



Nature Printing Society

The Nature Printing Society is dedicated to the education, the history and practice of the art of nature printing, and to those who support our philosophy of respect for nature through the art of the print.
NPS is a tax-exempt organization as defined by 501(c)(3) regulations.

Sample Newsletter

Renata Sawyer, Nature Printing Master

by Barbara Frey & JoAnn Migliore Campisi



Fig. 1. Renata Sawyer teaching at the NPS Workshop at the Marie Selby Botanical Gardens, Sarasota, Florida in 2003. Notice her wreath of printed leaves (Cannabis?) on the wall.
Photo by John Doughty.

“Meeting Robert Little changed my life,” was the first thing Renata told us when we asked her about her experience with nature printing.

Renata was brought up in a family of artists in Europe. She had always loved the outdoors where she was surrounded by the music of insects and birds. A friend of hers, realizing her love of both art and nature, introduced her to Robert Little, the

internationally recognized nature printer, co-founder and first President of the Nature Printing Society. Renata began studying nature printing with Robert Little at Mill Run Grange in the Laurel Mountains of Western Pennsylvania in 1975 and continued studying with him at the newly founded Touchstone Center for Crafts until his retirement, when Renata took over his teaching responsibilities.

Renata developed a very personal and original style, restricted neither by tradition nor color, experimenting with a wide range of various papers, shapes, layouts, and backgrounds. She was delighted by the challenge of combining art and nature to create elegant forms (Figs. 1 and 3).

After mastering the classic techniques of nature printing on paper, she began experimenting with printing on fabric with permanent fabric paint. When she found some stubborn stains on one of her husband Vern’s shirts, she printed some leaves to cover them up. By then, Vern was a volunteer at the Marie Selby Botanical Gardens in Sarasota, Florida. His nature printed shirts set off a sensation among his friends and colleagues.

This led to a smashing one-woman exhibit in the Museum of Selby Gardens in 1991 which was a big success and a huge sell-out.

Thus began ten wonderful, stimulating years for Renata, teaching all the many techniques of nature

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President's Message: Solstice



As I sit down to write on this the longest day of the year, thoughts turn to time passing. The June strawberry moon has risen with much ado this evening and it hardly seems possible that summer is upon us on this 59° New England summer night. I've hardly had time to gather the delicate tiny spring growth that I cherish so much in my winter printing. The leaves have matured to full size, the sedges and grasses have emerged along the road sides, and life is abundant once again. Before you can say *gyotaku* the summer will be over and the cool autumn air will turn the leaves from cool greens to warm yellows, oranges, and reds. We will gather once again in the beautiful Blue Ridge Mountains for one short week and then it all ends too soon. Life goes too fast and it's too short to be

critical of others and point fingers. In this world of technology and social media words fly faster and farther than ever before.

My time as president has passed more swiftly than I could ever imagine. I wanted to take this opportunity to thank you all for your kindnesses, support, and thoughtful words of wisdom, advice, condolences, and compliments over these last four years. NPS is my second family . . . a family of choice. Most of my closest and dearest friends are members met at conferences—relationships cemented by common experiences through working together over the years, though separated by sometimes as much as thousands of miles. To all of you I owe a debt of gratitude and love. I am proud of us, who we are, and what we have been able to accomplish with our resources.

There are many of you I have never met in person, only through email, snail mail, or phone conversations. It doesn't seem to matter that we haven't met face to face . . . friends all the same. It's what I love about this group (that I affectionately refer to as "my tribe"). I'm at home with you and home is where love grows.

So I will ask you yet again...share the love. Share your passion for printing and nature with everyone who will listen. Reach out, extend yourself, take a risk. Our willingness to share with one another is what makes us who we are. A caring society of creative, like-minded people just doing what we love and showing others the way—leading by example.

Create Appreciate Respect Engage

I ask you to hold that thought . . . and continue to live it every day.

With much affection,

Bee

A Note About This Sample Newsletter

A quarterly full color, hard copy newsletter is a major benefit of membership in the Nature Printing Society. Normal length is 8 pages, but it's occasionally extended to 12 pages. Content is almost exclusively provided by NPS members: how-to articles, "tips & tricks", book reviews, members' news, and more.

The Members' News page, a regular feature that showcases members' notices of exhibits, classes, and other events, has been deleted from this sample to protect members' personal contact information.

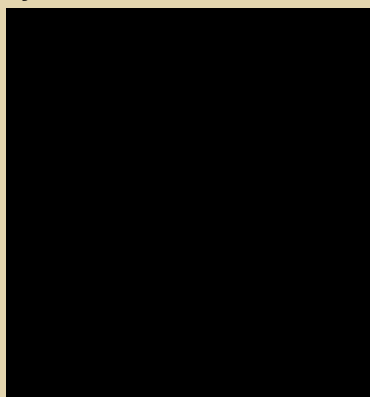
NPS dues are only \$30/year. Selecting "Become a Member" on the NPS website home page will take you to the Membership Form and options for payment. Membership is open to all who support our philosophy of respect for nature through the art of the print.

Please contact any current Board member with your questions. You can find their contact information under the "Home" tab on our website. Thank you for your interest in the Nature Printing Society.

2016 Nature Printing Society Officers & Staff

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Vice President.....Nora Terwilliger
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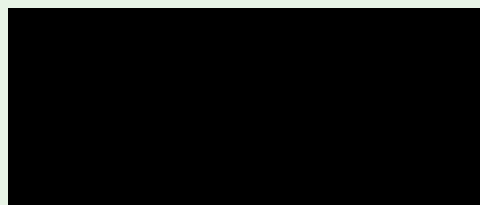
Webmaster.....Fred Mullett
Archivist.....Eric Hochberg
2016 Workshop Organizer.....Lori Loftus



2016 NPS Calendar

October 24-30: Annual Meeting & Workshop at Wildacres Retreat, Little Switzerland, North Carolina

November 1: Deadline for Fall 2016 Newsletter submissions

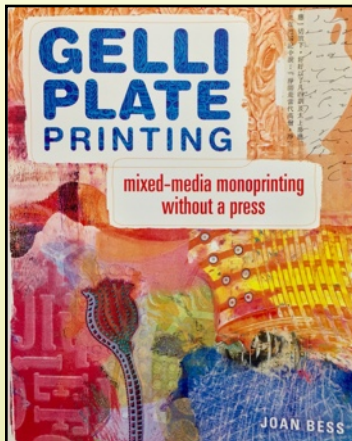


The Book Corner

by Sue Fierston

Gelli Plate Printing

Bess, Joan. 2014. *Gelli Plate Printing: Mixed-media Monoprinting Without a Press*. North Light Books: Cincinnati, Ohio. 144 pp. 1st Edition. [soft cover (8 x 10 inches); ISBN: 978-1440335488; cover price \$24.99; Amazon price \$18.03 + shipping]



At the heart of every direct print is surprise. We collect leaves and wash fishes, carve styrofoam, and roll out ink, and, of course, rub-rub-rub, but we don't know exactly what we have until we pull the print. In gelli plate printing, you can ramp up the element of surprise in hand-pulled prints by experimenting with color and pattern.

Gelli Plate Printing includes over 50 lessons in how to make creative monoprints using stencils and resists, paper and cloth, found objects and natural ones. Clear color photographs explain each lesson with examples of prints at every stage; the photos make up for weak writing in spots (Fig. 1). By the time I finished reading



Fig. 1. Multiple full-color photographs are displayed on each page.

my copy, before I had even bought my plate, my copy was dog-eared. And that inventiveness is the second strength of the book: you can use Bess' inventive ideas for masking and rolling out ink on traditional plates, too.

Gelli plates are a clear plastic resin made with mineral oil. They are not cheap (my 8 x 10 inch plate cost \$21) but they can be reused many times. You can make your own gelatin printing plates using a cookie sheet and gelatin, but Gelli plates are stable at room temperature and don't mold. They come in multiple sizes and shapes, from a 6 inch circle to an 11 x 16 inch rectangle.

The author recommends slow-drying acrylic paint (such as Golden OPEN Acrylics) for printing, which allows for a huge color palette. However, the plate will accept oil-based ink too and will clean up in the usual way, with canola oil and a bit of soapy water.

One of my favorite images is a nature print of ferns made on a circular plate using transparent acrylics (Fig. 2).

You can also create finely-detailed, almost photographic, prints because the gelli plate holds the finest detail. Fig. 3 shows the process of pulling a ghost print of a fern.

If you learn the basics with this book and love the technique, you can experiment with Gelli plates even more in Amy Nack's class at the NPS conference at Wildacres in October.



Fig. 2. Fern print, 11 x 14 inches, using transparent acrylic ink and round Gelli plates.



Fig. 3. Fern ghost print.

Gyotaku with Water-based Inks: You Can Print Your Fish and Eat it Too

by Matt Monahan



Matt Monahan on the “day off” at his first NPS Workshop. Port Townsend, Washington, September 2015. Photo by Harry Wohlsein

There are plenty of strikes against water-based inks and paints for *gyotaku*. They dry too fast. They don’t “flow” like oils. Their prints aren’t “buttery” like those of oil-based inks. Acrylic paint prints can actually have a plastic-like appearance to them, and water-based relief inks can look more chalky as an end result.

So why even consider water-based inks? Because, with some modifications, they can produce excellent prints from cold, damp fish. This is usually not possible with oils, which typically require a dry fish that has set out so long that you’d never want to eat it. Traditionally, the Hawaiian style of *gyotaku* has been the go-to method for printing a fish quickly, before cleaning it for the table. In the Hawaiian style, a light coat of *sumi* ink (or more recently, highly diluted acrylic paint) is applied to the fish for a fast, monochromatic print. The fish can immediately be cleaned and eaten, and later the artist can apply many washes of color to the print itself.

The method I’ll describe below has the practical advantages of the Hawaiian style (quick print of a cold fish so you can eat it) with the aesthetic advantages of the oil-based style (using *tampos*, and layering different colors on the fish itself for a much more robustly colored print). These results are different from both Hawaiian and oil-based *gyotaku*, and are worth pursuing. They have their own look to them that is neither oil, nor acrylic, nor Hawaiian. Still interested? Please read on!

Most of this process is identical to what is taught in Heather Fortner’s chapter in the NPS Guidebook “Gyotaku—the Art of the Fish Print.” The main

differences are the ink and how to condition it, plus using fabric instead of paper. Rather than rehash that entire chapter, I’ll spend most of the time here discussing the ink and the fabric. With this article in one hand and the NPS Guidebook in the other, you should be able to try this method at home.

There are many water-based relief inks out there. My current favorite is Speedball’s Printmaster™ series. It’s a high quality ink and you can buy a nice set from Dick Blick (blick.com) for about \$50. The set has seven tubes: cyan; magenta; yellow; black; white; retarder; and extender. Whichever ink you buy, the key to making this process work is the retarder.



Twelve-inch black crappie from the Tennessee River. Direct print with Speedball Printmaster™ water-based inks on white Pimatex cotton. Photo by the author

Retarders and extenders are very important, and knowing the difference is vital. Both condition or modify your ink. Retarders slow the drying time. Extenders “stretch” your ink, so to speak. Picture extenders as the transparent solution in which your pigment is suspended, but without the pigment. If you add extender to the ink, all of its properties stay the same except the concentration of the pigment. So, your ink keeps the same viscosity and tack, but becomes more transparent (I have seen some extenders that also quicken the drying time, but it is not typical). So if you wanted a fish or an octopus to look more watery, or be a softer print and not so concentrated in color, extender would be the ticket. If you had a color that was much bolder than the others and you wanted to “tone it down” in intensity


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From the Archives

In celebration of the Fortieth Anniversary of the Nature Printing Society, this special section will appear in each of the 2016 newsletters. The enhanced NPS logo compliments of Fred Mullett.

Printing noses? Printing maggots? Really? Read on . . . and read between the lines for ideas that can be applied to "normal" nature printing.




Nature Printing Society
 Santa Barbara Museum of Natural History
 2559 Puesta del Sol
 Santa Barbara, CA 93105

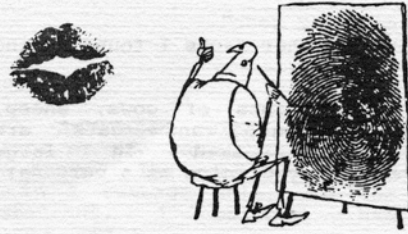
Newsletter
 Vol. XIII, #4
 December, 1990

NOSE PRINTS

Some time ago Eric Hochberg sent me an article from a Santa Barbara, California, newspaper:

"A make-up man from Los Angeles, Clay Campbell, has a collection of more than 1000 lip-prints of actresses and actors from Hollywood. He has collected these imprints during the last 34 years, while he was working for the movie studios. He said, "When we finished with an actor's or actress's make-up, we would make an impression of their lips on a piece of paper so that we could duplicate it for the next day's shooting."





He called himself a lipographer.

When I read that article, I had the idea to translate his word into Latin - labioscopier - and to find out if there was any information on others who were doing similar work. I now present the results of my findings to the NPS.

In the late 19th Century, a Mr. Galton from England determined that the papillae (raised lines that form a person's finger prints) are different for each individual, and that the pattern of the papillae remains the same throughout the person's life. From this fact he developed a system of identification which is used today by police departments all over the world.

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In 1902, the chief veterinary surgeon at a slaughterhouse in Berlin, Germany, found a similar solution to the problems he had making sure that the animals that were being delivered for slaughter were the same healthy animals that were purchased. He found that the "hard" part of the nose (in German we call it "flotzmaul" or "nasenspiegel", or "mirror of the nose") has papillae line like fingers, and that no two animals bore the same pattern. He was easily able to identify an animal from its nose print.

Some further facts I found during my study:

-nose prints of cows, sheep, pigs, dogs, and cats are routinely used in large veterinary clinics as a personal "signature" of an animal.



-in 1920, a police department in Colorado used nose prints to identify cattle that had been reported stolen.

-in Europe and in the state of Texas, nose prints are used to identify prize bulls in the breeding books.

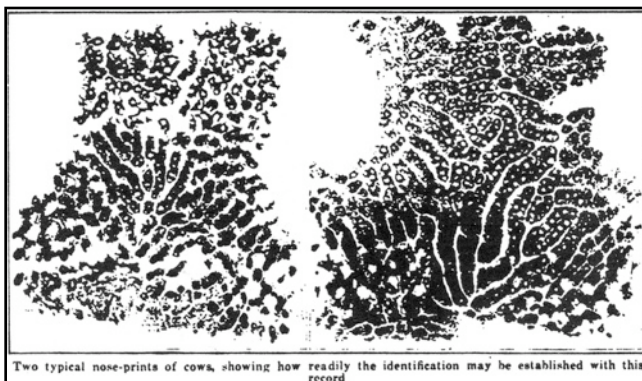
-the dairy husbandry department at the University of Minnesota has used a nose print identification since 1921.

-livestock insurance companies try to get a nose print of insured animals to prevent false claims.

How do you make a nose print?

(1) First, clean the nose of the animal, then wipe it dry with a flannel cloth .

(2) Next, using an ordinary inked stamp pad, press it against the animal's nose, making sure that the entire front "sniffing" surface of the nose has been inked.



Two typical nose-prints of cows, showing how readily the identification may be established with this record

(3) Press a soft sheet of paper firmly against the inked nose, beginning on one side, and rolling it over to the other so that the entire surface of the nose has been printed. Very easy to do.

While I was researching this article, a letter arrived from Heather Fortner, containing another newspaper article entitled, "Collector's Pride Is A Kiss-and-tell Book Of The Stars".

"Jill Eddy from Walnut Creek, CA has been collecting lip prints for more than 10 years. Each lip print is as individual as a finger print, but somewhat more sensual."

The writer went on to explain the method of lip-printing: "Put on the lipstick. Keep your mouth open just a bit when you are pressing it onto the paper, pretending while you do it that you are giving someone you really like a good kiss. The best color to use is the color that Marilyn Monroe and Jayne Mansfield both favored: bright red .

"If you want a lip print from a man, there is no problem. Apply a lipstick that smudges easily, kiss your subject, and then take a print from his lips. Very easy, as well as pleasurable."

So you see that a simple article from a newspaper started my research on an uncommon and special method of making a nature print.

Peter Heilmann

EDITOR'S NOTE: The article above was printed in Vol. XIII, #4 of the NPS Newsletter in December 1990, by Editor Helene S. Moore.

NPS officers at that time were: Dinah Bowman, President; Heather Fortner, Vice President; Tom Giusti, Secretary; Jackie L. Kruper, Treasurer; and John Doughty, Member-at-Large.

Pharmacist Peter Heilmann has been a valuable member of the NPS and an important source of historical nature printing information for many years. With his daughter Vera and the support of his wife Ingeborg, he ran the family business, the historic Gautor-Apotheke in Mainz, Germany, from 1994 to its closure in 2011. The pharmacy doubled as a museum for important pharmaceutical antiques as well as their vast collection of nature prints and books. Vol. III, #3, April 1980, of the NPS Newsletter carried a fascinating article by Peter Heilmann, reprinted here in part:

THE ANCIENT METHOD OF NATURE PRINTING

My father, Karl Eugen Heilmann, was the founder of the Heilmann Collection, "Herbals, Pharmacopoeas and Pharmaceutical Books" (including nature-print books). Born in 1886, he had

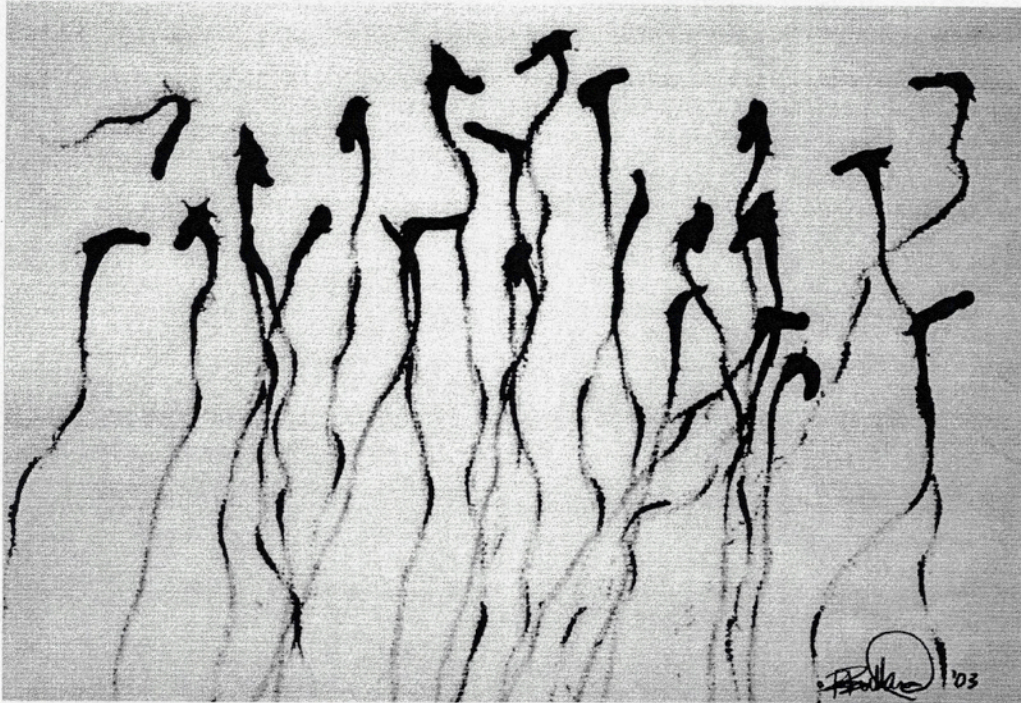
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NATURE PRINTING SOCIETY

n e w s l e t t e r

VOLUME XXV//NUMBER 1 JANUARY 2004

NEW TECHNIQUES FOR THE NEW YEAR!



Rebecca Bullard: Late for the Seahorse Party

MAGGOT ART

When Diane Ullman's Entomology 1 class walked in the door Monday, they were not expecting to create art. And they were definitely not expecting to create that art with the help of squirming maggots.

Thanks to Rebecca Bullard, a graduate student in entomology, and Brandi Schmitt and Charlotte Wacker from the School of Medicine's Donated Body Program, the students got a taste of *Maggot Art*, an interactive outreach program that teaches about an insect tool used in forensics and medicine, and now, art.

Maggot Art, which is created by dipping one or more maggots in paint and then letting them loose on paper, was founded by Bullard in 2001 while working on her doctorate at the University of Hawaii. From her research on maggots, she knew the creatures trailed juices when crawling on meat, which led to her discovery. "A fellow lab mate and I were hanging around after many, many hours of rearing maggots and we said, 'Hey, what would happen if we dipped them in paint?'" Bullard said. The result was a style design often compared to the work of abstract artist Jackson Pollock.

EDITOR'S NOTE: This article, which continued for another page in its original NPS Newsletter reprinting, was written by Mike Sintetos and published in the October 24, 2003 issue (Vol. 17, #6) of the UC Davis Dateline, the faculty/staff weekly newspaper. It was submitted by Chris Dewees, co-founder and past President of NPS, and printed in Vol. XXVII, #1, of the NPS Newsletter in January 2004, Editor Ky Easton.

NPS officers at that time were: Barbara Frey, President; Don Jenson, Vice President; Carole Doughty, Treasurer; and Pat Gittins, Member-at-Large.

You can read about the ongoing Maggot Art program—and even buy a Maggot Art T-shirt—at maggotart.com



Renata Sawyer, demonstrating nature printing. Note her arrangement of colors, at her left, with a brayer for each color. The print behind her is a Sawyer original. She firmly believes in creating botanicals and concentrating on detail and shading, at the beginning of any session. At the end of the work period, you use the remains of the palette to "play" and brayer lots of color on experimental work.



Renata Sawyer is a master of composition and showed several examples of working light-to-dark. She recommends working in black and white, to learn to control grays. Result: even though this composition is in color, it is also stunning in black and white. One of her axioms: nature is variety; don't repeat the same leaf in your print.

The images above are from the December 1994 Newsletter, Vol. XVII #4: Renata Sawyer's class at the NPS Workshop in Nags Head, North Carolina, September 1994. See "Renata Sawyer, Nature Printing Master" on Page 1 in this newsletter.

Standing next to Renata, from left to right, are Nanjo Kubota, Alan Golder, and Christy Dewees.

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collected books ever since he began his pharmaceutical studies in 1905. In the early twenties he began to make nature prints for his own use. There still exist 3 collections: *Around Mainz* (about 120), *Surviving Plants from the Natural Monument "Mainzer Sand"* (about 200), and various other collections .

How did he make such prints? He used a plank of planed wood about 25 to 30 cm long, covered with 3 or 4 layers of linen .Then he took a rolling pin and covered it with layers of linen too. He usually made his own colors from soot or charcoal and linseed oil and later he used the oil paint which was used for early copying machines . Old prescriptions sometimes used butter instead of linseed oil . The paper was normally newspaper or ordinary wrapping paper. In the years 1940 to 1950 it was impossible to get rice-paper or Japanese paper. In addition he needed an ordinary wine or syrup press or a copperplate-press.

The collected plants were arranged and dried in the same way as it was necessary to make a herbal collection or a *Herbarium vivum*. Twenty-four hours before the printing, my father put the dried plants between sheets of wet newspaper . The printing paper was treated in the same way. If it was a rainy day or during the winter, it was also possible to bring plants and papers to the balcony, so that the papers and the plants could be moistened. Then the color was spread over the board and the rolling pin.

The following day the plants were blackened or colored, arranged on the printing paper and covered with a second sheet. He prepared 5 and 10 sheets and placed them alternately with sheets of blotting paper in the press. After some minutes of hard pressure, the sheets were carefully removed and the prints were dried in the open air. The plants could be used three or four times in that style.

These prints could be illuminated with watercolors in the style of the ancient printers (Kniphof, Ludwig, Hoppe, etc.).

Peter Heilmann's article will be continued in the next newsletter

Renata Sawyer, Continued from Page 1

printing at Selby Gardens. She said that as much as she enjoyed printing, she liked teaching even better. Her students would rave to her that her class was the first time in their lives that they had ever produced a work of art and it gave them a great feeling of achievement and satisfaction.



Fig. 2 The Sarasota Nature Printers today. From left to right, standing: Beverly Blair, Barbara Frey, Terri Janssen, Heidi Wittmann, Renata Sawyer, Linda Robertson, and Donna Davis. Sitting in front: Jo Sebastian and JoAnn Migliore Campisi. Photo provided by Barbara Frey.

Renata's classes generated so much enthusiasm and so many dedicated nature printers that a permanent and on-going group was formed. The Sarasota Nature Printers still meet to print during the winter, culminating

with a show and sale every March (Fig. 2).

After Renata's retirement leadership of the group was assumed by other members, including Marilyn Shelley, Marilyn Shipman, and currently JoAnn Migliore Campisi who has assumed both of Renata's principle responsibilities: ably teaching a variety of techniques of nature printing at Selby Gardens as well as maintaining the dynamism of the Sarasota Nature Printers.



Fig. 3. A recent photo of Renata with one of her signature nature prints on silk in the entrance lobby of the Glenridge Retirement Home where Renata now lives. Photo by Barbara Frey.

Although Renata has retired, she lives in a botanical paradise surrounded by the beauty that she has so much enjoyed throughout her life. Her two white poodles, Alfie and Asti, keep her busy and active.

From Our Studios: A Split Image by Paul Blake



Into the Dark, 16 x 20 inches



Into the Light, 16 x 20 inches

I happened to see an article in *The New York Times* the other day about "Frankenfish" in our food supply. With it was a pencil illustration of a salmon changing from a normal salmon into a genetically altered monster fish. The illustration gave me an idea to try to print an image of a fish that morphed into another image. Here are the two pieces that I completed using a barred sandbass that I caught in San Diego Bay.

I printed the sandbass indirectly on white silk using full color etching ink, and mounted it on Reeves paper. Then, I printed a second one on black silk in white with a little powdered aluminum mixed in to bring out the shine. The key was to print the fish in the second piece in exactly the same position and shape as the first. That too was mounted on Reeves. I thought that if I overlaid one piece on top of the other exactly and cut the triangular shapes cleanly, I could trade pieces to complete the two pieces you see here into a split-image design. I haven't tried other kinds of fishes in other designs, but it seems to have a lot of possibilities!

Gyotaku, Continued from Page 4

without changing the actual color, then extender is what you want.

I rarely use extenders, but I could not do this process without retarder. Without retarder, if you are inking a fish with multiple colors, some places on the fish will already be dry before you are done inking. Retarders slow the drying time of the ink, giving you valuable time to work. (They also extend your ink like an extender, but that is merely an unintended consequence.) When I'm mixing my ink, every glob on my palette gets a sidekick of retarder. I use a ratio of about 4:1, so for a 1-inch line of ink I'll add about a ¼-inch line of retarder.

In water-based printing, just as in mixing cocktails, the most overlooked ingredient is the water. Extender stretches your ink without changing properties such as viscosity and tack. With most water based inks you have to be able to change your viscosity for it to work. After mixing my colors up with my retarder, my last step is to get out the spray bottle and mist each color, while working it with my palette knife. It's a lot like whipping cream or mixing mortar, add water slowly and watch how it changes. Typically I don't want my ink to hold a peak on the palette. I want it to slump, but still keep some rolls and lines, like Slimer from Ghostbusters. You have to be careful, though, because water also reduces tack and extends your ink—too much and you'll find yourself printing with watercolors. Every fish is also different. Trout and grouper have very small, fine scales. Crappie have large ones with a lot of relief. There is not one recipe for all fish, you have to experiment and dial it in.

The next thing to consider is the recipient of the print—will it be paper or fabric? I have come to prefer fabric for water-based printing because it typically does a better job of absorbing the water and letting the ink stand out. Paper often wicks the water and pigment away and it becomes a wash, although this is not always the case. Some papers do very well, especially thicker papers such as *chiri*, but not thin *unryu* or ma paper. A couple of years ago I was printing a walleye for a friend who also wanted the fillets. I had a short period of time and the fish was fresh off the ice. I can't tell you how many pieces of paper I ruined before trying muslin and finally having a successful run of prints. On a whim, after pulling a print on muslin, I immediately put a piece of ultra thin *unryu* on the fish and this made the best print of the run. You can often pull a 1-2 knockout with this method: a good print on cloth, followed by a second print on a thin paper.

I've experimented with a number of different fabrics. Muslin, linen, cotton, rayon, and silk all work well for this method. My favorite is cotton, and my favorite cotton is Pimatex made by Kaufman. It's

lighter than Kona cotton and has a higher thread count. Pimatex cotton is available by the bolt or yard from Dharma Trading Co. (dharmatrading.com) for around \$6 a yard. Whatever fabric you use, the important rule has to do with the weave—the tighter the weave the better detail you'll get on your print. A cotton sateen (where one side has an additional diagonal weave) will yield excellent results. A coarse muslin with a very open weave gives a shadow of a fish reminiscent of what would be left on the wall after a nuclear explosion. Some people think it looks cool, but it doesn't have much detail.

Painting your eyes on fabric is a little bit different than paper. Some use the same ink with which they just printed. This is probably the simplest way and gives the most harmonious colors. I prefer to use acrylic paint with a number of layers, first white, then iridescent pearl, and then my pupil and iris.

Finally, the easiest way to mount a fabric print is with an iron-on fabric stabilizer. Pellon 911ff was recommended by Christine Holden via Heather Fortner. It works well and is my go-to stabilizer, but you can really use any of them. It is basically a synthetic piece of fabric with a glue on one side. You iron it to your print and it flattens it, strengthens it, and will often take out and hold out those stubborn wrinkles.

That's it! The best part is that after printing, all you need is water to wash your fish off before you fillet and cook it. While you're eating the fish, look at its portrait and tell him he's beautiful. Also tell him he's delicious.



A relatively new member of NPS, Matt and his family live in Chattanooga, Tennessee, where Matt teaches high school and practices his art. Find him on Facebook as "The Mighty Bluegill: Matt Monahan Gyotaku" or at his website, themightybluegill.com

Wildacres: Not Just a Pretty Place



During a recent NPS Board discussion (the Board meets online several times a year to take care of NPS business), issues of diversity and non-discrimination were brought up.

The North Carolina legislature's passage of a law that reverses local ordinances extending certain rights to all genders caused Board members to question our plans to meet at Wildacres Retreat.

While NPS as a non-profit cannot participate in the political process, we hope that individuals, businesses, and other organizations will work with State officials to immediately address and confirm the equal rights of all its citizens.

We love Wildacres. It has become our NPS workshop anchor. No site is absolutely perfect for our needs, but Wildacres comes as close as they come.

A visit to *wildacres.org* confirmed the Board's positive feelings for Wildacres Retreat. Please read the statement below, copied word for word from their website (emphases added). NPS shares Wildacres' values.



WILDACRES RETREAT VALUES STATEMENT



In the Spring of 1946, Wildacres Retreat was dedicated "to the betterment of human relations" in hopes that people who visited would learn to live together in harmony. To commemorate the Retreat's achievements upon their 50th anniversary [in 1996], Wildacres Leadership Initiative was established to broaden its scope of influence on the State of North Carolina and its citizens for the next 50 years and beyond.

From their inception, Wildacres Retreat and the Wildacres Leadership Initiative have believed that **diversity, inclusion, and equity are essential ingredients to fulfilling our founding purpose.** We believe in the importance of learning from one another, and expanding our perspectives in the process. Varied ideas, world views, and personal characteristics can find common purpose in the pursuit of just and equitable human relations. As a community, we support an environment in which all are welcome and everyone is respected. **We intentionally engage people of diverse ages, ethnicities, races, religions or philosophical beliefs, political affiliations, sexual orientations, gender identities and expressions, nationalities, and socioeconomic statuses in order to build authentic, trusting relationships across these differences.** In all that we are and all that we do, both at the Retreat and through the Leadership Initiative, Wildacres is an environment free of discrimination, rich with respectful dialogue across differences, and steadfast in its commitment to, and pursuit of, the betterment of human relations.

Photos by Harry Wohlsein