

Nature Printing Society
2018 Annual Workshop



Wildacres Retreat
Little Switzerland, North Carolina
October 22-28, 2018



Class Listings, Schedule and Information



The Nature Printing Society welcomes you to the 2018 workshop at Wildacres Retreat Center in the beautiful Blue Ridge Mountains of Western North Carolina. October is peak leaf season in this part of the country, and the color is beautiful! Whether you're a plant printer, a fish printer, or just love being immersed in natural beauty, this year's retreat has something special for you.

On the following pages you will find all the information you will need to select your class for each day. **You do need to designate a first and second choice, as our classes fill very quickly.** Also, **indicate which class you most want to take during the entire workshop** - every effort will be made to ensure that you get into that class, though some classes do end up with waiting lists.

This year we are offering 6 workshops daily. Each day, there are fish printing and plant printing classes as well as classes to stretch you creatively and take your printing to the next level. **At Wildacres, we have access to facilities we don't have at any other retreat center!** We've got kilns – so try printing on clay or silver! We've got presses – so take advantage of that with one of our talented printmaking instructors! And we've got some exciting new classes: You can . . . try making an encaustic luminaria from nature printed paper! Print your squid, then eat it! Print tree rings, burls, and termite trails! Find the hidden treasures in your watercolor plant prints!

Classes are assigned on a first come first served basis and all have a limit of 15 with some capped at 10-12 participants. Forms will be logged in as they are received **by postmark starting on JUNE 4**, with a deadline for *receipt* of JULY 2. Please do not mail forms before June 4. **Forms received with a postmark earlier than JUNE 4 will either be RETURNED or logged in as being postmarked June 10.**

Please mail them to:

Bridget Benton, 412 Hazel Mill Rd, Asheville, NC 28806-2824

You will be notified with a confirmation in early August with your balances due, your class schedule, and contact information for your instructors.

Workshop Co-Organizer	Andrew Jensen <i>one4fishprints@att.net</i>
Workshop Co-Organizer	Lori Loftus <i>lori.ann.loftus@gmail.com</i>
Education Coordinator	Bridget Benton <i>sparky@eyes aflame.com</i>
NPS Treasurer	Christine Holden <i>cholden941@verizon.net</i>

www.natureprintingsociety.com

M E M B E R



www.natureprintingsociety.org

An **Important** Word About Tools and Supplies

We expect that each printer will come prepared with the

Nature Printing Basic Tool Kit.

We have created this list that includes the tools that are most used in our Nature Printing classes. While you will not need everything for every class- it is a good idea to have these tools and supplies available. Also, if you want to do printing on your own on the day off or in the evenings, please bring your personal printing supplies and inks, as the NPS does not provide inks or paper for open printing.

There may be specialized supplies that you are asked to bring for the individual workshops. Please check this list before packing for the workshop. We realize that many of you fly, so you might want to pack these in your checked bags to avoid any problems with security.

The Instructors do their best to provide the majority of supplies for each class, and depend on you to bring your own **Nature Printing Basic Tool Kit.**

Nature Printing Basic Tool Kit

1. *One or two soft brayers (soft rubber rollers) (used for plant printing, not needed for fish) (1 1/2" or 2" is the most commonly used)*
2. *Palette Knife (at least one)*
3. *Tweezer or forceps (for picking things up)*
4. *Apron*
5. *A pair of Scissors*
6. *Favorite masking tape or painters tape*
7. *A retractable razor knife or X-acto knife with #2 blades*
8. *A box of baby wipes*
9. *Your favorite type of pencil*
10. *Tube or newsprint pad to store wet prints, and to transport them home!*
11. *Fine point black permanent marker (sharpie)*
12. *Small spray bottle (one that mists, not a big bruiser)*
13. *Any personal tools you can't live without*

Workshop Schedule & Class Selection Form

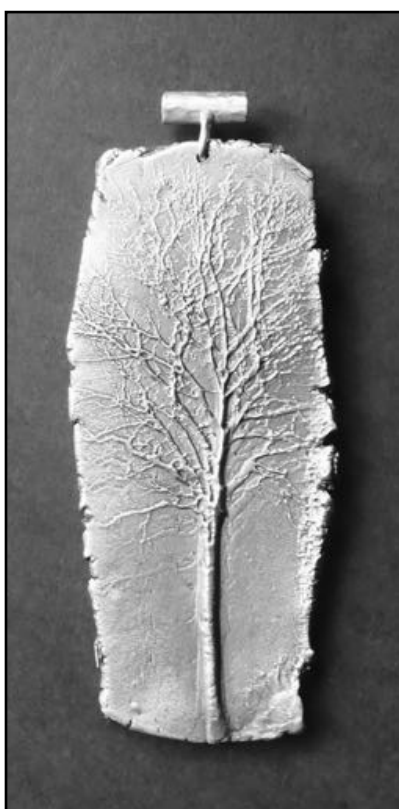
Instructions: Select **BOTH** a first and a second choice workshop for each day. Then, look over the whole week and **CIRCLE** the **ONE** class that you just can't live without! I try to get everyone their first choice, but if there are more folks than spaces, I give precedence to those who marked it as their top choice for the whole workshop. Forms will be logged in as they are received **by postmark starting on JUNE 4**, with a deadline for *receipt* of JULY 2. **Please do not mail forms before June 4.**

DAY & CLASS			1ST, 2ND
Tuesday, October 23	INSTRUCTOR	FEE	CHOICE
Impressions in Fine Silver: Beginner	Patrice Baker	\$60	
Nature Printing in Clay: Handbuilding & Raku	Mac S. McCusker	\$100	
Gyotaku: Direct Fish Printing on Fabric with Akua	Matthew Monahan	\$25	
Monotype Nature Printing with a Press	Lynda Goldberg	\$25	
Beginner Fish Printing with Oil Based Inks	Michael Reimer	\$25	
Exploring Nature Printing through Reduction Block Printing	Arlene Bandes	\$25	
Wednesday, October 24			
Impressions in Fine Silver: Intermediate/Advanced	Patrice Baker	\$60	
Methods of Mounting	Heather Fortner	\$25	
From Cloth to Calamari: Direct Printing Squid on Fabric	Matthew Monahan	\$25	
Freestyle Nature Monoprinting	JoAnn Campisi	\$25	
Multi-Fish	Michael Reimer	\$25	
Plant Printing, Robert Little Style	Gudrun Garkisch	\$25	
Friday, October 26			
Encaustic Techniques for Fish & Cephalopod Printers	Sharron Huffman & Erica Schafer	\$25	
Plant Prints on Cloth Using Screen Printing Inks	John Doughty	\$25	
Eco Dyeing on Fabric & Paper – Steam Method	Lori Loftus & Julie Maziarka	\$30	
Beautiful Botanicals	Heather Fortner	\$25	
Fish in the Water: Direct Gyotaku with Water-Based Inks	Nora Terwilliger	\$25	
Gelli Palooza: Plant Prints with Reusable Gelli Plates	Bridget Benton	\$25	
Saturday, October 27			
Nature Printed Encaustic Luminaria	Bridget Benton	\$25	
Plant Prints on Paper Using a Walking Press	John Doughty	\$25	
Eco Dyeing on Fabric & Paper – Immersion Method	Lori Loftus & Julie Maziarka	\$30	
Nature in Water & Color: Finding Treasures	Janie Moltrup	\$25	
Gyotaku Printing with Sumi Ink	Dwight Hwang	\$25	
Tree Rings, Burls, and Termite Trails!	Amy Pollicino	\$25	



***Day 1 – Nature Impressions in Fine Silver:
Beginner***

Make earrings, a double sided pendant and a lentil pendant – printed with leaves, fossils, bones, snake skin, fish skin, flowers, feathers.... Zero experience needed, just enthusiasm! We will be using precious metal clay – a fine silver powder mixed with water and a binder. It can be formed into nearly any shape, and easily printed with natural textures. When dry, the silver clay goes into the kiln so that the binder burns away and the silver particles melt together, forming a one-of-a-kind pure silver piece of handmade jewelry. For those of you who haven't taken a class with Patrice, she promises you will love what you make!

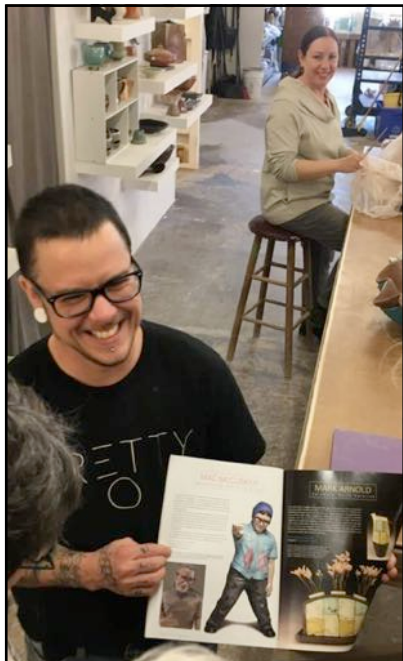


***Day 2 – Nature Impressions in Fine Silver:
Intermediate/Advanced***

Try your hand at constructing more complicated forms with nature imprints in your silver. Depending on number of students, individual projects will be encouraged. Rings, box pendants and other complex forms will be demonstrated, dependent on student interest. Previous experience with metal clay will make these challenges manageable. Any beginner class is enough experience for this class. For those of you who haven't taken a class with Patrice, she promises you will love what you make!



Each of these classes has an additional workshop fee of \$60 that includes a 28 gram package of silver clay, 2-part silicone mold making material, one sterling chain, and one pair of sterling ear wires along with other materials for carving, sanding, and buffing.



Nature Printing in Clay: Handbuilding and Raku

This is a very special class that we are able to offer only at Wildacres – and this year, we welcome a new instructor, Mac McCusker. Mac joins us for a week of creating and firing clay tiles and small sculptures. This workshop meets for a full day on Tuesday to build your forms and learn the rest of the process, and then requires you to drop in throughout the rest of the week to finish sanding, glazing and firing. Mac will work with the class on Tuesday to determine the week’s schedule. This class has an additional fee of \$100.

You will learn to roll slabs, imprint natural materials into the clay, create tiles or basic handbuilt forms, glaze each piece and fire them in the *raku* kiln. You’ll end up with one-of-a-kind pieces!

Bring anything you want to imprint into the clay: *flowers, leaves, stamps, etc.* No tools are needed as Mac will furnish all supplies – though feel free to bring clay tools if you have them. Each person will have at least two slabs of clay to imprint, maybe more if time allows.





Gyotaku: Direct Fish Printing on Fabric with Akua

Beginning and advanced printers alike will enjoy opening the week with a relaxing day of printing fish on fabric with Akua inks. Hailed as “the smooth jazz of *gyotaku*”, Akua on fabric is both forgiving and yielding of beautiful results. We’ll begin with the basics of prepping fish and making *tampos*, and then we’ll have a useful and accessible lesson on mixing colors before we start printing. We’ll print on both fabric and paper (typically one of each per inking!) and, after we make a nice set of prints, we’ll close with a lesson on eyes and mounting fabric.

Bring: 2-3 palette knives, a spray bottle, and a pack of baby wipes, as well as the **NPS Tool Kit**.



Monotype Nature Printing with a Press



Explore the process of creating monotypes (one-of-a-kind) works on paper. Incorporating the elements and principles of design you will create prints using natural materials (leaves, grasses, eggshells, water,...) and manmade objects (mesh, bubble wrap, toothbrushes,...). You will explore different ways of creating texture and depth on an inked surface. Using lexan plates you will create and pull: the original print, a “ghosted” print, and a third print utilizing what is left on the plate. The possibilities are endless.

Caligo Safe Wash (water soluble, oil based) printing inks will be used in class. Clean up is with soap and water.

Bring: *NPS Basic Tool Kit, scissors, misters, rags, old toothbrush, ...etc. (to create textures on plate) ...dried or fresh plants, flowers, leaves, pine needles,.... (Flat - not juicy or sappy. Show me if you have questions. Can be collected on site before class.)*





Beginner Fish Printing with Oil Based Inks

This class is designed for all skill levels but will specifically focus on students who have never printed a fish before. We will cover how to select and prepare a fish for printing, how to prepare printing materials, the actual printing, and basics of painting eyes. As long as you have the basic NPS Tool Kit, you will not need to bring anything else. Students will have the chance to print more than one species of fish and will leave the class with at least 6 to 10 prints.



Multi-Fish

This class is designed for students who have previous fish printing experience (Michael Reimer's Beginner Fish Printing Class on Day 1 would count). We will not be covering basic fish printing. Students will be expected to know how to prepare a fish for printing as well as how to print a fish. We will cover various methods for ending up with more than one fish on a finished print. We will also cover basics of design and composition. Students will learn and practice various methods with the goal of producing a final image that incorporates multiple methods learned during the class. As long as you have the basic supplies, you will not need to bring anything else.



Exploring Nature Printing through Reduction Block Printing

The reduction block, often credited to Pablo Picasso, produces complex multi-colored prints using one block printed on many archival papers with a sequence of overlapping inks. With Styrofoam plates and Akua intaglio inks, you will incise the plate and use a variety of cutting tools to remove areas of the foam plate. If time allows, you will also create a second series of prints using resist media to expand your color options. You will build up layers of colors using yellow, red, blue and black inks. Akua inks are an ideal choice for the transparencies created!

All levels of students are welcome.

Bring: *your favorite scissors, X-acto knives, and an apron. Optional: favorite self healing cutting mats, sketches or nature prints for motivation, and old unsuccessful prints or paintings to print on (in addition to the archival white papers provided).*



The photo on the left illustrates all the steps in creating two different reduction block leaf prints.

Methods of Mounting



Often when we print a fish or a plant on a thin Asian paper there may be wrinkles or even tears in the paper. In this workshop you will learn several methods of strengthening, flattening, and adding dimension to your nature printed pieces through an adapted process of the Japanese wet mounting system.

Students will be introduced to various adhesives and substrates and mounting papers. Each student will make one traditional wet mounting where the result is a flat piece of paper, one mount on an 11x14 gallery wrapped canvas, one mount to a 9x12 cradled wood panel, and one mount on a 9 1/2 x 10/12 *shikishi* board for display in a Japanese frame. There will be colored papers to use as backgrounds.

Bring prints for mounting:

One print minimum 13x15, one print close to 9x12, one print 10x11, and one print no larger than 12x15 for the flat mount.

Also bring: *misters.*





From Cloth to Calamari: Direct Printing Squid on Fabric

Printers at any level will enjoy printing both small and medium sized squid on fabric. We'll print on a range of fabrics (cotton, linen, muslin, black cotton) and we'll talk about the advantages and disadvantages of different kinds of ink and paint for cephalopods and how to modify our ink (and our cephalopods) for successful printing. We'll practice color theory and mixing for light fabrics and then how to reverse that for printing on black. At the end we'll paint some eyes, and then, when it's all done, we'll fry up our squid and have a "pregame" to happy hour where we look at our squids' portraits while consuming their delicious flesh. I'll provide beer, byob if you'd prefer something else to wash down your calamari.



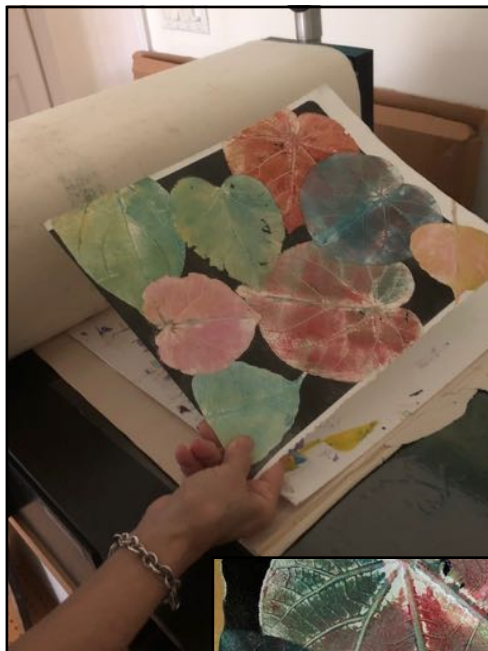


Freestyle Nature Monoprinting

Experience the joy of using an etching press to capture the incredible detail of dried plant materials on printing paper. Once you have learned the basics of printmaking, including using a brayer to apply block printing inks to a plate and leaves, we will explore the unending possibilities of rearranging leaves, adding and removing color, spritzing alcohol, sprinkling talcum powder and using textures such as art foamies and stencils to arrive at multiple prints. The process starts out structured and then heads in many different directions as subsequent prints are pulled. You never know what will happen – and that spontaneity is the beauty of the art. There will be no rules – just printing with abandon!

This class is open to beginners as well as advanced printers.

Bring your NPS Basic Tool Kit and any dried leaves you might like to print (optional).





Plant Printing, Robert Little Style

Bob Little's method of plant printing is still the best introduction to all-over nature printing – excluding fishes.

Robert Little was a botanist and one of the “Founding Fathers” of the Nature Printing Society. With a soft rubber brayer he applied ink to both sides of a plant part, then sandwiched it between two papers, and carefully pressed the “sandwich” with just his finger tips. Result: two intricate images with one pressing. We mostly work with fresh specimens, and try some “revived” dried ones, also feathers and seaweed. Different types of printing inks (water based, oil based) will show characteristic images on a selection of diverse papers, e.g. etching, water color, “rice”, yupo, newsprint.

You will print, be amazed, analyze, compare, and record your observations; thus leaving the class with a reference guide and the eagerness to experiment more for ever and ever. This class will provide the solid foundation on which to build all further nature print creations.



Bring: *soft rubber brayer 2-4” wide; palette knife; forceps (try Dollar Store) or tweezers; X-acto knife; pen knife or clippers for “foraging”; baby wipes; masking tape; and a newsprint pad—important (Scribble pads from discount store—as an alternative to costly art supply stores—size 9x12 inch work well for this class.)*

Optional: *your favorite paper and/or ink.*



Encaustic Techniques for Fish & Cephalopod Printers

Our goal will be to use hot wax to create cool, watery environments for our fish and cephalopods. Working with your own and/or instructor-provided prints (originals or copies) and collage-able inclusions (see suggestions below) on a 12x12 inch board, you will learn how to handle encaustic paints to create layers of color and light under . . . around . . . and over your subject to simulate a deepwater habitat. In addition to collaging and layering, we will also explore transferring our images to a smooth encaustic surface. Previous experience with encaustic will be helpful, but not required.

Bring: *Your NPS Basic Tool Kit*

If you have them: fish or octopus prints from home that you might have considered to be “seconds,” or prints made earlier in the week. The prints should be on lightweight paper that will allow the melted wax to permeate: for example, tissue paper (my personal favorite!) or thin Asian papers such as Unryu.

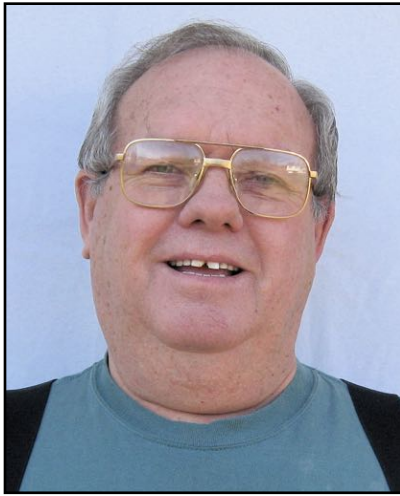
*Remember our size limitation: 12 inch square. (It's fine to have just a part of a large subject, salmon tail only for example, running off the edge.) **Prints must be totally dry.** The instructors will have prints (reproductions) to share. Copies, rather than originals, will be fine for the collage technique as long as they are on lightweight, porous paper.*

Optional: *Bits of dried plant material; seaweed prints; dried, delicate algae; dried flowers; any other dry, flat organic material or nature prints that you might want to add to your piece.*

Laser or photocopies (from a regular copy machine, not an ink jet printer) for the image transfer technique.

*No worries: instructors will have a supply of copies on hand for collage AND image transfer techniques, so all you **REALLY** need to bring is your NPS Tool Kit.*





Plant Prints on Paper Using a Walking Press

John Doughty revolutionized plant printing for many nature printers with his device “the walking press” in which you use your body weight to transfer the ink to paper.

Students in this class will use Akua Intaglio inks to print plants on 12x18 inch dampened *Sumi-e* and *Thai Unryu* paper. Printing will be done by walking (stomping) on a felt covered piece of plywood. This combination produces more solid images than hand

pressing on dry paper. We will also learn how to print on both sides of the paper to add a whole new dimension to the prints. We will use a common palette of eight colors which makes it easy to experiment with color and encourages great creativity. The inks will be applied with small foam covered painting rollers. All materials, tools and plants will be provided.

Bring: *your NPS Basic Tool Kit*

Optional: *any special plants you would like to print*

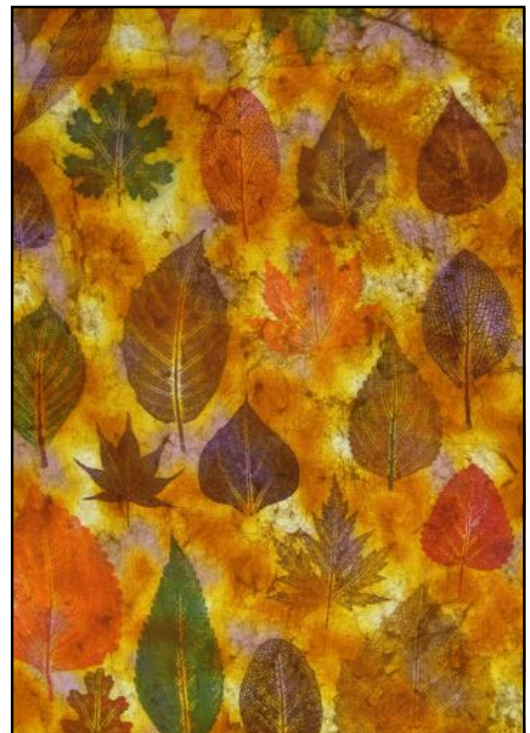


Plant Prints on Cloth Using Screen Printing Inks

All experience and skill levels are welcome. Participants will use Jacquard screen printing inks to hand print plants on cloth. Unbleached 14 by 20 inch muslin and a muslin tote bag will be provided. In the afternoon participants will be introduced to the use of freezer paper templates which add a geometric design element. We will use a common palette of eight colors which makes it easy to experiment with color and encourages great creativity. The inks will be applied with small foam covered painting rollers. All materials, tools and plants will be provided. Bring any special fresh plants you would like to print. Bring any clothing or other cloth you would like to use. Cotton and polyester blends of any color are suggested. Pre-washing is suggested but not required.

Bring: *your NPS Basic Tool Kit*

Optional: *clothing or other fabric you'd like to print
(pre-washing recommended); special fresh plants*





Eco Dyeing on Fabric & Paper – Steam Method

The steam method of eco dyeing is an excellent way to make delicate prints on fabric and paper. Botanicals have their own natural pigments, which will transfer by using simple ingredients – water, vinegar and heat. The results are organic, amazing, and beautiful. We will print on silk, cotton, wool, and a variety of papers.

Bring: *an apron and scissors*

Optional: *plastic gloves*

Students are welcome to bring favorite flowers and leaves from home (lightly pressed) and/or their own scraps of fabric, clothing or paper.





Beautiful Botanicals

In this workshop we will replicate a style of printing popular in Europe in the 1800's, where the goal was to achieve an image as true to the original as possible. You will be applying oil based ink in layers to achieve nature prints that are purely and beautifully botanical. The pressure of an etching press allows us to obtain embossed images that capture the details and structure of each specimen. Heather has been collecting and pressing plants from this area since she was an artist in residence at Wildacres in 2003, and will be bringing this collection of Blue Ridge plants for this class.

Students will produce a series of prints on 7 1/2 x 11 inch cotton rag paper, suitable for binding into a journal. There will also be a selection of Asian papers available for additional printing.

Bring: *your NPS Basic Tool Kit*

Optional: *your own pressed plants for printing*





Fish in the Water: Direct Gytaku with Water-Based Inks

We will begin at the beginning, learning how to prepare a fish to be printed. Then we will work with the water, using several techniques to create background color for our paper and watery habitat for our fish. We will make ecologically friendly cradles and use water-soluble inks to print the fish directly, beginning with basic black to capture the techniques of inking and shading and later moving on to color. We will also paint in the eyes or draw them using water-soluble colored pencils. The focus will be on creating eyes appropriate to the species of fish so that it can see. We will try to capture the beauty and movement of living three-dimensional fish in the water - and enjoy the process.

Bring: *1-2 small brushes for painting in the eyes*

Optional: *favorite set of watercolor pencils*



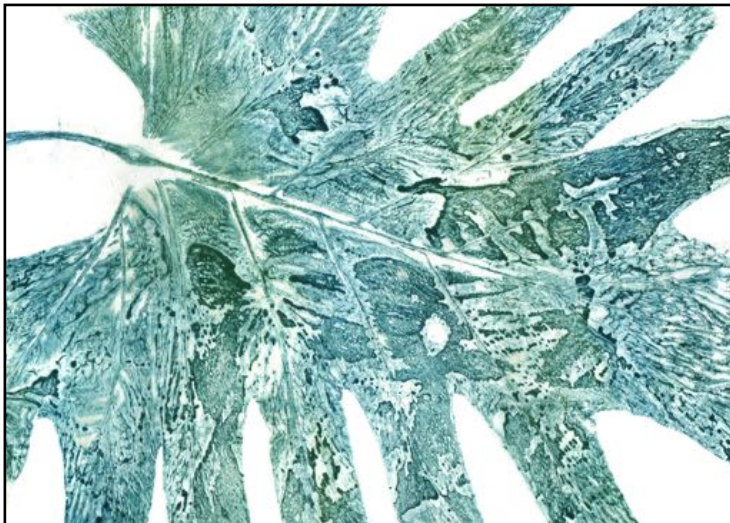


Gelli Palooza: Plant Prints with Reusable Gelli Plates

I'm a big fan of exploring alternatives to printmaking without a traditional press and Gelli or Gel plates are one of my favorite options. The springy surface makes it easy to pull incredibly detailed monotype prints by hand without a barren or much pressure at all. And unlike plants handmade from actual gelatin, you can just clean them and reuse them! I most often use them to simply get interesting plant images, but the possibilities are endless.

In this class, each student will have the use of two 5"x7" Speedball gel plates (you'll get to take one home!) opening up lots of additional possibilities! We'll learn how to use the plate itself to ink the plants, as well as taking advantage of the ability to build up imagery and texture on the plate itself. I'll provide the plates, the water-based inks, and a selection of papers, as well as a variety of plants and other texturizing elements. And of course, Wildacres itself provides an abundance of inspiring materials!

Bring: *Your basic kit and any plants or texture*





Nature Printed Encaustic Luminaria

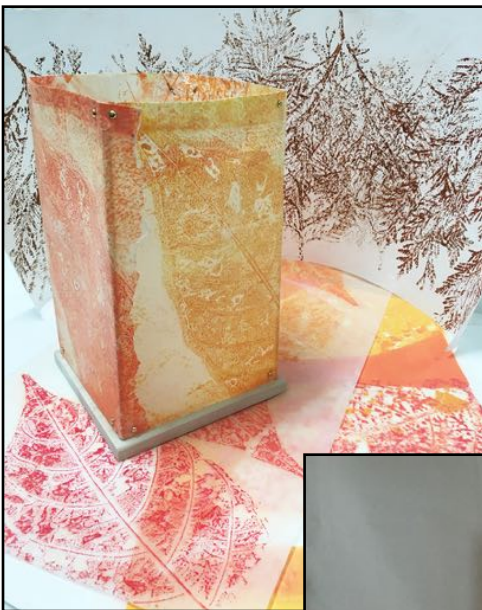
I've been making my own version of luminaria – a variation on the lanterns made from paper bags and candles that appear in the southwest – for years. I use papers that are decorated and saturated with encaustic medium (molten beeswax and resin) and shape them around a very simple wooden frame. The thin layer of encaustic leaves the paper semi-translucent, allowing the light to glow through and highlight the patterns on the paper. Recently, I've added nature printed papers into the mix!

In this workshop, we'll spend part of the day printing papers to use in our lanterns – I'll bring my gel plates and quick-drying water-based inks for everyone to experiment with, but folks are welcome to use their own favorite method. We'll be working on sheets of Japanese *Unryu* that are about 10" x 24" as our base.

Then, we'll start playing with the encaustic - saturating the papers with wax and layering or collaging papers to create interesting effects. At the end of the day, we'll construct our lanterns.

Each student will get materials to make up to three lanterns, including papers, wooden lantern forms, and LED tealight "candles."

Bring: *Students are encouraged to bring prints they've already created to incorporate into the lanterns – lightweight papers will work best. I'll provide some plants as well, but feel free to bring your own!*





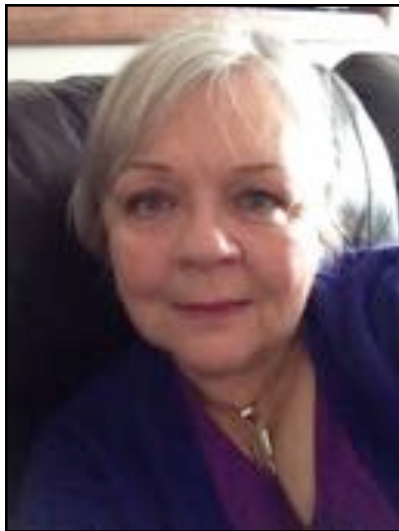
Eco Dyeing on Fabric & Paper – Immersion Method

Eco dyeing is a natural process of transferring images of plant material onto fabric or paper using their natural pigments. Silk and wool work great, and cotton soaked first in soymilk, then dried before using, will dye. This workshop is for ALL printers, since the patterns created can be used as backgrounds for fish, journal making and other nature prints. Students are welcome to bring their own scraps of fabric, clothing or paper.

Bring: *an apron and scissors*

Optional: *plastic gloves; lightly pressed botanicals from home or locally collected; fabric, clothing or paper you would like to eco dye.*





***Nature in Water and Color:
Finding Treasures***

In this class we will use watercolor pigments to create colorful backgrounds on 140 or 300 lb watercolor paper, then press leaves into the wet paint to create free flowing patterns. We will find hidden designs or “surprises” and use watercolor techniques to complete our creations. The possibilities in the patterns of the leaves are endless, and we’ll let our imaginations run wild.

Bring: *container for water, such as an wide-mouthed jar or plastic tub (some containers will be available on site), leaves of various shapes and sizes, and watercolor brushes if you have them.*





Gyotaku Printing with Sumi Ink

Each student will be learning the pros & cons of creating *gyotaku* using Japanese *sumi* on *washi* paper, which was what was originally used by the artisans that created the process hundreds of years ago.

I'll be bringing a small mortar and *sumi* sticks for students to take turns in creating their own inks, while the majority of the time we'll be using pre-made *sumi* on various fish that I'll be bringing.

To get the full experience of the process, I'm going to have each student pair up with another and take turns being the printer and the assistant. By experiencing both roles, you'll learn what is essential to the process and what/when/why it is appropriate.

My hope is that everyone will have a good, messy time while gaining an appreciation for the old materials.

Bring:

- *Apron
- *A brush to apply ink (any medium sized brush that is able to hold a lot of liquid). I like to use a make-up brush.
- *Finer brushes for inking in details
- *White ink/paint if you'd like to paint in highlights, though I'll be showing you how I create highlights without white ink/paint, in which case you'll need to bring **Tweezers and Glue Stick**.
- *Tampo(s). If you don't know what they are, don't worry about it, I normally use a wadded up piece of paper towel.
- *A medium-sized towel that you don't mind getting stained, smelly or thrown away
- *Willingness to work together with a partner
- *Your chop/stamp if you have one
- *If there's a particular fish that you want to bring, you're more than welcome to bring it to print



Tree Rings, Burls, and Termite Trails!

Using the indirect method, these prints will reveal a wealth of naturally recorded information and imagery provided by these objects: tree rings ... burls ... termite trails ... Students will learn tips for foraging and acquiring a variety of tree specimens. We will prepare specimens before creating a reasonable volume of prints from a variety of unique tree slices, burls, and colonized barks. These beautiful oddities will have participants learning (or reviewing) the basics of printmaking, while scratching the surface of dendrology, paleoclimatology, and the entomology of the beetles and termites that create colonies in wood.

