limited palette of the original print. I loved contrasting the sharpness of the etched line with the subtle tactile nature of the stitched lines and then visually adding the softer lines of my stone lithographs which I digitally printed on tea bags. The open door in the bottom corner is an image from my larger, more complex soft ground etching. The beckoning figure, emerging from a confined space, could be compared to the possibilities awaiting when feeling free to explore opportunities in a new way." – AD

Quaking Legs with Pink Goathead



Robin Dintiman

Hahnamuhle paper, tarleton, dried botanicals, golden gels, beet juice dye, linen thread, cotton thread

"I work in an auto-ethnographic manner. The circumstances of my life are reflected in the work, as well as my immersion in Nature. The experience of being in the world fully and authentically requires abandoning our separateness from Nature.

"Epigenetics trigger intuitive knowledge from generations past. The less doctored, the less patently crafted, the more naïve, the more authoritative a print is likely to be. A unique hybrid of methods between printmaking, sewing, drawing, and collaging also captures a complex unique moment.

"The deep artifacts of my youth connect to rhetorical poetic images of civilizations past." – RD

Storyline

Giny Dixon



Artist dyed and painted white cotton, antique family linens and natural silk fabrics, commercial felt, Perle Cotton embroidery threads

"Starting with small swatches of my own dyed and painted fabrics, I started hand stitching each piece to vintage family linen. Every one is a different fabric with a unique stitching design. The variety and diverse color combinations create their own composition.

"I stopped at 108 individual little art works, then hand stitched them together on felt, backed with more of my dye painted fabrics. This 570 inch long collection can be hung on a wall, suspended from the ceiling, looped over a rod, or displayed coiled on a surface." – GD

Veiled #3

Karen Gallagher Iverson



Carbon, silk thread, ink, rust, tracing paper

"As a printmaker my current focus is to push against the boundaries between printing and the act of drawing. Specifically, how drawing materials and methods intersect with the vast system of resists, screens, and hidden reversals inherent in printmaking. At this crossing point, I am able to build up layers and images that have distance from their original material and process, allowing atmosphere to take precedence and direct the visual conversation.

"The *Veiled* series intertwines textile patterns with a layering of printmaking techniques. In much the same way that dust would be brushed aside or a stain would be removed from a surface through vigorous rubbing, brocade patterns emerge upon the paper. What is obscured or illuminated? What becomes seen through pressure and tone? This combination produces an image that hints at a textile made of shifting tone, like a shadow." – KGI

Holes

Ewa Gavrielov



Tracing paper, white thread, white ink

"This work combines layers of paper that were left over from other work. I did not want to throw them away. It represents my experimentation with different materials, substances, and techniques, trying to push the limits, in order to open to the viewer to explore and become emotionally engaged with the art." – EG

Valley Oak

Mimi Ghauri-Young



Silk background, polyester inner layer, cotton backing, painted polyester fiber, and rayon, polyester, silk, and cotton threads

"This work is part of a series of quilts depicting native flora and fauna of the Northern California region. It is a stylistic interpretation of the Valley Oak tree (*Quercus lobata*) as seen from below. My personal photographs helped inform the shape of the images for the work."

– MGY

Doodle

Susan Gibson Kelly



Cotton cloth, cotton threads, various acrylic paints

"There is scientific evidence that doodling is a wonderful tool to relieve anxiety and stress, and can actually help us understand and retain other information that we might be taking in at the same time. Creating these printed fabrics, playing with colors, shapes, and lines, and making them into harmonious combinations is my way of doodling." – SGK

Redacted

Alisa Golden



Cotton, cotton scraps from previous quilts, thread

"The week the redacted affidavit was released regarding the search of the former President Trump's residence, I set wood type and letterpress printed the words *secret, sensitive, classified, and confidential*. Over other pieced and printed scraps I free-motion quilted 'I can't tell you.' Two of the newly printed strips were pieced into the whole, the rest I appliquéd, leaving the raw edges, and free-motion quilted scribbles over all but the letters that spell out REDACTED. An erasure, of sorts." – AG

The Mountain in Late Summer



Lynn Hall

Cotton fabric, fabric paints and dyes, acrylic paints, quilt batting, cotton thread

"Every bit of this quilt started as white cotton fabric. I used gelatin plate printing to create much of the fabric, and after seeing breakdown screenprinted fabric I taught myself to do it with the help of books and YouTube videos. The quilt itself is a collage of these hand-printed fabrics.

"Rather than being a strict photographic copy of any particular scene, I wanted this quilt to represent the feeling of late summer in the Sierra, when it's so hot and dry you feel like the entire landscape is just waiting for cooler weather, the colors of fall, and the first snow. There is not much green left and even the trees are dusty and faded in the blazing sun. The only relief comes from sunlight shimmering on the lakes, and the constantly shifting cloudscapes and sky colors." – LH

And Our Shadow Breathes the Day



Kevin Harris

Silk, dye, textile ink, thread

"Repeating patterns that fit consecutively into themselves are one of my favorite kinds of prints to make, print, and look at. I become engrossed in looking at textile patterns as well as textural prints.

"For this project, I wanted to use some of my fiber based photo screens to emulate the panels and sections of a quilt. In this example I have used the texture of burlap to panel across the silk, changing color as it goes. The dye fades into itself, and, together with the string fiber, a landscape is suggested." – KH

Unraveled

Rozanne Hermelyn Di Silvestro



Monotype, thread

"Sometimes, it's all too much. Loneliness, conflict, violence, and change, all constantly seeping into our lives from the past, present, and future. *Unraveled* reflects our battered being, struggling to mend and heal from the pain and suffering we experience through life. All while knowing, we are not alone, and that compassion is our shared humanity." – RHDS

Wave 17

Ann Johnston



Raw silk jacquard, Procion dyes, cotton batting, various threads

"I am extremely interested in how an idea gets a physical form. The only way I can start to understand this is by observing my own thought processes. While many of my quilts directly treat a given theme, they are also indirectly about how ideas develop as I make choices. The choice of how I will dye the cloth has more frequently resulted in experimenting with various printing processes, particularly monoprinting because of the unique marks that result.

"After the dyeing, I transform the surface again with stitching. This layer's design is determined by the type and color of thread and by the density and pattern of the stitches. I take into consideration where I want the surface to flatten and where I want it to swell. I make decisions as I work, drawing freehand with the needle. I am fascinated by how the layers of work influence each other visually from both far and near." – AJ

Nine Patch

Barbara Kibbe



Caligo Safewash inks, Stonehenge paper, nested birch panels, cold wax

"The Nine Patch is a traditional quilt design, offering the maker infinite flexibility within a clear structure. This piece is composed from a series of monoprints, using threads as both stencils and plates. The prints were cut and pieced into a nine patch arrangement. The installation further references the traditional quilt structure as the nine patches are separated by a two inch border, or 'sashing,' which in this case is supplied by the gallery wall." – BK

Prism Play

Evelyn Klein



Caligo SafeWash etching inks, caligo oil, brayers, ink knives, plexi plate for monotype, barren, Mistyfuse, parchment paper, iron, sewing machine, needles, embroidery thread

"During the pandemic, I decided to experiment with hand printing and fabrics. While teaching online from my studio, I transitioned into a whole new medium: art quilts. Since most of my students from Monterey Peninsula College, which shut down because of Covid-19, didn't have access to a press, we found new ways to continue printmaking.

"Water lilies are recurring imagery in my work. *Prism Play* lent itself beautifully to this theme, with subtle monochromatic color variations. It was a great learning experience, opening new frontiers into further layering printmaking, textile arts, and stitching. I also discovered fusing. Fusing is instant, allowing me to complete my work in process without having to wait for the acrylics to dry. Sharing these new discoveries with fellow printmakers and students was very exciting for all of us." – EK

Eucalyptus

Franki Kohler



Silk fabric, cotton fabric, cotton thread, eucalyptus leaves

"Eucalyptus uses three botanical prints of eucalyptus leaves on silk fabric pieced together with botanical-dyed cotton fabric. Machine quilting and hand embroidery complete the design." – FK

Disturbance



Danguole Rita Koulas

*Linoleum, relief printing ink, linen and cotton fabric,
embroidery floss, archival glue*

"The image (aided by the materials and techniques used)
is crying out. What could be causing the disturbance?
A breakdown, a disruption, a commotion, an election, an
invasion, an eruption? Perhaps just facing tomorrow..."
– DRK

Keeping Up Appearances 2



Carol Larson

*Heirloom linens including vintage dinner napkins,
hand-woven samplers, dresser scarves, commercial batiks,
textile paint*

"The *Keeping Up Appearances* series tackles some of the thornier social issues of mid-20th century America, inspired by text from a 1954 book on etiquette. Imagine women chain smoking in offices, tipping 25 cents for good service, showing interest in a potential marriage partner, or even the consideration of giving boys' names to girls. This text ensured cultural boundaries were not to be crossed! Each piece incorporates heirloom linens upon which dye has been painted and text screen-printed. The text is copied from Amy Vanderbilt's *Complete Book of Etiquette*." – CL

Complete Book of Etiquette text used with permission from Lincoln G. Clark, trustee of the Amy Vanderbilt Kellar Literary Property Trust (671).

Layered Snake Plant

Dixie Laws



Cotton cloth, linocut, tulle

"This print is part of a series of prints using layers and overlapping organic designs. There are three layers of fabric; the base layer is cotton cloth printed with linocut, followed by two layers of linocut-printed tulle." – DL

Where the Wild Grasses Bloom



Susan Leone Howe

Japanese paper, silk, linen

"Even as child I loved pushing through the wild grasses that grew to heights above my head. And there I imagined the flowers that would soon bloom." – SLH

Past Progressions

Linda Lieberman



*Linocuts, collagraph, and black-and-beige paper glued to
Rives BFK paper*

"Based on the design of a 'postage stamp quilt,' this collage is comprised of 1.5" pieces of cut-up original linocuts and a collagraph." – LL

145 Jaffa St.



Zwia Lipkin

Mixed fiber home décor textiles, image transfer sheets, non-woven interfacing, embroidery floss, thread, batting, fabric paint

"This quilt depicts the heyday of the career of Israel Fruchter, a master tinsmith. Relying on his two hands alone, Fruchter built a family, a home, and a thriving workshop with several employees. He contributed to the construction of many public buildings in his chosen hometown, Jerusalem, of which the most well-known was the dome of the famous Montefiore windmill.

"The quilt, made in the rusty colors that dominated his workshop, shows Fruchter and two of his workers in his workshop's courtyard on a rare, snowy day. It depicts his hands at work, and many of the actual tools he used. It also shows his most well-known achievement. Whilst a homage to a specific man, my grandfather, this is also a song of praise to all laborers and the amazing things they create with their hands." – ZL

Codex

Viviana Lombrozo



*Screened and dyed cotton fabric, thread, embroidery floss,
embroidery hoop*

"Codex is part of a series of art quilts in which I combine
printing with stitching." – VL

Senderos



Luz Marina Ruiz

BFK Rives paper, Akua Inks, copper thread, regular sewing thread, embroidery thread

"We are presented with various pathways throughout our lives, causing us to make choices. We never truly know if we are taking the 'right' path. Only in retrospect can we see where we have traveled and if the journey has supported our purpose.

"This piece has multiple pathways and ladder shapes. Sometimes we are ascending, and, other times, descending. Trust and optimism propel us forward, always seeking to find a path that resonates with us."

– LMR

Subtext 1

Kristina Nobleman



Tissue paper, washi paper, etching ink, thread

"I found my way to printmaking via the world of textiles. Now, the combination of fiber and printmaking has become the center of my practice. The organic, evocative imagery created by the grid of warp and weft of the cloth is a rich source of inspiration: abstract, yet suggestive at times of the natural world. I find the interactions that occur between fiber, paper, and ink both nuanced and beautiful.

"Depicting a woven textile with frayed edges, *Subtext 1* makes use of the Chine collé method to echo the unraveling textile edges with the printed paper. The tissue paper layered over the base peels back in areas, revealing the printed underlayer and exposing the substrate. *Subtext 1* is also a kind of narrative document hinting at words once said or perhaps left unsaid. The narrative is present but obscured. The stitched lines, like asemic writing, offer meaning by way of aesthetic intuition, and not by verbal expression." – KN

Underwater Glissade



Janis O'Driscoll

Cardboard drypoint plate, water-soluble etching ink, cotton muslin, light blue silk, sashiko thread, cotton canvas stretched over a wood frame

"Terry Tempest Williams says that 'a jelly is more verb than noun.' Watching a medusa glide through the water is a meditation on movement and quiet and transparency. Time passes. Peace descends.

"To capture that dance beneath the surface, I included the tentacle of an octopus. It glides in a very different way, but I imagine it as a partner to the pulsating jelly. How different they are and yet they show each other's best advantage." – JO

Inspiration Garden

Kathleen Oliver



Cotton, cotton batting, upholstery backing, cotton binding, cotton embroidery pearl and floss threads, acrylic paints and inks, gold leaf with Mistyfuse and gloss gel medium, gold metallic embroidery thread, seed beads

"This piece evolved from various surface design techniques. I am intrigued by gates, lattices, arches, and doors. What is on the other side? What sneak previews can be seen? What joy and hope lies within? A garden of flowers, birds and laughter inspires dreams to create and be carefree. A path to happiness." – KO

Outcropping

Denise Oyama Miller



*White cotton and silk fabrics, cotton threads, eco-felt,
acrylic paints*

"I am interested in the natural world and wanted to interpret an interesting outcropping of granite rocks that I encountered on a hike in the Sierra Nevada Mountains. I used various printing processes to create a wide range of values and textures in gray fabrics. Each piece of fabric was monoprinted multiple times using my hand-cut stencil designs and/or was printed using thermofax screens of my design." – DOM

Spiral Galaxy

AV Pike



Acrylic paint, canvas, thread

"The focus of my work is the depiction of Deep Space. But, even that came from hearing the story of Einstein's brain in a jar, and envisioning all that conjured up. The whole current viewpoint of life and our universe, the man that was everything that said 'new millennium,' caged, there, in a jar. My work also references my interest in illusion and myth. I use a visual personal vocabulary not always apparent, and because I like abstraction, the work is not always transparent. Somehow I'm always chasing those shadows in the night. More often than not, the media is a combination of the old and the new, the digital and the analog, a mix of media and meaning: conceptual more than literal.

"*Spiral Galaxy* is the culmination of my journey exploring stenciling and using the laser cutter as a tool. French knotted circles are layered into the galaxy of circling elements. Ever spinning." – AVP

Intertwining Branches

Barbara Poole



Oil based etching ink printed on BFK with red, ecru, and black thread

"The image started as an oil painting of a willow thicket. As I painted the branches wrapping around each other, I began to think of making a series of etchings that would convey the tangles of the underbrush using aquatint and intaglio. I had begun stitching on etchings inspired by Japanese shashiko, and this combination inspired my etching quilt." – BP

Farm Wife

Deborah Rantz



Paper, ink, embroidery floss, sewing thread

"My primary mediums are printmaking, book arts, and writing. My current printmaking emphasis is photo-based imagery on Solarplates printed on an etching press. My prints illustrate my books as well as comprise thematic portfolios." – DR

Swirling Suns 2

Priscilla Read



Acrylic paint on cotton fabric, cotton batting, thread

"I started with leftover scraps of monoprinted fabric and pieced them together improvisationally. I machine quilted circles with radiating curves that reminded me of suns. I hand painted the shapes with white to bring the suns into the foreground." – PR

The Flow

Ashley Rodriguez Reed



*Commercial and reclaimed fabric, plastic netting,
acrylic paint, thread*

"The flow refers to many states simultaneously. There's the flow state when we are completely immersed in our work and have let go. There's the flow of tears that comes out of the need to let go of pain experienced in life. And there's the flow of water itself in nature that grounds and renews. The hand in the backdrop subtly serves as a reminder of nurturing support in the complex beauty of it all." – ARR

Homage to Bach

Connie Rohman



Fabric, thickened Procion MX dyes, embroidery floss

"I was immediately drawn to Bach's flute sonatas when I heard them as a beginning flute player in high school. I have listened to them repeatedly over the years, each time struck by the poignant and compelling emotions that the different movements evoke.

"This artwork is my homage to Bach. After making a deconstructed screen print on fabric, I listened to the flute sonatas as I slow stitched my visual interpretation of the music." – CR

Strata

Robynn Smith



Silk Cut linoleum relief plates, Solarplate intaglio plates, Caligo SafeWash etching ink, silk thread on a variety of Japanese and European papers

"This work is based on two visits to Fagradalsfjall, the volcanic eruption in Grindavik, Iceland. Approaching the lava field the first time, after a long hike through a bleakly beautiful landscape, the enormous, black moonscape was heaving, steaming and groaning. The relentless wind grew still as I came to the edge of the heaving pile. Outside sound disappeared, replaced with the creaking and breathing of the lava. The thick, crusty, grey/black strata was laced with thin veins of iridescent color. An intimacy developed as I examined the tiny worlds of experience that lay within the huge, volcanic mass.

"A year later, the lava lay heavy and black. Fine lines of green and silver grasses had grown in the crevices, attesting to the resilience of nature. Unlike the first visit, there were no tourists...no people at all. Just me, experiencing the wonder of the newest landscape on earth." – RS

Warrior

Ileana Soto



Cotton muslin, silk Habotai, commercial vintage cotton

"Printed behind the intense and staccato rhythm of the 'warrior' spikes are John R. Lewis quotes that comfort me in our turbulent time:

Do not get lost in a sea of despair

Do not become bitter or hostile

Be hopeful, optimistic!

Never, ever be afraid to make some noise, NOISE!

And get into good trouble

We will find a way,

Make a way

Out of NO way."

– IS

Looking Beyond the Rain

Bethia G. Stone



Water-based intaglio ink on Rives BFK paper, watercolor pigment, colored pencil, washi papers, silk thread

"Looking Beyond the Rain is inspired by the composition, carving, and subtle hues of Ukiyo-e Japanese woodblock prints from the 1700-1800s. Striving to capture the atmospheric mood of these prints, layers are gradually added to the inked substrate. Watercolor is 'stitched' in short, horizontal brush strokes. Colored pencil marks add tone to the background, while textured washi paper inked with black resembles an ominous cloud at the top of the sheet. Two layers of silk thread follow a strict diagonal, giving the impression of rain. The viewer is invited to look closely beyond the 'curtain of silk rain' on the surface, to explore the marks and gradation of hues below. The silk rain gradually becomes the dominant feature while the pale grey substrate print recedes in the background." – BGS

Season of the Witch

Karen Sunday Spencer



Cotton fabric, Procion MX dye, thread

"No matter what format or style my art takes, the pivot point of my visual explorations is sameness and difference. I like assembling a collection of visual elements that are markedly different from each other to see what happens. I want to be surprised by the juxtapositions of my visual cast of characters and then see how I can relate them to one another more formally. The works included in my current series, *Printworks*, contain mostly simple shapes that are distorted in some way—rounded triangles, irregular squares or circles, partial flowers—in high contrast colors moving across the picture plane. *Season of the Witch*, like the other pieces in the series, was created by printing my designs on white fabric. I then cut and arranged them into a dynamic composition where the meaning of each piece emerged as its visual elements came together." – KSS

We Were Here Book 2

Jami Taback



*Polymer plates, carved linoleum, collage, and drawing on
Fabriano paper*

"All three accordion style books are printed, stitched and then burned in selective places into Fabriano paper. My methods and techniques emulate and reflect directly the effects of climate change on our world and how the Earth is coping with this crisis. They are our homes, our land, and most of all the fabric of our families and communities that are burning and flooding." – JT

Print Tools



Jerry Theobald

Wood plate, cutting tools, fabric, black ink, etching press, sewing machine for quilting and batting

"This print is a woodcut made after building my studio for printing. The image comes from a wood plate that was cut into to create the image. It was then printed on an etching press. After the print was made on fabric, it was quilted." – JT

Iceland Mountain Scapes

Edda Valborg Sigurdardottir



Handmade Japanese papers of various thickness and textures, melted beeswax, cotton and silk thread, Akua inks, sharp tool for hole-poking

"This book depicts memories of my childhood in Iceland, taking in the mountain ranges, colors, and lines that form against the sky. The color palette is autumn and early winter days at dusk, bringing out the old stories of hidden people, trolls, and ghosts. We Icelanders are quite superstitious.

"The stitching and hole-poking follow the mountain forms to further emphasize the mood of the pages. Different sizes of the pages also evoke curiosity when turning the pages." – EVS

Le Rêve Vert

Rosanna Lynne Welter



*White polyester satin, regular copy paper, disperse dyes,
Tsukineko inks, rayon threads*

"Le Rêve Vert was printed with a sublimation disperse dye heat transfer process and monoprinted. A mysterious thing about printing with disperse dye is that when initially painted on paper, the dyes are dull, even lifeless. It is only after the heat transfer pressing is complete that the dyes reveal their true intensity, depth, and even color! I am never 100% sure what will be revealed when the printing papers are pulled away from the fabric.

"This piece surprised me in a couple of ways. First, the dye powder that appeared black when painted on paper printed as a wonderful, verdant green on this fabric; the 'scarlet' printed a pleasing shade of orange. Second, I've never before had a printing paper actually adhere to the fabric, but I was not at all mad at such a happy accident. The print paper became part of not only the fabric, but also the design." – RLW

Tree Crosscut #3 Round

Lori Wisheropp



Acrylic paint, pastels, colored pencils, black felt, quilt thread, mounting board

"Since I primarily work with fabric and thread, I had to determine how to fulfill the printmaking aspect of this brief. I decided it would be best to work within my favorite motif: nature. This led me to go on a hike, seeking a tree stump that could be used for a rubbing. The idea came to me when I realized that annual tree rings looked like quilting threadwork, allowing me to combine quilting and printmaking.

"The tree stump needed to be free from distracting chainsaw cuts and drenched with water to prevent paint from soaking into the wood before creating the rubbing. Quilt threads were used to accentuate the annual rings. Radiating cracks were created with a traditional wood burning tool to give the appearance of weathering." – LW

First Frost

Carla Wolf



Cotton fabric, cyanotype chemicals, pepper tree leaves, thread, beads

"This piece started as a wet cyanotype print. It was then embellished with free-motion stitched leaves, which were stitched over the 'ghost' leaves of the cyanotype. Bead embellishing added to the feeling of frostiness. Finally, the quilting stitches gave the feeling of the leaves falling onto water and slipping beneath the surface."
– CW

Minding the Footprints

Nanette Wylde



Oil-based etching ink, Rives BFK paper, beeswax coated book page, silk thread, pearly glass beads

"The black intaglio aspect of this work is taken from my own footprints in mud smooshed across paper, then photographed and printed to film to create the intaglio plate. The footprints' source may not be obvious, but rather adds a layer of meaning. As an image, they allude to landforms seen from an aerial perspective.

"The suspended figure, cut from a textbook page on aesthetics and coated in beeswax, represents the challenges to individuals in making a difference in both cultural and climate crises. The pearly beads are the smidgens of hope we come across here and there when we pay attention." – NW

Behind the Seams 1

Linda Yoshizawa



Akua and Charbonnel ink on Hahnemuhle printmaking paper

"My mother was a professional seamstress. She took great pride in her immaculate technique. When looking at a garment she always flipped to the inside to see how it was sewn. 'See how this side is pulled, see how the ends don't match. Oh, the messy loose threads!' It was a harsh critique of character, not just handiwork.

"I hardly ever sew for fear of being judged by her in this way. For my print in this show, however, I am flipping the quilt over to show its flaws.

"Life is a patchwork, full of loose threads, stressed seams, and crooked stitches. As an artist, I want to show how these flaws can be beautiful and intriguing in the most human way." – LY