

# DWELLING

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## Thesis Proposal

For my thesis project I propose to make a handbound book of medicinal plants that will contain imagery and poems. My research explores the Indigenous plants of the Pacific Northwest, I am exploring what their medicinal purposes are and the ailments they help alleviate. I am learning to identify and find these plants, how to process and use them, and how to harvest/gather these plants in an ethical and sustainable way. I am exploring how these plants may also be used for a creative practice, such as natural pigments and inks, and directly using plants to create images.

I believe it is important to know of the healing properties of plants, to recognize that the Earth is capable of healing those who inhabit her. It is possible to heal and or alleviate pain without consuming unknown man-made substances. Perhaps, if we knew more about the healing qualities of plants we would treat our planet with more respect and care. In my practice and personal life, I work with plants and focus on their ability to relieve mental ailments. I am using this project to continue down this path and expand on my plant knowledge, to also include ways plants can heal and alleviate physical pain. Creating this work and collaborating with plants will further my connection to the Earth. While researching I came across the emerging field of Ecotherapy, a therapeutic practice that embraces the belief that time spent with nature can improve mental and emotional wellbeing. Based on this concept and belief, the act of creating this work will be another source of healing.

This project draws upon ancient knowledge of plants as well as historical botanical illustrations. For thousands of years Indigenous people on this landmass have collected plants and used them to make medicine. This wisdom developed and was passed down through generations. This project also draws upon the ancient and medieval herbals of Europe, books that contain information on the properties of plants and includes how they should be prepared and used for medicinal purposes. They were most often used by healers and apothecaries; therefore the illustrations needed to be instructional and accurate so that the reader could identify the plant.

A more personal aspect of my research for this project is to delve into my Native American heritage. This is a part of my identity that has remained a mystery, yet it is something that has always been in the back of my mind. The farthest I have yet to trace this bloodline is to my great-grandmother on my father's side who is of Cherokee ancestry. During the summer, I intended to research my heritage by starting with family names using genealogy websites such as Ancestry.com.

This work will serve as an homage to plants. While working and collaborating with plants I will keep a journal to record my thoughts and feelings, these writings will serve as the

basis for the poems that will be bound into a book along with images of plants. I will also spend the summer reading poetry from a range of writers for influence and inspiration.

I propose to make a handbound hardcover book covered in handmade bookcloth that explores Indigenous medicinal plants of the Pacific Northwest. The book will contain letterpress printed poems, drypoint or woodcuts that are hand colored using natural pigments. The book cloth will be stained/dyed with natural pigments.

In conclusion, through research, working directly with plants, making natural inks and dyes, I intend to seek out and connect with the ancient knowledge of plants that our ancestors discovered and developed. Through creating images of plants, printing and binding them into a book I draw upon the knowledge and tradition of herbals and the botanical illustrators and printers who created them.

## Artist Statement

As an artist, I find myself drawn to creating work about those that are often overlooked or forgotten, as a way to communicate their importance. There was a considerable amount of time in my life where using my voice made me deeply uncomfortable and was a source of embarrassment; this experience taught me to observe the world and to notice the non-verbal ways we communicate. I feel a pull to create work about those that have non-human voices because I've spent a large part of my life not using mine. If you listen intently they do have a voice, you just have to listen in a different way.

## Abstract

*Dwelling* is an embodiment and remembrance of the Sonoran Desert. It is a set of letterpress printed poems and screen printed imagery from the Sonoran Desert in a box with accompanying objects from the desert. The work is primarily about capturing the essence of being in the Sonoran Desert; however, it's also about showing the connection and biodiversity that most people don't envision when thinking of this place. Underneath that, it is about pollination, dispersal and migration. I want to alter the viewers' perceptions of what a desert is and for them to understand it as a precious and beautiful place. It is a place to be protected and taken care of. It is a reminder that there are other lives on this earth which enhance our own.

## Thesis Defense Speech

I will begin with a quote by Edward Abbey, from his book *Desert Solitaire: A season in the wilderness*: “The desert is a vast world, an oceanic world, as deep in its way and complex and various as the sea. Since you cannot get the desert into a book anymore than a fisherman can haul up the ocean with his nets, i have tried to create a world of words, in which the desert figures more as a medium then as a material. Not imitation but evocation has been the goal.”

My project, *Dwelling*, is another evocation of this goal, using words and images in the form of an unbound book. It is an embodiment and remembrance of the Sonoran Desert. As I wrote in the introduction poem it is:

An assemblage of  
prints and nature  
waiting  
to be felt and held  
with a soft touch

printed matter  
wanting  
to lie above another  
to be shifted, spun  
and dispersed

The Sonoran  
Desert, a dwelling  
whispering  
in a silent voice  
to those who observe

of a  
yearning  
to be known  
honored  
and preserved

More technically stated it is a set of letterpress printed poems and silkscreen printed imagery from the Sonoran Desert in a box with accompanying objects from the desert.

## *WHY*

### *NOTION OF HOME*

The work is titled *Dwelling*, because as I was creating this work I was thinking about what it is to have a home. I pondered on what and where home is to me, to those of migrating pollinators, to the plants and animals of the Sonoran. In the summer of 2007, when I was 12 years old, I moved to Oro Valley, Arizona; a town located within the boundaries of the Sonoran Desert. Travelling from Northern California, I observed the character, tone and shifts of the land. This uprooting was, needless to say, a shock; a 900 or so mile displacement of my young self. The desert was my home for 5 years, and in the summer of my 17th year I moved once again with my family. I haven't been back since, it's been nearly 8 years. Yet, through creating and working through my memories, I have been able to revisit this place without physically being there. Living in the Sonoran Desert, taught me to appreciate elements of the natural world that many overlook. Even though the air felt drier and rainfall was infrequent, there was still beauty to be found. On the occasions that water did fall from the sky, you would appreciate it far more. The feeling of being surrounded by mountains was comforting, the towering saguaros reaching ever upwards, lying beneath the desert sky at night - full of brightly lit stars. While working through my memories of living in the Sonoran Desert, I was in search of capturing the feeling of being in that space.

I originally proposed to make a book about Pacific Northwest medicinal plants; however, I began to realize that I was far more interested in exploring plant relationships with those of non-human beings, with the focus being on pollination. I wanted to narrow and ground, the work to a specific region, and due to my longing for the desert it felt like the right place to delve in. Yet through this connection it became something more personal.

### *NOTION OF VOICE*

Although this work is primarily about capturing the essence of being in the Sonoran Desert, it is also about exploring a side of my "voice" that I'm not naturally inclined towards, or rather challenging life experiences that have affected my relationship to language and voice. There was a considerable amount of time in my life where using my voice made me deeply uncomfortable and was a source of embarrassment. Needless to say, this affected my life in many ways, but I wouldn't be the same person without that experience. It taught me to observe the world and to notice the non-verbal ways we communicate. It's hard to live in a

human world that's built around outspoken people, when the volume of spoken opinions and thoughts are what's valued. But when you retreat into nature this loudness is not needed, in fact it is detrimental. If you sit quietly in a forest, you can hear the leaves moving in the wind, you can hear the songs of the cicadas, you can hear the stirring of bodies, and the whispering of water. I recently realized that I am drawn to creating work about those that have non-human voices because I've spent a large part of my life not using mine. I am pulled to create work about those that can't communicate through human speech. If you listen intently they do have a voice, you just have to listen in a different way.

When one internet searches "desert" one of the first things that comes up is a description that depicts the desert as a barren place, with living conditions that are hostile for plants and animals. However this simply isn't true, these organisms have adapted to thrive in this environment, and in fact most wouldn't survive in different conditions. Although this work is primarily about creating an embodiment of the Sonoran desert, it's also about showing the connection and biodiversity that most people don't envision when thinking of this place. Underneath that it's about pollination, dispersal and migration. I want to alter the viewers' perceptions of what a desert is, and for them to understand it as an important and beautiful place. A place to be protected and taken care of. It is a reminder that there are other lives on this earth which enhance our own.

### *THE EVOLUTION OF THE WORK*

At the beginning of the semester I was deciding between woodcut and intaglio for making my images. While considering etching I was looking at the work of Ali Norman and the way she cuts and shapes her copper plates to inform her imagery. Her beautifully fine detailed work revolves around plants, animals and dreamscapes. However, I was hesitant to use etching because of an ethical concern. I am vegan and because hardground contains beeswax, choosing etching became dependent on whether or not a hardground using soy wax instead, would work. I got as far as etching the plate in the bath, when I realized I was already leaning towards woodcuts because of the meditative process and the ease of using the letterpress for both my images and poems. The woodcuts felt too heavy on the page, since I was carving white line images due to how long carving delicate, black line imagery took. The inked up block felt too boxed in and concrete, I wanted movement. My next approach was to use polymer plates. Polymer kept the ease of printing on the same press and allowed for black line imagery, delicate linework, fine details, and movement on the page, as well as the overlapping of images and text. However the size of my prints and the amount of imagery became an obstacle as polymer plates are expensive. This led me to screen printing, which kept the fine



linework, movement, ease of overlapping and also retained the hand drawn quality of the work.

### *PROCESS FOR MAKING IMAGERY*

The imagery of this work is inspired by nature's patterns and processes, largely those involving pollination. I always begin by drawing with graphite in my sketchbook. I then take my drawings into photoshop where I play around with reflecting, rotating and overlapping them, creating multiples of the single. This process is a manipulation and disruption of the image, but in search of finding balance and symmetry and creating levels of surfaces. Through these images I want the viewer to shift their perspective and scale. To look at the pattern as a whole and then to take a closer look at the details present, that have come together to embody something different. I was also interested in challenging the notion of a print having a set orientation. I want the viewer to rotate the page and see another composition, form or face.

The print of the lesser long-nosed bat and agave uses two layers with different colors to create a sense of depth and movement. The reflection of the flowers creates what looks like the face of a bat. This connects to the relationship of the two, as both the flower and the bat need one another to exist.

With the image of the grass, once its flipped, which is tempting as the poem alongside it is reflected, remaining illegible until flipped; reveals the grass as grasping hands lying in wait. This action is symbolic of the dependencies of ecosystems that remain hidden and forgotten unless looked at in a certain way.

The seas of sand print is a close up of the patternwork of a jumping cholla cactus skeleton. I've taken this zoomed in detail and expanded it, to take it out of its original form. Through this patterning, it starts to resemble the skull of a bighorn sheep. I discovered this sheep image, which was unintentional, when I was playing with the reflection of the cactus skeleton.

Finding these hidden images after the fact, is one of my favorite things about this process. Its reminds me to think about and look for, outside of my work, these connections that aren't noticeable at first glance. This way of making images draws on the connection and dependence of organisms in an ecosystem. Single parts coming together to make a whole, certain beings or forms that aren't noticeable at first glance.

When you take the hummingbird print in your hands, holding it horizontally the central column resembles a towering cactus with flowers blooming on its limbs. Yet, when flipped vertically the central column now looks like a moth or butterfly with wings spread out. The stems and leaves of the cardinal spear plant forming the antenna and body.

It was recently brought to my attention that this reflective/mirrored imagery may be related to me having an identical twin sister. Perhaps, I hadn't noticed it myself because it's something I didn't want to see. People view you differently when you have someone in this world who looks almost exactly like you. You lose a little individuality, being grouped together. And because of that I've spent time trying to find ways to be different. I think it's strange that while I've been yearning for this separation of identity, at the same time I find so much beauty in the dependency of ecosystems. And that in my mind I'm associating bats and agave, a senita moth and the senita cactus. It makes me wonder, how does a moth feel about its reliance to the flower?

For the three landscape prints, I used the overlapping and mirroring to evoke a passing of time. The panels fragment the landscape, the lines cause a break in an otherwise continuous movement. The variation of layering between the three, as well as the different colored paper and ink furthers this passage of time. They represent the divisions of time that we associate with morning, evening and night.

The images that are on black paper are meant to emulate night, a way to show the activity that is still present under the moon. Many pollinators do their work after dark, like bats and moths, when night blooming flowers open to the moon. In the Sonoran Summer heat most animals have become nocturnal to escape the high temperatures. These prints are meant to embody the shifting and the subjectiveness of time.

## LANGUAGE / POETRY

I'm drawn to images and text together. There are spaces where language cannot speak for images and vice versa. Sometimes they need one another. I've used language in past works but mainly as information, for titles, colophons or identifying species. I originally proposed to have this same type of informational language in this work, yet it shifted as I considered using poetry to write about my relationship to and feelings towards plants; even though it felt vulnerable to expose my personal writings to a public audience. The first time I saw Alyson Provax's letterpress poetry, I felt a shift, an even stronger desire to work with language. I was

and still am enamored with the way she repeats and layers words, the movements and images she composes through language, and the way they live on the page.

### Process and Pollination

#### *PROCESS FOR WRITING*

I started by reading literature, poetic works, scientific writings and research about the Sonoran Desert. I surrounded myself with language used to describe the place I wanted to write about. The poetry started as a “warm up,” as a way to be comfortable writing, it was a way for me to build my language by way of others’ language.

Some of the sources that I pulled from are: *Braiding Sweetgrass* by Robin Wall Kimmerer, *The Sonoran Desert: A Literary Field Guide* by Christopher Cokinos and Eric Magrane, *The Ecopoetry Anthology* by Ann Fisher-Wirth and Laura-Gray Street, and *Forgotten Pollinators* by Stephen Buchmann. I was reading in multiple fields and approaches because it gave me a broader range of language about nature to work with. As I read, I wrote down the words that caught my attention; gathering and picking out words the way a pollinator gathers nectar from a flower. I felt as if these words grabbed onto me like pollen gets stuck to the body of the pollinator who then transfers it to another flower, resulting in a bloom. Nectar is a source of fuel for pollinators, just as these words acted as fuel for me. Once I gathered enough words, I would consider what I wanted to write about, usually about the relationships between organisms in the Sonoran. I would arrange and rearrange the words, making decisions based on sound, the way the letters would align and reflect, and the imagery it would create.

The following poem blends the scientific and common naming of two butterflies, who pollinate desert thistles, with descriptive language:

silken shield  
in a chamber of tine  
swollen veins  
mottled wings  
cardui crescent  
overcast impressions

Silken shield describes the way in which butterfly larvae construct their tents from silk. The lines, a chamber of tine and swollen veins describes the characteristics of the desert thistle. Cardui is part of the scientific name of painted lady, but it also means thistle or a prickly

seed-vessel; and crescent is taken from the name of the Mylitta crescent butterfly. Overcast impressions speaks to the act of the butterflies huddling in small depressions on overcast days.

The poem on the desert paintbrush print, is about hummingbird nests:

woven sticks and leaves  
tethered by spiders silk  
cast in a shield of lichen  
keeper of tomorrow

Hummingbirds decorate their nests in order to camouflage them, they weave leaves and sticks into part of the nests and use spider webbing as a way to bind them together.

The poem:

Far

out  
on limbs

is about the flowers that grow out on the arms of cacti as an evolutionary characteristic to draw in bats, allowing them to avoid navigating through branches and prickly spines.

The poet Basho, whose work combines nature poetry with imagery, influenced my appreciation and view of simple, short poetry. Which is evident in my own poem:

wide white stripes  
on cactus spines

which is about a senita moth resting on the spines of a cactus. I found myself drawn to its simplicity and alliteration, and to the way the word stripes rests above spines. To reinforce and draw attention to this I wanted the s's to line up, and that required figuring out the spacing surrounding the word cactus.

There was a lot of drafting, looking at how the poems worked on the page, and reading language aloud to myself to hear how they sounded. Once a poem was finalized, I would handset in type and print on the letterpress.

### *COMPOSING AND PRINTING BY LETTERPRESS*

The acts of handsetting a poem, letter by letter, line by line, binding the type block with twine, carefully carrying it to the press bed, locking it up with furniture and quoins, turning on the press, watching as the rollers distribute the ink, a color so intentionally mixed, hitting trip and running the inky rollers over the typefaces, pulling that first proof, carefully scanning for mistakes, using tweezers to pick them out, checking registration and measuring how many picas you need to move the type block, when all is in its place, raising the grippers, placing the paper beneath, running a print, and finally printing the entire edition, changed my view of language and grammar. This entire process made me consider the space between words and lines of type as grammar, how spaces can affect pacing, pauses, how a line break can create more breath and evoke a passage of time.

When deciding how to compose the introductory poem, which was the last poem I wrote and set, I considered its placement on the page and how many words in a line, I decided on the long centered column as it resembles a towering cactus, or spine. In the poem there are 5 stanzas, their structures reflect one another through both tone and placement. I originally had commas separating the words known, honored and preserved; but after proofing it on the press, the commas felt too present. I felt that the line break between each word functioned in the same way as a comma.

Something I discovered, because I handset each letter, word, and space, was that I only used one J and one x in this entire work, and that I didn't use a single Q or Z. These letters, I feel, must be lonely, those that aren't used often must be waiting to be touched. This realization, has made me want to give a voice to these forgotten letters, in the form of a poem. When typesetting, each letter is important, each letter receives your attention and care.

### *FROM BOUND TO UNBOUND*

Originally, this work was going to be a coptic bound book. I wanted it to be an exposed spine binding in order to draw attention to the progression of colors along the spine, the colors getting progressively brighter like a flower blooming or the light of a sunrise. I was envisioning the layout as resembling a walk, macro to micro. However, I started to feel I didn't want a set order, I wanted them to breathe and shift to be moved around. This desire for interaction,

both of the viewer and the prints led to the work being loosely bound in a box. Even though this was somewhat daunting as this would be my first attempt at making a box. When I was trying to figure out what form the box should take, and how the prints would coexist in the same space with the nature objects; I looked at the works of Lauren Paige Harper and Diane Jacobs. Both of which work with found objects and prints within box structures. I chose the book cloth based on the way the color changes depending on the angle of light, its shimmering mirage-like quality. It reminds me of a sunset, or prickly pear fruit.

The pieces of nature housed in this box are a devil's claw seed pod, a jumping cholla cactus skeleton, and a bundle of creosote bush. The devils claw seed pod is also represented on the title page, as of a handful tangled together. The jumping cholla cactus, named because its limbs easily attach onto a passersby, is a beautiful reminder of the structure behind its surface. These objects are meant to connect the viewer to the desert through the senses of touch and smell. The creosote bush bundle, carries with it the scent of the desert after rain. Whenever I breathe in its oils I feel as if I am once again in the Sonoran.

### *FUTURE DIRECTION*

The Sonoran Desert is such an abundant space, filled with so much life, that this work doesn't feel done . I want to give attention and a space to those I haven't talked about yet, like bighorn sheep, javelinas, coyotes, scorpions, the seasons, the night sky, and more. I see this work belonging to a series of boxes that evoke the Sonoran Desert. I will end with a poem I wrote when remembering the Sonoran:

Surrounded by mountains  
Thorns and pricks  
The wind and dust  
Black wings  
Against a lavender sky  
Gliding above a duned sea



## Annotated Bibliography

Abbey, Edward. *Desert Solitaire: A Season in the Wilderness*. New York: Ballantine Books, 1990.

This autobiographical book, by Edward Abbey, was originally published in 1968 about his experience of nature. He wrote it while he was working as a ranger at Arches National Park outside of Moab, Utah. poetic prose, reflects on the condition of the earth's wilderness and civilizations future with it. "The desert is a vast world, an oceanic world, as deep in its way and complex and various as the sea. Since you cannot get the desert into a book anymore than a fisherman can haul up the ocean with his nets, i have tried to create a world of words, in which the desert figures more as a medium than as a material. Not imitation but evocation has been the goal" I used this quote in my thesis defense speech as my project is another evocation of this goal.

Alyson Provax, artist talk, September 26, 2019.

Alyson Provax and Volumes Volumes class visit at Pacific Northwest College of Art at 4-5pm. Alyson Provax's book launch with Volumes Volumes in the Book Arts Room at Pacific Northwest College of Art at 6-8pm. Her first solo publication project, titled *What are we waiting for*, published by Volumes Volumes in fall 2019; a perfect bound book that contains digitally reproduced letterpress prints.

Baylor, Byrd, and Peter Parnall. *The Desert Is Theirs*. New York: Aladdin Books, 1987.

This book combines Byrd Baylor's poetic text and Peter Parnalls illustrations. It's written about those who dwell in the desert and choose to do so. It combines myth, folklore, and factual descriptions.

Bök, Christian. *Crystallography*. Toronto: Coach House Books. 1966.

Crystallography is a mineral science, the name means 'lucid writing' . This is a book of poetry and prose that explores the boundary between science and poetry. It includes several forms of poetry including concrete poetry, diagrams, and charts. "Within the sediment of everyday language, poems are the crystalline formations". It uses the language of geological science to misread the poetics of rhetorical language.



Buchmann, Stephen L., and Gary Paul Nabhan. *The Forgotten Pollinators*. Washington, DC: Island Press/Shearwater Books, 1996.

*The Forgotten Pollinators*, by Stephen L Buchmann and Gary Paul Nabhan, explores the relationship between plants and the animals they depend on for reproduction. Buchmann is one of the world's leading authorities on bees and pollination, and Nabhan is an award-winning writer and renowned crop ecologist. The book's intent is to bring attention to the hidden relationships between plants and animals, it also demonstrates ways that humans have affected these relationships. Some of these human-induced changes are overuse of chemical pesticides and converting natural areas into monocultural croplands. The introduction discusses that few Americans know about the role of pollen in plant reproduction, largely viewing it simply as an allergenic dust; and fewer realize the current rate of species loss and the biodiversity crisis; or how much as humans we rely on them for what we eat, drink and wear. The authors' reasoning for this is that scientists don't convey our dependency on this diversity of life in an engaging way, relying too heavily on agricultural statistics and estimates. Rather, what is needed is "tales, fragrances, tastes, and images" to inform people of what is at stake if the needs and habitats of pollinators are ignored. The authors' combine vignettes from the field with informative discussions on ecology, botany, and crop science.

Chambers, Nina, Yajaira Gray, and Stephen L Buchmann. *Pollinators of the Sonoran Desert: A Field Guide*. Tucson, Ariz.: Arizona-Sonora Desert Museum, 2004.

The book is a field guide on the Sonoran Desert's pollinating hummingbirds, bats, butterflies, moths, bees, wasps, flies, and beetles, and how to create a habitat for them through pollinator gardens. It contains informative text, photographs and charts.

Chen, Jess X. *From earthworm to the night*. Brooklyn, New York: Rolling Press, 2014.

This is a self-published, full color, 48 page collection of poems and illustrations. Some of these poems are about the earth being on the edge of ecological collapse while others speak to the honeybees suffering from colony collapse disorder. It is printed on 100% recycled paper using soy-based inks and wind power.

Cokinos, Christopher, and Eric Magrane. *The Sonoran Desert: A Literary Field Guide*. Tucson: The University of Arizona Press, 2016.

This source is both a literary anthology and a field guide on the Sonoran Desert. It melds science and art through words and imagery. It contains poems and writings from more than 50 poets/writers and the illustrations are by Paul Mirocha. The scientific information about the animals and plants are by the book's editors, Christopher Cokinos and Eric Magrane.

Couturier, Andy. *The Abundance of Less: Lessons in Simple Living from Rural Japan*. Berkeley, California: North Atlantic Books, 2017.

*The Abundance of Less: Lessons in Simple Living from Rural Japan*, written by Andy Couturier an American author, captures the lives of ten people who left behind mainstream society to live sustainably and to coexist with nature; with the aim being to free themselves from the stress, consumerism, busyness, and technology of modern life in the search of finding an abundance of time. While this book doesn't deal with or focus on the sonoran desert, it does explore the lives of those who have chosen to live a life with nature and in a collaborative and respectful fashion. It has also impacted my work ethic and general attitude towards life. The second chapter explores a woodcut artist whose way of thinking towards physical labor reflects my own especially concerning printmaking; it explores the relationship between craft and using our hands.

Elliot, T.J. *A Medieval Bestiary with Wood Engravings by Gillian Tyler*. Boston, Massachusetts: Godine, 1971.

This publication combines letterpress text with wood engraved illustrations by Gillian Tyler. The translated text is based on a manuscript written in an East Midland hand of the thirteenth century.

Fisher-Wirth, Ann W., and Laura-Gray Street, eds. *The Eco-poetry Anthology*. San Antonio, Texas: Trinity University Press, 2013.

*The Eco-poetry Anthology* is a collection of contemporary American poetry about nature and the environment. The book contains a section of historical poetry from around mid-19th to mid-20th century, from writers such as Emily Dickinson and Walt Whitman and is followed by more recent poets. The preface explains the three branches of eco-poetry, those being: nature poetry, environmental poetry and eco-poetry.

Harper, Lauren Paige, *Rock Box no. 1*, Letterpress, handmade box and found objects, 2018.  
<https://www.laurenpaigeharper.com/rock-box-no1>

This work is a handbound box that contains found rocks, found images and letterpress printed text on paper. The box contains three sections each with a cushion that holds a rock. This work informed my own when considering ways to incorporate objects in boxes.

Horowitz, Sarah. "Sarah Horowitz." [sarahhorowitzartist.com](http://sarahhorowitzartist.com) (accessed December 3, 2019).

Sarah Horowitz is a printmaker, who works with etching, drawing and bookmaking. Her connection and dedication to drawing resonates with me, as I too feel this desire. Her fine line work and imagery of nature are always inspiring and beautiful.

Jacobs, Diane. *Mt. Hood Wilderness*. Artist book, Tin box, 2013.  
<http://www.dianejacobs.net/work/262>

*Mt. Hood Wilderness*, is an artist book by Diane Jacobs; contained inside the tin box is a handset letterpress title card, title page, colophon, India ink on sewn accordion-fold Gampi paper, wool felt, found sticks and lichen. The work is about the death sprouting new life. She created this work from spending time in the Mt. Hood National Forest. The branches contained within the tin box were collected from a trail surrounding boulder lake. This work informed my own when considering ways to incorporate objects in boxes.

Jordan, Martin, and Joe Hinds. *Ecotherapy: Theory, Research and Practice*. London: Macmillan Education/Palgrave, 2016.

This book is written by Joe Hinds, a psychotherapist and counsellor and Martin Jordan, a counselling psychologist, psychotherapist and expert in the field of Ecotherapy. This source explores the emerging field of Ecotherapy, a therapeutic practice that embraces using nature to improve mental and emotional wellbeing. The book explores theoretical perspectives and includes the authors' first-hand experience of the positive psychological effects of spending time with nature.

Kimmerer, Robin Wall. *Braiding Sweetgrass: Indigenous Wisdom, Scientific Knowledge and the Teachings of Plants*. Minneapolis, Minn: Milkweed Editions, 2013.

*Braiding Sweetgrass*, by Robin Wall Kimmerer, is a blending of scientific and literary. She writes about plants and botany through western scientific traditions and Native American traditions; while also writing about her own experiences and reuniting with her cultural traditions. She combines her Native American knowledge and scientific methods in order to describe an ecological way of using land.

Marlatt, Daphne. *Leafleaf/s*. Santa Barbara: The Black Sparrow Press, 1968.

Printed by Noel Young and designed by Barbra Martin. This letterpress book contains 714 poems by Daphne Marlatt.

Matsuo, Bashō, and David Young. *Moon Woke Me up Nine Times*. New York: Alfred A. Knopf, 2013.

A book of collected poems by Basho, the seventeenth-century Japanese poet. His Haikus are centered around the natural world as well as the humble activities of humans. Evident in his writings is the joy he finds in connections of communities and the observing mind. This book however, does not contain the images of nature that his haiku's traditionally accompany.

Phillips, Steven J., Patricia Wentworth Comus, and Arizona-Sonora Desert Museum (Tucson, Ariz.), eds. *A Natural History of the Sonoran Desert*. Tucson : Berkeley: Arizona-Sonora Desert Museum ; University of California Press, 2000.

The book provides information on the natural history of the Sonoran Desert and was written for non-scientists. The authors, Steven J. Phillips and Patricia Wentworth Comus, begin with the geology of the land, paleoecology, climate, human ecology, and biodiversity. It then takes a more in depth look at specific plants and animals of the Sonoran Desert. The text contains anecdotes, essays, photographs, drawings, diagrams and maps.

Provax, Alyson. "Alyson Provax". [alysonprovax.com](http://alysonprovax.com) (accessed December 3, 2019).

I'm drawn to the work of Alyson Provac and the way she repeats and layers words, the movements and images she composes through language, and the way they live on the page. Her work inspired me to incorporate poetic language into my own work

Steinmetz, George. *Desert Air*. New York: Abrams, 2012.

*Desert Air* is a photographic book on all of the world's deserts. George Steinmetz spent 15 years working on this book. The photographs are accompanied by stories from his travels in these deserts. The pages 66-69, specifically talk about Sonoran wildlife; Steinmetz talks about a remote waterhold on the Barry M. Goldwater range of southwester Arizona; where the rock pools are situated between a narrow canyon. He also talks about the Sonoran Desert getting up to 122 degrees fahrenheit in the summer, which causes many animals to become nocturnal.