

In the *Baby's Book* of my first years, my mother wrote under *Favorite Books* "ANIMAL BOOKS—LEARNED TO NAME THE VARIOUS ANIMALS." I started my drawing career soon thereafter, drawing animals when I could first wield a crayon. I have been drawing animals ever since. I grew up in California suburbs with dogs, hamsters, guinea pigs, rabbits, parakeets, tropical fish, and any wild creatures I could sneak past my mother—snakes, lizards, pollywogs and thence frogs, rescued baby birds. I rode horses every weekend from the ages of 5 to 15, and always wished I could live on a ranch or a farm. I earned a BA and an MA in English from the University of California at Berkeley, and taught English for 25 years in the Republic of Korea, Massachusetts, Mali, Turkey, and Maine. I finished my teaching career at Maine Maritime Academy in 2006 and have been practicing my art ever since.

I am a mostly self-taught artist, although I spent a summer during college in Perugia, Italy, studying print-making and figure drawing at the Accademie di Belle Arti Pietro Vannucci. Since then, I've taken workshops in drawing and printmaking at the Worcester Art Museum in Massachusetts, Haystack Mountain School of Crafts in Deer Isle, Maine, and Zea Mays Printmaking in Florence, Massachusetts.

I started drawing commissioned PenPets portraits in pen and ink in the late 1990's—mostly dogs, some cats, and the occasional hamster, ferret, love bird, horse, sheep, and goat. I draw from photographs and descriptions of the pets' personalities, and I strive to capture not only their physical likenesses, but their hearts and souls as well. It's careful, meticulous work.

In 2008, I was introduced to relief print making by Siri Beckman at Haystack Mountain School of Crafts. It was a one-day workshop and we each carved and printed a linoleum block. I was hooked! Making a relief print is just the opposite of making a pen-and-ink drawing. In print making, I carve out what I don't want in the final image; in drawing, I ink in what I do want. I love the mental gymnastics this reversal of mark-making sets off in my brain.

Since then, I've taken moku hanga and white-line woodblock workshops with Annie Bissett at Zea Mays Printmaking. I spent two weeks at Haystack Mountain School of Crafts with Beauvais Lyons in "The Variable Printmaking Matrix" workshop. I currently belong to a guild of linocut printmakers who meet once a week under the tutelage of Holly Berry in Waldoboro, Maine.

Making relief prints forces me out of the obsessive-compulsive realm of my pen-and-ink drawing. Carving and printing a block—either wood or linoleum—is less precise, not so painstaking. I make mistakes! Not only do I learn to live with my mistakes, but sometimes I learn to love them!

I was the staff artist for *The Brooksville Breeze*, a newsletter for the town of Brooksville, Maine, for 8 years. I have illustrated three books: *Sailing Language* by E.D. Smith and

T.R. Moore (Sheridan House, 2000) and *All My Dogs: A Life* by Bill Henderson (David R. Godine, 2011, and Pushcart Press, 2017), and *Saving Nails* by Thomas R. Moore (Moon Pie Press, 2016). I have illustrated the covers of two books: *Sage Advice from Uncle Oscar* by Sage Collins (Penobscot Books, 2015) and *Add Water, Add Fire* by Karie Friedman (Poets Table Press, 2017). I have had solo shows at various venues in Brooksville, Blue Hill, Castine, Trenton, Belfast, and Canon Beach, Oregon, and my art work has appeared in many group shows in Maine.

I live in Belfast, a small town on the coast of Maine, with my husband, Tom, a poet, and my muse, Rumi, a cockapoo.