



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.

Botanical Heritage: Adventures with Wet Cyanotype

by Jessie Swimeley



Fig. 1. Wild Ginger, cyanotype with addition of baking soda, 8 x 8 inches. All photos by the author.

Hi, I'm Jessie Swimeley. I am a printmaker, an experimental and traditional photographer living in Caldwell, Idaho. I am so excited to be part of the NPS. There are many fantastic techniques to learn and incorporate into my art practice. My friend Cindy Marlow has been talking to me about the NPS for a few years, and for Print Day in May, Cindy taught me a few different techniques she learned from the NPS. I finally decided to become a member and I am already glad I did. It is very fun to see so many like-minded people creating amazing work! I really can't wait to learn more!

Botanical Heritage is my current body of work centering around the native plants of Idaho. With the help of the Idaho Botanical Garden and one of their amazing horticulturalists, Daniel (check out his fun blog <https://awkwardbotany.com/>), I collected different specimens throughout the year to preserve and print later or print right away.

My medium of choice is cyanotype. I am using a mixture of traditional and experimental cyanotype in my upcoming exhibition. I am drawn to the simplicity of the traditional blue and white, but I am really excited by the texture, color, and movement of experimental cyanotypes.

The wonderful Prussian blue color of cyanotype is easily altered by changes in pH. The addition of acids, like vinegar, creates strong blue effects, while alkaline substances, like baking soda, give gold and orange effects (Fig. 1).

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President's Message



Welcome to 2023!

What a success our first Silent Auction was! **We raised over \$7,900 because of your kind donations.** In the last minutes, I was frozen at the computer watching the bids fly for the week's stay in New York City and the *gyotaku* workshop. Because these items were so popular, the

auction deadline was extended, and it didn't end for another 40 minutes!

About a third of this amount will go directly to the scanning expenses related to bringing the NPS Archive online at the University of California, Davis. The rest of this year's donations will go to defray last year's cost of reprinting the NPS Guidebook. In the future, I can imagine funding more scholarships with these donations and perhaps looking into a redesign of the NPS website.

Thanks to all of you who bid, donated, and organized! You made this new idea a success and brought us many new members because you talked it up to your friends, your students and through social media. If you have any feedback on the auction, I'd like to hear it. Send me email at sue.fierston@gmail.com.

I've had so many emails about the next workshop. We hope to hold it at Wildacres Retreat Center in the Blue Ridge Mountains of North Carolina. It's easy to get to by plane or car, approximately two hours from Charlotte and one hour from Asheville . . . right up the mountain!

We don't have the final details yet, but this is what I know as of January 10:

- We can take up to 85 people in shared double rooms, each with a private bath.
- We will go in October 2023, likely in one of the first two weeks. HOWEVER, don't make your travel arrangements, these dates are not certain.
- We chose Wildacres for two reasons, its welcoming and convenient setting and its policy of not requiring an advance deposit.

Watch your email around the end of January or early February for information about dates, classes, and costs. Wildacres is my favorite spot for a workshop because the campus in the fall is so beautiful and the food is delicious. I hope to see (and meet!) many of you there.

Let me thank our departing vice president, A Pollicino, for all her help over the last two years. A is returning to grad school for her PhD. We all wish you good luck, A! All of us on the Board are looking forward to working with our new board member, Susann Ely. Susann is a *gyotaku* printer bringing her graphic design talents to NPS from Madison, Wisconsin.

Be well everyone,
Sue

2022 NPS Election Results

75 electronic ballots were returned, all unanimously supporting the nominees submitted by the Nominating Committee. Congratulations to our new and returning NPS Executive Board officers!

- Sue Fierston, President
- Andrew Jensen, Vice President
- Bee Shay, Treasurer
- Lori Loftus, Secretary
- Susann Ely, Member-at-Large

Nature Printing Society Officers & Staff

President.....	Sue Fierston	sue.fierston@gmail.com
Vice President.....	Andrew Jensen	one4fishprints@att.net
Treasurer.....	Bee Shay	natureprintingsociety.treasurer@gmail.com
Secretary.....	Lori Loftus	lori.ann.loftus@gmail.com
Member-at-Large.....	Susann Ely	susann2ns@gmail.com
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Website Administrator...	Michael Reimer	siteadmin@natureprintingsociety.org
Social Media	Jenna Bullock	jennabullock@gmail.com
Archivist.....	Christopher Dewees	cmdeweese@cal.net

NPS is a tax-exempt organization as defined by 501(c)(3) regulations.

2023 NPS Calendar

March 10: Newsletter Deadline
Spring Newsletter submissions to Editor Sharron Huffman, shuffman@mac.com

Week of February 20: Show 'n Tell, to be announced via email

TBA: 2023 NPS Workshop & Annual Meeting at Wildacres, North Carolina

Leap Live Workshops by Sue Fierston

If you don't want to wait until October to see friendly NPS faces, try the new LEAP Live recorded workshops! The classes were recorded over Zoom with fellow NPS members. You'll find them under the LEAP tab on the NPS website, or you can scan this QR code with the camera of your phone.



These are actual three-hour (or more) workshops or long demonstrations. In the case of the workshops, for \$40 you will receive a password and supply list. The shorter demonstration costs \$25. The password does not expire, so you can watch these videos at your own pace. By the time you receive this newsletter, all three of these LEAP live classes should be ready to watch:

- Sue Fierston's Botanical Cast Tile workshop, which came out in September. This screen shot shows the morning section of the class.



- Lynda Goldberg's awesome hour-long demonstration of her tips and techniques for printing with a press, posted in late December. Here Lynda shows the two prints she made during the demo:



- And our newest workshop: Bee Shay's Gelli Plate class, which she is teaching live over Zoom to NPS members on January 15. Here are two examples of Bee's gelli plate prints:



Attention Nature Printers!

Your membership renewal is due! The 2023 Membership Directory will be getting assembled in a few short weeks. Get listed in the Directory and keep your newsletters and important email announcements coming!

Renew online or by snail mail to:

Bee Shay, Treasurer, 61 Old South Road, Nantucket, MA 02554-7301

Printing Prompt

The Winter 2023 Printing Prompt began on January 1 and will run through March 31. The theme this year is **COLOR**, and we're starting this quarter with **BLUE**.

Please share one or two pieces that can be uploaded to the NPS website that feature the **COLOR BLUE**. Include the title of any submitted prints and email them to Lori Loftus, lori.ann.loftus@gmail.com.

Your nature prints will be on the homepage of the NPS website. Previous Printing Prompts may be viewed too.



Botanical Heritage, continued from Page 1

I like to apply my cyanotype emulsion to hot press watercolor paper. I use Jacquard Cyanotype emulsion (Fig. 2). While the chemistry is still wet, I place my specimen. I then introduce acids and alkalis over the plant and cyanotype emulsion. This is why this process is sometimes called wet cyanotype! I also like to use turmeric to add great texture and sometimes a wonderful yellow color (Fig. 3).



Fig. 2. Jacquard Cyanotype Emulsion

lead to the veins of thicker leaves being visible in the final print. After the exposure time, the print is washed in cool water for 5 to 10 minutes. The water stops the development of the cyanotype and fixes the image to the paper. It can also wash away fine details, so it is good to keep an eye on it while you wash.

There is really no wrong way to create an experimental cyanotype! It is a process of what ifs. What if I use lemon juice instead of vinegar? What if I add paintbrush cleaner? What if I add instant coffee grounds? What if I add salt?



Fig. 3. Two prints before exposure with turmeric sprinkled over the plants and the emulsion.



Fig. 4. Prairie Smoke placed in tight frame before exposure.

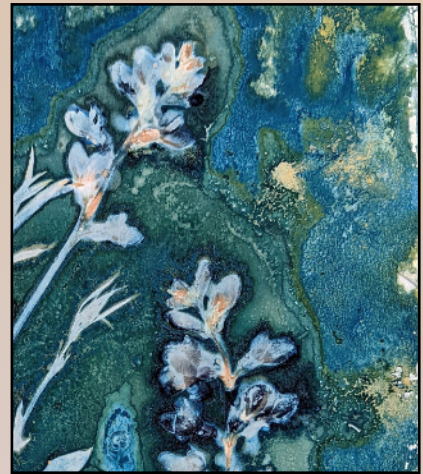


Fig. 5. Mountain Goldenbanner detail with red eco print.

I have a contact printing frame to keep my botanicals pressed tightly to the paper. You can use any kind of glass or plexi to hold your botanicals in place (Fig. 4).

Using the UV light from the sun is my favorite way to make prints, but I do have a light box for working when it is cloudy. I leave my experimental cyanotypes in the sunshine for 2 to 4 hours. This overexposes the cyanotype chemistry and can cause an effect called solarization. It may give some color reversals. The over exposure can also



Fig. 6. Final print of Prairie Smoke, 14 x 11 inches.

It is a simple process that gives you unexpected and amazing results every time. You can also get great eco prints from the crushed plant stems, a little bonus surprise (Fig. 5)!

Botanical Heritage will be on display the month of February at the Initial Point Gallery in Meridian, Idaho. My prints will be part of *Mountains to Meadows*, a group show by six local Idaho artists celebrating the Idaho landscape.

To see more of my work and follow what I do, join me on Instagram: [@jessies6005](https://www.instagram.com/jessies6005)

**Nature Printing Society
Annual Meeting Minutes
Virtual via ZOOM
October 16, 2022**

THE FULL MEETING MINUTES FOR THE OCTOBER 2022 NPS ANNUAL MEETING ARE POSTED ON OUR WEBSITE UNDER , "2022 Workshop and Annual Meeting."

Below are selections from the full minutes:

Welcome – Sue Fierston, NPS president, at 4:02 p.m. PDT and 7:02 pm EDT. 26 members present.

Approval of 2021 NPS Annual Meeting Minutes held virtually over Zoom on November 10, 2021, as published in the 2021 Fall Newsletter: Sue motioned to approve, Lori seconded, no discussion, the motion passed unanimously.

NPS Board Candidates for 2023-2024 – The Nominating Committee members were Arlene Bades, Chair, Sue Fierston, and Nora Terwilliger. Sue announced the slate of candidates in lieu of Arlene, who was unable to attend tonight's annual meeting: President - Sue Fierston, Vice President - Andrew Jensen, Treasurer - Bee Shay, Secretary - Lori Loftus, Member at Large - Susann Ely

Sue asked for any nominations from the floor and there were none.

Sue motioned for approval, Nora seconded, no discussion, the motion passed unanimously.

A Pollicino will review the online voting process, and they will be reviewing the votes to make sure there is only one vote per email address. They cannot change or delete any vote, and they will report to Sue the results of their review before the closing of the online vote on October 31.

Editor's Report – Sharron Huffman: Newsletter content is focused on articles only from NPS members. Quarterly, please let her know of any nature printing related news: From Our Studios, Members' News, and Tips & Tricks. She appreciates all the content she has been receiving from members. If a member has an idea for a full feature article, please contact her within a few weeks before the deadline. Cost of the newsletter is going up. It was decided by the Board to go back to an 8-page color newsletter with black and white inserts if necessary, which will keep the cost about the same.

2023 Workshop – Sue Fierston: Wildacres Retreat, Little Switzerland, North Carolina, is the tentative location chosen by the Board for the next annual

meeting and workshop. Sue will be contacted and presented by Wildacres staff with a contract in late January or early February 2023. NPS must have at least 80 members attending. The workshop would be scheduled in one of the first 2 weeks of October 2023.

If we are not able to have the workshop at Wildacres, we may look into renting classroom space for open printing as we did at Acadia National Park last summer. If members know of classroom space available to rent, please contact Sue. This would be for smaller local gatherings only. Lodging and meals would be arranged by members themselves.

New Class of Membership – Sue Fierston: The Printmaker Membership Fee will be \$100 annually, \$50 for membership and \$50 for the archival fund to support ongoing scanning and uploading costs. Members can write in on the renewal form to choose the Printmaker Membership. Online renewals will show this membership choice too.

Web Administrator Report – Michael Reimer: If a member has any updates or would like to be in the Members' Gallery please contact Michael. Photos must be sent in .jpeg format (note: cell phones take photos automatically in this format).

Treasurer's Report – Bee Shay: Current NPS Checking Balance: \$28,000+ January 1 through early October income from: 26 new members, 192 renewals, 34 guidebooks to individuals, 3 bulk orders and 9 Zoom class payments

2022 Workshop activity: Over \$5,000 in donations from members were received when the 2022 workshop was cancelled. Expenses for welcome bags, which were mailed to all registered participants, were covered by donations.

Secretary's Report – Lori Loftus: Printing Prompts – thank you to members who have participated. Please send in .jpg photos for the current prompts. These photos are posted on the NPS website each quarter.

Motion to Adjourn – Sue moved to adjourn at 8:13 p.m. EDT, Lori seconded, no discussion, the motion passed unanimously.

Respectfully submitted, Lori Loftus - NPS Secretary

Nature Printing Society
Treasurer's Report, Fiscal Year 2022

2022 NPS GROSS INCOME DETAIL

MEMBERSHIP

Renewals (149)	\$5,950.50
New Members (42)	\$1,680.00
Sponsored Memberships	\$ 430.00

DONATIONS

Donations (Workshop Deposits)	\$3550.00
Donations (General)	\$ 430.00

LEAP CLASSES

\$ 320.00

BOOKS & PUBLICATIONS

NPS Individual Guidebooks Sales (thru Sept 2022)	\$1,405.20
Ebook Sales	\$ 128.52
Books & Publications	\$ 21.50
MISC	\$ 1.17

2022 NPS GROSS INCOME TOTAL **\$13,916.39**

2022 NPS EXPENSES

Administrative Expense	\$1,906.36
Guidebook Reprinting	\$4,575.00
Honorarium Expense	\$2,100.00
Newsletter & Directory	\$5,856.06
LEAP	\$ 75.00
Workshop	\$2,363.00

2022 NPS EXPENSE TOTAL **\$16,875.42**

2022 NET Loss **[\$2,959.03]**

ADDITIONAL NOTES:

2021 NPS EXPENSE TOTAL	\$16,218.46
2022 NPS EXPENSE TOTAL	\$16,875.42

Ida Geary, Poppy

ITEMS ATTRIBUTED IN 2022 BUT NOT PROCESSED UNTIL JAN 2023 ARE NOT INCLUDED IN THIS REPORT.

Auction Proceeds (Net)	\$ 7,926.71
NPS Bulk Guidebook Sales (2)	\$ 480.00

Technically, we ended the year \$5,547.68 in the black!!

12/31/22 Bank Balance \$25,597.55; **1/12/23 Bank Balance \$33,524.36** – all received 2023, Renewals still to be processed.

Bee Shay, Treasurer

natureprintingsociety.treasurer@gmail.com



Introducing our New Member-at-Large, Susann Ely

Our new Member-at-Large, Susann Ely, is from the Philippines and now resides in Madison, Wisconsin. Her printing focus is primarily fish, but she also prints shells and plants. Susann found the NPS through President Sue Fierston's *gyotaku* class at the Smithsonian a few years ago. As she related in the Summer 2022 newsletter article, "... I fell in love with the art form, finding the process challenging and meditative. While inking fish scales, I'd think about the fishermen and ancient artists who printed fish and how this art form developed over time."

As Member-at-Large officer, Susann plans to engage with the NPS community in growing the love and craft of nature printing, and to promote the work of NPS to the public.

You can find Susann on Etsy [susannelyart.etsy.com](https://www.etsy.com/shop/susannelyart) and on Instagram [@susannelyart](https://www.instagram.com/susannelyart). Email susann2ns@gmail.com.



Cala studies the enticing fish tail tea towel.

From Our Studios

A Recap of 2022

By Dwight Hwang

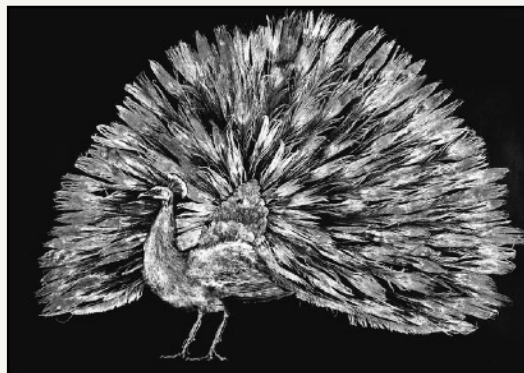
2022 was a year of adventure, friendships, and sharing the joys of *gyotaku* and nature printing. It started off with a month-long trip to Europe to create & exhibit art in France, as well as explore fun and challenging projects with glass workers in Venice, Italy. Upon our return, we collaborated with YETI to create custom octopus tumblers and then pieces for the opening of the second SENSEI resort in Porcupine Creek. We headed up to Alaska three separate times to work with museums and communities. All the while, fishing, foraging, and hunting for mushrooms!

Our 2023 schedule is looking similar in that we're likely headed back to Europe to make more connections, and again to Alaska, but this time to immerse with a Native community there. There will be more collaborations with YETI, plus the strong possibility of returning to Korea and Japan for more learning and sharing!

You can find a lot more of Dwight's story and images of his work on Facebook and Instagram, @fishingforgyotaku.



Above: Teaching gyotaku for the third graders in Unalaska, Alaska.



Peacock, the majority of which was printed one feather at a time.

From Our Studios continued on Page 8

From Our Studios, continued from Page 7

The Garden Always Wins

By Eileen Kahan

I've never thought of myself as a visual artist. I'm a psychiatrist by training and have enjoyed quilting and gardening, both definitely therapeutic and visual endeavors. I took a fabric painting workshop with Mickey Lawler in 2014, and then the desire to transfer leaf images to fabric gradually took hold as I discovered which fabrics, paints, and leaves produced acceptable, interesting images. I didn't know of anyone else who was doing this (except for finding an occasional YouTuber) until last fall when a quilting buddy spotted *The Art of Printing from Nature* (1996 Edition). She knew I'd like it, as the cover image was similar to what she'd seen in my painted fabrics. As I read the intro, I learned about the existence and history of NPS and discovered there are many like-minded folks making art from nature. I joined that very week, poured over the 2005 edition, and attended the December Zoom Show 'n Tell where I had the pleasure of meeting members who shared their unique and imaginative art. I even got tips about using a different gel plate and inks (Thanks, Bee!).



Grasses #1 is composed of eighteen 5 x 7 inch gel plate printed images on white batik fabric. I'd wanted to experiment with lines on the gel plate and then decided to use some of the grasses growing rampant in my flower beds which provided plenty of linear elements. I used Golden Open Acrylics mixed with Golden Fabric Medium. The rectangles were pieced using the same white batik fabric for the sashing and borders. Batik cotton is a densely woven fabric and, for me, provides one of the better fabric surfaces to use for printing and painting.

High Summer, 34 x 24 inches, was begun in 2020 in my Lexington, Massachusetts, garage studio. I printed directly on Pimatex cotton fabric using Jacquard and Profab fabric paints and Inktense Pencils. The mood of this wall hanging reflects how I feel surrounded by the lushness and beauty of nature while trying to keep up with garden tasks at summer's peak. The garden always wins, as it should. That year, the western wildfires were severe and influenced how I painted the background.



Inkless Fish Printing

By Robert Chenoweth

New member Robert Chenoweth of Chicago, Illinois, attended the December 14th Show & Tell. He told us about the process he and a partner have developed for creating a fish print without using ink. We were all fascinated and wanted more information. Here it is:

PaperFin provides ink free fish printing kits to anglers of all ages. Our kits are great for those looking to create an artistic wall hanger or looking for a fun arts & crafts project. We removed the ink from the printing process and use a non-toxic inkless technology which makes for a clean and safe way to create detailed prints of fish and more. By removing the ink, we have removed many of the difficulties artists face with using paints.

Our process is simple and revolves around our special solution towelette which reacts to our specially coated paper. Dab or wipe the towelette onto the fish and then put the paper on top of the fish and gently rub. We are inspired by the historic art form of *gyotaku* and innovated the traditional method so anglers can make a lifelike replica of their catch they can be proud to hang on the wall.

PaperFin website is www.thepaperfin.com. NPS members can get a 20% discount with code NPS.



Robert with framed inkless direct print, Cubera Snapper (*Lutjanus cyanopterus*)



Members' News

Exhibits

Arlene Bandes, Lynda Goldberg, Mary Beth Maisel, Amy Mc Gregor-Radin, and Gayle Smalley will be participating in an exhibit at **Harvard's Arnold Arboretum, Artists Redux: Seen Again, Artists from the Arnold Arboretum's Website Exhibitions, 2020-2022**. This exhibit will run from February 3-March 13, Reception, Saturday February 4, 1-3. The original gallery show had been cancelled because of COVID and was only on the website although the artists did do a ZOOM presentation and demos.



Tree rings and gel plate collage. Arlene Bandes. About 15 x 22 inches.

Lori Loftus' watercolor mixed media *gyotaku* collage, *Welcome to Our School*, is in the show *Resolutions* at **Tryon Painter & Sculptor Gallery**, Main Street, Tryon, North Carolina. The show opened with a reception on January 14, and will hang until March 4, 2023.



Welcome to Our School, Lori Loftus. 37 x 27 inches.

Lisa Madson is showing in the *Juried Art Show* at **Monmouth Museum**, Lincroft, New Jersey, January 22 through March 12. <https://www.monmouthmuseum.org/maingallery>

Lisa will also be showing at **Noyes Galleries at Kramer Hall**, a location of the Noyes Museum of Art, Stockton University, Atlantic City, New Jersey, February 4 to June 3. <https://noyesmuseum.org/locations/>

Nancy Cann Shimer just finished a 3 month, one-woman show in Annapolis, Maryland. The display consisted of 22 pieces of art, about half *gyotaku*, some nature printing and mixed media.



Nora Terwilliger has three nature prints on display in the Bay Area Artists' Association annual show at the Coos Bay, Oregon, **Black Market Gourmet Gallery** during January and February 2023..

Sunfish. Nora Terwilliger. Direct print, 14 x 11 inches.

Classes & Demos

Sue Fierston will be teaching two workshops over Zoom for the **Smithsonian** in Washington, DC. On April 22 she will be teaching *Gyotaku with Water-based Ink* and on April 29 *Fabric Printing with Natural Materials*. Contact Sue directly for more information on these workshops. On April 23, Sue will teach an in-person *Takuga* workshop for the **Natural History Society of Maryland** @ www.marylandnature.org

Matt Monahan will be the guest artist for the Month of May for the Creative Collective program at the **Catoosa County Library**, Ringgold, Georgia. He will give an artist talk, *gyotaku* demo and workshop on May 2, 5 PM - 7 PM. His solo exhibit will hang at the Library for the month of May.

Mineo Yamamoto sent Happy New Year wishes and a photo of his first completed fish print of the year.

Mineo wrote:

The title of the print is "Fly Me to the Moon." Six fishes with blue backs go up to the blue moon from the blue ocean. They will deliver message asking god to eliminate Coronavirus from the earth.

The names of fish printed are from right to left side: Japanese skipjack, baby bluefin tunas, mackerel, and horse mackerels.



Fly Me to the Moon, 2023. Mineo Yamamoto. Indirect, 40 x 60 inches.

Book Corner by Dean Bandes



Capturing Nature Matthew Zucker & Pia Östlund editors, Zucker Art Books, 2022, 9 x 13 inches, 360 pages. Special first edition (right), limited to 500 copies, available now from the Zucker Art Books web site, \$250; regular hardbound edition (left) will be published April 25, 2023, \$100; Amazon pre-publication price \$88.45.

Photo credit Matthew Zucker. Other photos by the author unless otherwise noted.

About two years ago Sue Fierston emailed me screenshots of an Instagram thread from @ZuckerArtBooks. It says, “In these introspective times, the Zucker Collection on Nature Printing is emerging from deep storage; it consists of 120 exceptional titles representing over 30 different print techniques from 1733 to 1902 . . . This unique unmatched collection demands a loving institutional home.”

Capturing Nature is essentially the catalog of that collection. I have examined a copy of the limited edition and reached out to the publisher to get information on the differences between the two editions.

Capturing Nature is certainly something special. It's the size of a coffee table book, but the special edition is not a coffee table book. It's not hardbound, but covered in heavy dark green paper. The hardbound edition has the familiar look of a coffee table book, with a title and a big reproduction of a leaf print on the front cover. When I opened the envelope in which Sue sent me her copy, I didn't know if there was one thick book or two thin ones in it, because the green paper used for the front cover is also used for a dozen leaves in the middle of the book. The limited edition has no title on the front cover, although there is one on the spine, and no picture on the cover, but a detailed embossed version of a 19th century nature print of an agate and another detailed embossing on the back cover. The title page and table of contents follow forty gorgeous color plates reproducing pages of books in the collection. The colophon precedes a similar number of plates. These seventy-some plates

include an image directly printed from bones, a meteorite (ever hear of Widmanstätten patterns? Here are the originals), agate cross-sections (how often do you see nature prints of rocks?), a snake, and a bat. In between are essays about nature printing, descriptions of forty-five 18th and 19th century methods of nature printing, a listing of the items in the Zucker Collection (easy to find because it's between two sections of green paper in the middle of the book), a five-foot long insert timeline (in the limited edition only) of nature printing (Fig. 1), and page after beautiful page of reproductions of antique nature prints.



Fig. 1. Five-foot long insert, timeline of *Developments in Nature Printings*.

found the first essay in the book, *Two Hundred Years of Nature Printing*, very interesting. It very clearly explains how a lot of the books in the collection are related. In the mid-nineteenth century the Austrian State Printing Office was a leader in developing methods of printing large editions of books with illustrations true to nature, required for the scientific development of botany. The head of that office thought that their new processes ranked with Gutenberg's in significance, and were far superior to photography for accurate depictions. But photography was in its infancy at that time, while nature printing was reaching its peak (Fig. 2).

Capturing Nature has descriptions of 45 nature printing processes. They're on some of the interior pages, on dark green paper. In the limited edition, the text on those pages is printed in white, overprinted in silver ink. It's beautiful and one of the things that makes the limited edition a collector's item, but I feel that the silver detracts from legibility. The hardbound edition doesn't have the silver overprint (Fig. 3).

One early process, for example, was to roll leaves into lead sheets, make a plaster cast of the lead, and

Continued on next page

Book Corner, continued from previous page

cast type metal in the plaster. Several of the process descriptions are so similar that the number 45 seems generous, especially since one is described only as essentially still a mystery. Along with the brief descriptions are a couple of detailed ones by pioneers. A description of direct printing written in 1733 is especially delightful. For 290 years nature printers have run into the same problems that we all do and have chosen leaves the way we do!



<p>B001 Franz Ernst BRÜCKMANN Berst-Schreiben an die Herrn-John. Frisch. "die bey unsers vornehmsten Auf- siehler nach dem Leben abgedruckt und wieder nach ihrer natürlichen Gestalt und Größe so über alle Ideen dermaligen und also sehr comprehensiv herbe zu machen, vertrieben." "Zu dem Herrn-John. Frisch... der zusammen mit dem Auflegen gerade von der Hand druckend alle ausgleich zu ihrer Natur ohne alles, und also machend in sehr comprehensiv gestaltet Phantasie, und schon im Jahr 1733." Walden-Büchle. 1733. Only letter press fact bound in papers. 7 1/4 x 8 inches; 18.5 x 15 cm.</p>	<p>B005 Johann Hieronymus KNEPHOPF Bücher: in Original von Herbarium Vivum. "Botanical medicine in original or living herbaria." Halle, J. G. Trappes. 1757-1764. With 1000 nature prints with hand-coloring from 1757-1764. 15 vols. of 10 volumes V. Three vols. V-XXI in paper, also full leather with gold lettering on spine and second half in V-XI is half leather on inner leaf boards. 14 1/2 x 11 1/2 inches; 36.5 x 29 cm.</p>	
<p>B002 Johann Hieronymus KNEPHOPF Bücher: in Original des Lorenz Küsterbuch. "Chapel botanical, that is a King Herbar Book." Ernst Johann Michael Faroldi. 1733. 40 nature prints. Four composite flowers bound together with water print galathea leaves. 10 1/2 x 8 1/2 inches; 26.5 x 22.5 cm.</p>	<p>B005 Benjamin FRANKLIN Twenty Shillings nature printed note. Printed by Benjamin Franklin and David Hall in Delaware. 1759. With 1 nature print, a stereotyped impression. 3 1/2 x 2 1/2 inches; 9.2 x 7.5 cm.</p> 	<p>B009 [ANONYMOUS] Fünftzig verschiedene Laubbätter: "Fifty different deciduous leaves" ca. 1780. With 50 nature prints of leaves plus many nature prints of flowers on top cover. 10 1/2 x 24 1/2 inches; 46.9 x 63.3 cm.</p> 
<p>B003 Johann Michael BEIGMANN Die Naturgeschichte in den Blättern der Blüme noch ihrer unerschrocken Ausscheidung, und Zusammenstellung so wie auch die Natur selber selbst. Nebst Ch. J. Neuv. historischer Bericht von der Festung der Pflanzen. "The first volume in the series of the three according to their different distribution and composition, and an entire novel form them. Along with Ch. J. Neuv. historical account of the anatomy of plants." Nürnberg. 1743.</p> 	<p>B007 Christian Gottlieb LUDWIG Essays vegetabilium in usibus medicis procedunt naturaliter ut in pharmacopoeis obstant in vitioque modo pharmaceutorum an non sine usu huiusmodi. Appendix continetur: cultura primævalium in usibus bonis descriptiones. "Copies of vegetables specially designed for medicinal uses, and in pharmacopoeia prepared by various authors, arranged in the method of nature. There is an individual leaf description of these cultural characteristics and usages." Halle: B. Leipzig. Johann Gottfried Zumpt & Bernhard Christian Reinhold. 1780. With 200 nature prints. 15 x 10 inches; 38.1 x 25.4 cm.</p>	<p>B010 [ANONYMOUS] Manuelier album ca. 1710s</p> 
<p>B006 Benjamin FRANKLIN Twenty Shillings nature printed note. Printed by Benjamin Franklin and David Hall in Delaware. 1759. With 1 nature print, a stereotyped impression. 3 1/2 x 2 1/2 inches; 9.2 x 7.5 cm.</p>		

Fig. 2. Some of the listings of nature print illustrations, including an anonymous print of "Fifty domestic deciduous leaves", upper right, and Benjamin Franklin's "Twenty Shillings nature printed note," overlaid detail.

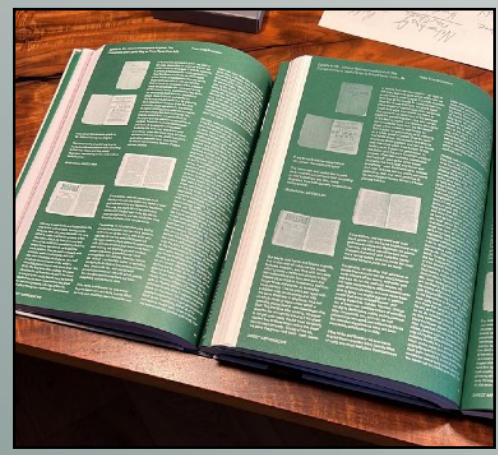


Fig. 3. Left, the hardbound edition printed in white ink; right, the same page in the special first edition overprinted in silver ink. Photo credit Matthew Zucker

A fascinating essay discusses how Ben Franklin used nature printing in making paper money to foil counterfeiters. The Zucker collection includes one of his bills (Fig. 2).

An essay by Harriet Rix discusses the importance of nature printing to the 19th century botanists who were first studying plant physiology. She writes, "Nature prints lead us to appreciate a plant's mechanical structure, something that botanical art, with its emphasis on . . . a plant's living beauty, can encourage us to overlook."

Some of the most fun illustrations in *Capturing Nature* are reproductions of series of pages from books in the Zucker collection, to give an idea of the experience of reading the books (Fig. 4). Of course, it's not the same as flipping through an old book, but it does give you a sense of what those books are like, and there's enough variety to give you lots of inspiration about subjects.



Fig. 4. *Capturing Nature* provides a selection of reproductions for reading old books in the Zucker collection.

The listing of the book on the www.zuckerartbooks.com web site (and please look there to find more pictures of both editions) describes it as "the ultimate guide to nature printing". No, it isn't. An ultimate guide would include fish printing, would not stop 120 years ago, and well, would guide you, by being more clearly organized and having its table of contents easier to find. Let's think of *Capturing Nature* as a catalog of the Zucker collection on Nature Printing and an introduction to the development of nature printing in the 18th and 19th centuries. If you are trying to build a collection of old nature printing books, the listing of the Zucker Collection will be a valuable source for examples of things to look out for in used book stores and auctions. If you want one book, or one more book with a wide variety of non-fish nature prints, give serious thought to ordering a copy of the hardbound edition. I'm not enough of a bibliophile to make a judgement on whether or not the limited first edition is worth the premium.

Art Fossil

By Mridula Vichitra



Fig. 1. Prachant at work on the Art Fossil series.

Visiting Norway during summer season is always very exciting for me. To experience our Norwegian summer adventure this time we took a trip to the historic coastal town of Kragero. It is famous for beautiful archipelago, art and culture, and most of all well preserved

wooden architecture. Strolling through the picturesque surroundings here one can observe Norwegian passion to preserve their ancient culture and heritage. The city walk winds through narrow streets and alleys of the old town, lined with tiny wooden houses painted in white with idyllic gardens that you can peep into. It is so inviting and special.

Around the corner of a house I saw an exotic tree. Curiously walking close and feeling the fluttering emerald green, fan-shaped leaves, I knew this was *Ginkgo biloba*, a living fossil tree! Overjoyed at seeing a living ginkgo tree for the first time in my life, I took pictures and picked few leaves to preserve in my leaf album.



Fig. 2. The ginkgo biloba tree in Kragero, Norway. Photo by Mridula Vichitra..

Back home I shared my ginkgo leaf with my husband Prashant (Fig. 1) who is a printmaker. Intrigued by the beauty and history of the ginkgo leaf, he chose to make a mixed media plate with imprint of the leaf. Following his own method of building a graphic plate he crafted the *Art Fossil* series, having characteristic features so typical of an ancient ginkgo leaf FOSSIL!

Mridula and Prachant Vichitra are longtime NPS members who live in Gurgaon, Haryana, India, just to the southwest of New Delhi.

All photos for this article, unless otherwise noted, were taken by their grandson, Neil Vichitra.

Materials

Ginkgo leaf
PVC glue (*solvent cement*)
French chalk powder
(*talcum powder*)
Rubber roller
Hardboard
(*high density fiberboard, HDF*)

Inks

Newsprint paper

Method

1. Cut hardboard plate into rock shape.
2. Make paste of medium thickness by mixing PVC glue and French chalk.
3. Using a spatula, layer paste on the plate surface creating stone-like texture.
4. For clear imprint of ginkgo leaf create smooth space on the plate.
5. Place the leaf on plate surface and press gently to take leaf imprint.
6. It's important to lift the leaf only when the paste is semi-dry.
7. Do not put color on the plate until it is fully dry.
8. Using a flat brush or your fingers fill color in the deeper areas of the plate.
9. Using news print paper, remove excess color from the plate by rubbing on the plate.
10. Lastly use a rubber roller and rollout ink on the entire surface area to give final effect.



Fig. 3. The impression left in the semi-dry paste after the leaf is lifted.

Fig. 4. Right: The completed Art Fossil, plate size about 9 x 5 inches.. Leaf dimension about 4 x 10 inches.

Below: A color variation of the leaf.

