

Nature Printing Society 2025 Workshop
WILDACRES RETREAT
LITTLE SWITZERLAND, NC
OCTOBER 20 thru 26, 2025

[Wildacres Retreat: North Carolina Conference Center](#)
Little Switzerland, NC 28749



The Nature Printing Society welcomes you to the 2025 workshop at Wildacres Retreat located in Little Switzerland NC nestled into the Blue Ridge Mountains just off the Blue Ridge Parkway about 1 hour north of Asheville. This year we have a theme and that theme is PEACE.

This year's offerings are diverse and exciting. We have instruction in Precious Metal Clay (Silver Clay) for jewelry making, direct and indirect gyotaku, book binding and botanical printing using a wide variety of techniques. We have a lot of familiar faces in the instructor line up and some brand new faces. It's an exciting year on the education front!!

We are also taking a bit of a turn in the activities offered and have structured a more peaceful and retreat like experience. With that said, our **Orientation Meeting on Monday night the 20th is mandatory** this year even if you've been to Wildacres many times. There are some changes to the facility and very important information that needs to be communicated by their Resident Manager, Wendy.

Whether you're a plant printer, a fish printer, or just love being immersed in natural beauty, this year's retreat has a lot of wonderful things in store for you. On the following pages you will find all the information you will need to select your class for each day. You need to designate a first and second choice and third choices as our classes have a 15 seat maximum in most cases. 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 most days, and a space for open printing daily as well. Classes are assigned on a first come first served basis. Forms will be logged in as they are received by electronic timestamp (via email) **no earlier than May 1** with a deadline for receipt of May 15. You will also notice that there are FIVE days of classes this year. You may choose to attend 4 or 5 classes during the week. If you choose 5 you will have to pay an additional workshop fee (See Registration Sheet). The class kit fees are ALL \$40 with the exception of Sharon Bippus's Mandala class for which there is no fee. See class selection form for more details.

Please DO NOT email Class Selection Sheet before MAY 1.

EMAIL TO: BEE.SHAY@HOTMAIL.COM

Forms received prior to May 1, 2025 will be returned and you will have to resend. Receipt of your class selection form will be acknowledged and you will be notified of your class schedule with your balances due invoice by May 31st. Any payments made prior to that will be reflected on your invoice.

You will find information about the workshop posted on the NPS website under the 2025 Workshop tab. This live workshop tab is the place to go for all information between now and the workshop itself in October. When we update the tab, we will notify participants by email.

You will be able to find this catalog on the website on April 10th. Registered Attendees will be the only ones to see it prior to this time.



Your Workshop Hosts:

Lori Loftus, Bridget Benton & Bee Shay

SCHEDULE

Arlene Bandes	Reduction Block Printing
June Ellen Bradley	Mold Making & Paper Clay Casting
Laura Davidson	Eco-Prints Using a Heat Press
Sue Fierston	Botanical Bas Relief
Lynda Goldberg	Monotype Nature Prints
Michael Reimer	Beginning Direct Gyotaku

TUES

Bridget Benton	Encaustic Collage
Sharon Bippus	Making Mandalas
Laura Davidson	Eco-Prints Using a Heat Press
Leslie Marsh	Tiny Wearable Book
Julie Maziarka	Extraction Printing
Coleen O'Connell	Direct Printing Octopus

WED

Bridget Benton	Direct Printing in Encaustic
Suzanne Becker	Frottage, Collage and Decoupage
Chris Dewees	Beginning Indirect Gyotaku
Mary Emery	Collagraphic Nature
Leslie Marsh	3" x 4" Metal Book
Jessie Swimeley	Cyanotype

THUR

Patrice Baker		Introduction to PMC
Mary Emery		Artist Portfolio Box
Sue Fierston		Takuga
Lynn McKinney		Experimental Eco-Printing
Jessie Swimeley	1/2 Day Class	Photographing Your Art Work
Self Study		FISH STORIES

FRI

Patrice Baker		Advanced PMC
Suzanne Becker	1/2 Day Class	Simple Book Structures
JoAnn Campisi		Freestyle Monoprinting
Lynn McKinney		Experimental Eco-Printing
Elizabeth Palmer		Printing Tree Rings
Rachel Reeve		Nature IMPRESSIONS
Self Study		FISH STORIES

SAT



2025 INSTRUCTORS

**PATRICE BAKER
ARLENE BANDES
SUZANNE BECKER
BRIDGET BENTON
SHARON BIPPUS
JUNE ELLEN BRADLEY
JOANN CAMPISI
LAURA DAVIDSON
CHRIS DEWEES
MARY EMERY
SUE FIERSTON
LYNDA GOLDBERG
LESLIE MARSH
JULIE MAZIARKA
LYNN McKINNEY
COLEEN O'CONNELL
ELIZABETH PALMER
RACHEL REEVE
MICHAEL REIMER
JESSIE SWIMELEY**

Just a few notes about this year.

PEACE is our theme (yes, we have a theme this year). Lori and Bee have had a lot of experience putting together workshops for NPS over the last 15 years. Thinking it might be time for a little change of pace and slow things down in a quickly evolving world. They have decided to take the sign at the entrance seriously. Leave the real world behind, slow down, take time to breath and really align yourself with the peace surrounds that is offered to us at Wildacres.

We are running a full schedule of classes all five days this year. This doesn't mean you can't take a day off it just means you have more options for structuring your time this year. The fifth day of classes will be an additional charge but inline with the cost overall.



Art work by Suzanne Becker

SELF STUDY—GYOTAKU

You provide the ink, paper and tools and we will provide the fish.

Species will be dependent upon availability but we will be working to bring you the largest and most diverse species that we can.

The cost of this studio time is \$25 to help defray the cost of the fish and associated expenses.

Registration is necessary and limited to 15 people. Please see the Class Selection Sheet to register for this.

This is an opportunity to print communally or on your own on both Friday and Saturday in what NPS refers to affectionally as “The Fish Room”.

The Open Printing Room (Room 2 in the North Lodge) will be available 24/7 as usual.

This is an opportunity to print communally or quietly on your own any time of the day or night.



NPS TOOL KIT

WE EXPECT THAT EVERY PRINTER WILL COME PREPARED WITH THEIR NPS 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 INCLUDING ink and paper. NPS does NOT provide inks or paper for personal printing.

There may be specific supplies requested by your instructor that you bring. Please refer to the class description pages and email your instructor if you have questions.

Please check those pages and make sure you have packed everything you need. For those of you who are flying make sure to put appropriate items in your checked bags to OR mail them by October 15th to Wildacres directly. Instructions will be available on the website in

August.

Our instructors depend on you to bring your NPS TOOL KIT!

NPS TOOL KIT

KN-95 MASKS (optional at this time)

ONE OR TWO SPEEDBALL SOFT BRAYERS

PALETTE KNIFE (more than one is ideal)

TAMPOS (If you don't know what these are please ask)

TWEEZERS

SCISSORS

RETRACTABLE RAZOR KNIFE OR X-ACTO KNIFE

PENCIL

FINE POINT BLACK SHARPIE

PAD OF NEWSPRINT OR TUBE (FOR TRANSPORTING PRINTS HOME)

**BOX OF BABY WIPES (OR ECO FRIENDLY VERSION - A DAMP WASHCLOTH
IN RECYCLED SEALABLE CONTAINER)**

ANY PERSONAL FAVORITE TOOLS YOU CAN'T LIVE WITHOUT!

SMALL 2-3" MISTER BOTTLE (NOT A SPRAY BOTTLE!!)

OPEN PRINT ROOM

OPEN PRINT ROOM ROOM 2 NORTH LODGE LOWER LEVEL

What to expect: Just as the name infers, we are offering you the space and time to pursue your passions whether they be fish or plants.

If you are printing in the OPEN PRINT ROOM we ask that you follow the rules and be considerate of those around you and those who come after you.

- Leave the space cleaner than you found it.
- You supply all of your own materials and tools when you work in this room; ink, paper, fabric, tampos, brayers, subject, etc.
- Remove all of your trash, prints and printing materials appropriately when you leave, NOT hours later or the next morning.
- Be considerate of those around you and conscious of your noise levels.

There is a space on the class selection sheet to choose OPEN PRINTING but you can change your mind and not show up or you can drop in anytime and if there is room grab a seat and get comfortable.

To be clear, there is **NO INSTRUCTION** for this. You may find people who are willing to share and discuss but please be respectful if people are working and wish not to be disturbed. Do not disturb signs will be available in the room should you decide to focus. Feel free to display them on your work table.

There will also be materials to make ATCs (Artist Trading Cards) (see workshop website beginning May 1 for more details on this.)

If you have questions about this please direct them to:

Bee Shay bee.shay@hotmail.com

Patrice Baker

INTRO TO NATURE PRINTING IN FINE SILVER METAL CLAY (PMC)



BEGINNER FRIENDLY CLASS

A fabulous experience awaits you! Silver Metal Clay (Also known as PMC) is a smooth malleable material that we will use to make prints of nature; leaves, fossils, fish parts, seeds, lichen, you bring it, we'll print it! When the metal clay is dry, we will fire it in a kiln, burn off the binder and the silver particles in the clay will melt together, leaving us with a PURE SILVER print of our piece of nature. We will make these into pendants and earrings. I will have fossils, skeleton leaves and some of Fred Mullett's stamps, as well as some other treasures from my collection.

Please Note: There will be a larger than usual class kit fee for this class to accommodate the purchase of the silver clay. On average the fee for this class has been \$100. If you wish to purchase extra silver clay or molding compound we will take pre-orders which must be paid before the workshop and will be billed on your final invoice. More details after class registration is completed.



Patrice is a metalsmith and jeweler with a passion for natural elements in her work. She teaches goldsmithing at Georgian College, and a variety of classes from her studio in Fergus, Ontario, Canada. She is currently looking forward to outdoor Art Shows this summer!

Patrice has been an NPS member for a decade and has taught at workshops for most of that time. This lovely Canadian is a generous spirit sharing both her talents and personal natural treasure collection.

Her jewelry resonates with the forms and textures of the natural world.

Patrice Baker

NATURE PRINTING ADVANCED TECHNIQUES IN FINE SILVER METAL CLAY (PMC)



EXPERIENCED FRIENDLY CLASS

For those who have used metal clay before (the beginner class at Nature Printers Conference is enough experience) we will explore some more advanced techniques to show off our silver printing. Participants can also choose to work on a special project if they already have an idea of what they wish to do. Options for the day could include such things as ring making, hinge making, box construction, riveting, capturing pieces of nature (as in the photograph). For those who wish to tackle ring making, Patrice has some new techniques that really help with sizing, but, she will need to know ahead of the conference how many people want to make rings. Then, early in the week, ring makers will need to meet briefly with Patrice to determine sizing requirements.

Please Note: There will be a larger than usual class kit fee for this class to accommodate the purchase of the silver clay. On average the fee for this class has been \$100. If you wish to purchase extra silver clay or molding compound we will take pre-orders which must be paid before the workshop and will be billed on your final invoice. More details after class registration is completed.



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Arlene Bandes

REDUCTION BLOCK PRINTING

Please bring your NPS Tool Kit and your inner child.

Reduction block printmaking, often credited to Pablo Picasso, results in unique, multi-colored prints. We will use motifs from our nature prints or the natural world to create a series of prints using Styrofoam plates and Akua inks. The Styrofoam printmaking plates will be incised with different engraving tools and sections will be removed with stencil knives, scissors, punches, etc. In reduction block printing we print the same block on the same pieces of papers but remove more of the block for each printing. Typically we print first with yellow ink on several pieces of white paper, then cut more away and print with red ink on the same papers, then cut more away, and print with blue ink on the same papers. We finish with black.

Transparent Akua inks will create more colors. We will complete a four color print on several pieces of papers. In the afternoon, participants will have the opportunity to work on a more complex print that will also utilize Akua resist techniques, a twist on traditional reduction block work. In addition to printing on the white printmaking paper provided, participants can develop their reduction block on patterned papers of their choice, including “unsuccessful” nature prints. Collage can also be added.



Arlene Bandes is a printmaker who discovered the allure of monotypes thirty-five years ago. A graduate of Brandeis University, she received her Master's Degree from Harvard University. Arlene taught elementary art in the Newton, Massachusetts Public Schools, during four decades. She was able to impart her love and understanding of the visual world to thousands of students and student teachers. She has presented workshops and demonstrations at numerous venues including the Nature Printing Society. With her husband Dean, she is owner and artist for the art rubber stamp company, Zum Gali Gali Rubber Stamps, and is thrilled that her drawings are used around the world.

Suzanne Becker

Frottage, Collage and Decoupage

Spend a relaxed day exploring your creative side and visiting the French techniques of frottage, collage and decoupage. In other words, we will be making texture rubbings and nature prints with crayons, inks and watercolors, tearing and cutting our printed papers and using them to create two-dimensional and three-dimensional art.

You will have the opportunity to create whimsical collaged birds, leaf bookmarks, a decoupage frame, a decorated paper mâché ornament and a “Peace Catcher” * using your nature prints.

Please Bring:

- NPS tool kit (Don't forget your scissors!)
- Fresh FLAT leaves – your favorites

*The Peace Catcher project is thanks to Lucie Duclos.



Suzanne has been a member of NPS since 2014. She enjoys sharing her love of nature and nature printing, journaling, bookmaking and playful art with members of her community in a variety of settings.

While living in Galveston, Texas, she held nature printing and nature journaling classes for the Texas Master Naturalists, the Environmental Institute at the University of Houston in Clear Lake, and Camp Wild at Galveston Island State Park. She taught a variety of art classes for OLLI (Osher Lifelong Learning Institute) and Galveston Art League.

Suzanne Becker

Simple Book Structures For Your Prints!



Learn the secret of making a book from just one sheet of paper and the simplicity and versatility of the pamphlet stitch in bookmaking.

In this half-day class, we will explore some of the many possibilities for folding a single sheet of paper to create a variety of book structures including the One-Sheet Slit Book, an Accordion Book with Pockets, and a Pamphlet Stitched Sketchbook.

Please bring: Your NPS Took Kit, some of your nature prints and a 12” ruler!!



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While living in Galveston, Texas, she held nature printing and nature journaling classes for the Texas Master Naturalists, the Environmental Institute at the University of Houston in Clear Lake, and Camp Wild at Galveston Island State Park. She taught a variety of art classes for OLLI (Osher Lifelong Learning Institute) and Galveston Art League.

Since a recent move to Fairview, North Carolina, Suzanne plans a monthly art program for adults at Fairview Library called “Paper Play”. She takes to heart Albert Einstein’s statement that “Play is the highest form of research.”

Bridget Benton

ENCAUSTIC COLLAGE TECHNIQUES FOR NATURE PRINTERS

Translucent layers of encaustic medium can be used to layer and combine oil-based plant prints (especially those that “didn’t quite work”) to create new and exciting compositions with incredible depth. Encaustic is also a natural sealant, saturating and protecting the print from dust and moisture.

We'll begin building up our collages with encaustic friendly materials directly on the panel, then add a coat of encaustic medium. With this as a background, we will continue to build up layers of our collage with focal point collage elements embedded directly in the wax, as well as mixed media that will enhance and develop our collages.

In this class, each student will have the use of encaustic medium, brushes, oil sticks, and pan pastels, as well as all of the tools needed to develop their encaustic collages.

Each student will get a collage pack and several cradled wood panels, sized 5x5-8x10 (number and sizes of panels dependent on availability and current pricing), for final work, as well as a selection of practice panels.

Students are encouraged to bring their own oil-based (not acrylic) prints for inclusion. Prints will be available for students to use in class and will be included in each students collage pack.



A lifelong artist, Bridget Benton began working in encaustic as her primary medium in 2006. In 2010, she was invited to teach encaustic to a group of nature printers on the Oregon coast, and the rest is history! She now incorporates nature print into most of her encaustic work and even served as the education coordinator of the Nature Printing Society annual workshops for several years.

Bridget Benton holds a BA in Studio Art and an MS in Creative Studies and is passionate about helping others develop their creative voice. Her award-winning book, *The Creative Conversation: ArtMaking as Playful Prayer*, is a guide to creating flow in your creative work and building intuitive artmaking skills. Benton currently lives in Asheville and is a resident artist and the lead encaustic instructor at 310 Art in the historic River Arts District.

Bridget Benton

DIRECT PRINTING WITH ENCAUSTICS



In past years, creating direct plant impressions in encaustic (an ancient beeswax-and-resin medium) has been an afterthought in a jam-packed encaustic class! This year, I'm dedicating an entire day to becoming familiar with safety and preparation, mixing and applying encaustic paint, controlling temperature, and getting beautiful and detailed botanical impressions.

The fresh plant material, when pressed into slightly warm encaustic, leave almost fossil-like impressions in the wax, capturing incredible detail and creating stunning texture. We'll also learn how to use pan pastel and oil sticks to bring out that detail and texture.

In this class, each student will have the use of an array of brilliantly colored encaustic paints, encaustic medium, brushes, oil sticks, and pan pastels, as well as all of the tools needed to produce plant prints in encaustic.

Each student will get a selection of 2-4 cradled wood panels, sized 5x5-8x10 (number and sizes of panels dependent on availability and current pricing), for final work, as well as a selection of smaller practice panels

Students are encouraged to bring their own fresh plant materials.

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Sharon Bippus

MAKING MANDALAS IN NATURE

Using nature as our playground, this workshop consists of multiple opportunities to create mandalas with objects found in nature such as leaves, acorns, and pinecones. During a brief introduction, I will give a description of mandalas and share photographs of my own work as well as providing examples from other artists who create this type of art.

The participants will work together to create a group mandala after searching for objects on the Wildacres campus. As a group, we will discuss how it felt to work on this collaboration, how this practice can inform and inspire our print work and then the participants will each create individual mandalas.

After lunch, each participant will make a new mandala somewhere on the grounds by a specific time. After that specified time, the participants will take part in a scavenger hunt by walking around the campus and taking pictures of the mandalas they find.

Attendees who elect to participate in this workshop must be able to walk, bend over, pick things up, and put things back on the ground. They might consider bringing something to sit and/or kneel on such as a stool, lawn chair, towel, knee pads, etc. and, of course, all participants need to dress for the weather.

When collecting items for their mandalas, participants might want to consider collecting fresh material to print with to create a printed version of their mandala during their free time. No kit fee for this class.



Sharon Bippus, PhD, is a classroom ESL teacher turned nature enthusiast. The owner of Cardinal Moon Consulting, she holds a certificate in eco-spirituality from the Center for Wild Spirituality and is working on certification with the North Carolina Environmental Education program. She is also on the planning committee of Forest Edge Cearcall, a wild church that celebrates the Celtic wheel of the year in Winston-Salem, North Carolina. She loves all forms of creative expression from photography and collage to mixed media and poetry and, of course, making mandalas in nature.

June Ellen Bradley

MOLD MAKING & PAPER CLAY CAST-

In this class we will be exploring techniques using paper clay (that air dries) and silicon molds made from natural materials to create cast paper pieces.

We will be using a silicone molding compound to create molds and then cast your pieces. Feel free to bring small objects (no larger than a quarter) with you to make molds with. We will also learn finishing and sealing techniques to protect your work.

Everything you need will be provided, please just bring your NPS Tool Kit and an open heart. You will take the molds you make in class home with you.



Items you might want to consider bringing to make molds of:

Sea shells, coral, nuts, pods, small twigs, fossils and pretty much anything you find in the natural world.



Artist, educator and naturalist, June Ellen Bradley celebrates life inspired by the unity, reverence and wonder of nature. The land itself is her muse.

Her multimedia works include paint, pen and ink, bits of nature, gemstone powder and sparkling additives as she seeks to convey the energies, wholeness and magic present in all living things.

JoAnn Campisi

FREE STYLE MONOPRINT WITH NATURE

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, 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).



JoAnn has been a nature printer since 1992 when she was introduced to the Nature Printing Society by Renata Sawyer, a Master Nature Printer. She has been the leader of a local group in Sarasota, the Sarasota Nature Printers, that meets regularly and has introduced nature printing to many local artists.

She loves experimenting with inks, leaves, flowers, stencils, paper, fabric and textures to create one of a kind botanical prints. 15 years ago, with the help of Heather Fortner, she acquired an etching press that has fueled her passion.

For the past five years she has been a member of the Handmade Book Club which is a perfect outlet for all the prints that she has accumulated over the last 30 plus years. She continues to be grateful to NPS for bringing her such joy, inspiration and friendship.

Laura Davidson

ECO-PRINTS USING A HEAT PRESS

Quick (7 minute steaming!) and easy way to get great botanical Eco-Prints by using a Heat Press.

You can use paper or fabric and while the press size is 19" x 16" you can print in sections on larger pieces! Also allows the use of bulkier foliage not normally used.

This method was developed by Jane Dunnewold but Laura has also added her special tricks and techniques after a dozen years of traditional Eco-Printing and Natural Dyeing.



Laura Davidson retired to acres in the woods in Sharpsburg, MD after many careers in both the Corporate and Fiber Arts worlds.

In textiles she was a costume designer, magazine writer, wearable art contest winner, national sewing educator and fit expert.

In the past 15 years she embraced surface design and has studied with the best in felting, dyeing, painting, embellishing and Eco-Printing.

She has since taught classes, mostly privately, in all aspects of surface design and wearable art.



This class will run twice and is limited to 6 students each day.

1 piece of 12x16 WC paper and 1/2 yd of silk will be provided and instructor will contact you via email prior to class for additional options.



Chris Dewees, PhD, Pirate and Founding Flounder INDIRECT GYOTAKU WITH A CALIFORNIA TWIST



This one-day workshop is suitable for both beginning and intermediate printers.

A concise introduction to techniques and materials will familiarize beginners with indirect fish printing methods. I will try to incorporate many of the same set up techniques I use for direct printing to help ease the transition.

Differences in materials and techniques between direct and indirect printing approach will be discussed. The morning will emphasize using black ink to focus on gaining skill in basic techniques. Then we will move on to use of color.

By the end of a fun fish-filled day, participants can expect to create one or more prints they'd be proud to display. They should go home with sufficient skills to continue and further develop their indirect printing skills.

Supply fee includes: silk, use of inks from Mineo provided by instructor, modeling clay for set up, superglue, and blotters.

Each Student is asked to provide:

Students Should Bring:

- Sense of humor, patience, and eagerness to learn
- Small (i.e. 2/0) brushes for painting eyeballs
- Optional—completed tamos if you have

Chris was first introduced to the specialized medium of fish printing in 1968 when he was a graduate student in fisheries biology.

Since then he has continued to pursue his understanding of the printing process and the fish themselves. He was the Sea Grant Marine Fisheries Specialist at Davis in the Dept. of Wildlife, Fish, and Conservation from 1972 until his switch to emeritus status in 2007.

Chris has earned recognition worldwide for his mastery of both the direct and indirect methods of *gyotaku*.

Chris co-founded NPS with Bob Little and Eric Hochberg, Jr. in 1976.



Mary Emery

COLLAGRAPHIC NATURE

Collagraph is a versatile printmaking method that allows for both intaglio and relief printing methods.

In this workshop you will learn to create printing plates made of simple materials that create depth, texture, and pattern.

We will use natural materials as well as textures to give unique results. All materials will be on hand to create your plates, but bring any thin materials you like that can create an interesting texture and printing result.

You will need your NPS Tool Kit for this class.



Mary Emery Lacoursiere graduated from Pratt Institute with an M.F.A. in printmaking and painting.

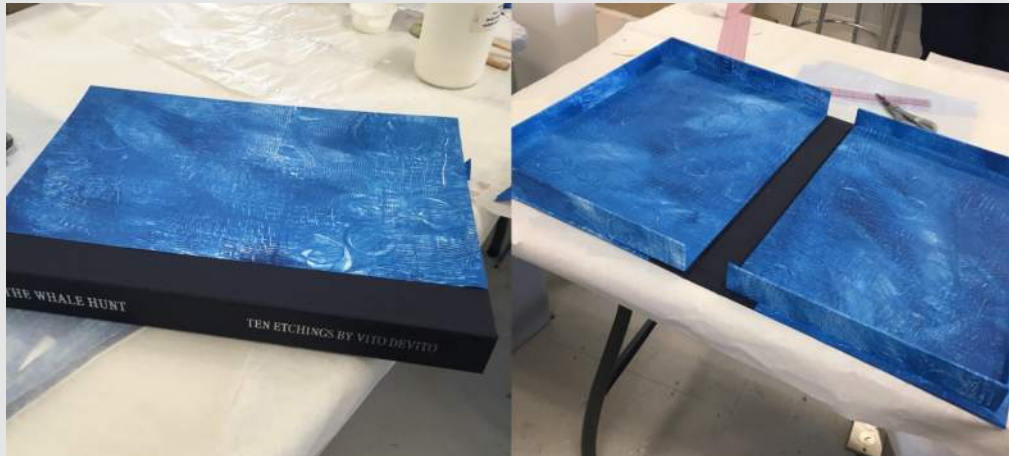
She had a studio in New York City for fifteen years, specializing in hand-painted sisal rugs, murals, and restoring historical painting.

A member of the Historical Society of Early American Decoration since 1978, Mary has been a contributing artist for Lifetime Television and Hearst Entertainment as well as her work being sold through the design trade showrooms and galleries.

She is currently Chair of Education at the Nantucket Historical Association.

Mary Emery

ARTIST PORTFOLIO BOX



Using traditional box making techniques, learn to construct a clamshell box that is perfect for protecting your artwork and important papers.

We will be using a variety of Decorative papers from marbled, patterned or paper you have made. Maps and book pages are also great candidates for this project.

If you bring your own, make sure that you have at least 5 sheets of paper that measures 20" long x 15 wide. Consider using 2 papers of different patterns for this project. All papers need to be thin but sturdy. You could also collage your print (s) on the lid once box is completed.

You will need your NPS Tool Kit for this class.

Mary Emery Lacoursiere graduated from Pratt Institute with an M.F.A. in printmaking and painting.

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Sue Fierston

BAS RELIEF BOTANICALS



Learn to make botanical bas relief tiles using Crystacal R dental plaster and Hydrocal concrete. These tiles can be displayed indoors or out, they are weather safe. The process is fun and quick to start: pressing plant material into clay, laying down a frame, and pouring plaster.

You'll have time to complete at least three different tiles (8 x 8 and 4 x 4 inches). In the afternoon, we will practice painting and tinting techniques (including adding metallic powder) on cured tiles that I've made myself at home just for our class. I'll also talk about tile display, and how to create the "thick and thin" impressions that make great compositions.

Your own tiles will be ready to unmold on Friday, and we will meet back in the studio during the social hour to unmold them.

Please Bring

- NPS tool kit
- a mask to avoid breathing dust from dry plaster and concrete
- disposable gloves
- 1-2 inexpensive round watercolor paint brushes
- fresh flat plant material. You'll be able to use the brushes again for watercolor.
- I will have acrylic paints for you to experiment with in class, but feel free to bring your own if you have them:



I am a printmaker, painter and past NPS president. I am also a Maryland teaching artist, collaborating with teachers throughout the state.

My work has been exhibited at the National Institutes of Health and the American Horticultural Society among others. I teach in the Studio Arts program at the Smithsonian in Washington, D.C., and in 2020 my book, *Into the Woods: Families Making Art in Nature* was published.

Come out to Yosemite National Park this June and make art in the park! I'll be there as a visiting artist.

Sue Fierston

TAKUGA: THE JAPANESE ART OF PRINTING WITH SUMI AND WATER-

Explore the Japanese art of takuga, the intersection between printmaking and watercolor! Use sumi or acrylic ink to hand print leaves, flowers, textures seashells or tree bark. We will experiment with printing on a variety of printmaking and watercolor papers and painting in several styles, from free-flowing to botanical.

By the end of the workshop, you will have many colorful prints ready for framing or collage. You'll also print on a 9 x 7 inch shikishi board as a final project.

Please Bring

- NPS tool kit
- Your own set of watercolors and brushes. If you have gouache (opaque watercolor) bring that, too. I will have a few colors on hand to for you experiment with.
- Fresh FLAT leaves, and flowers, branches, whatever catches your eye. You might bring dried thin-sliced citrus fruit, such as a Buddha's hand or lemon, and I will be bringing dried lotus to experiment with.



I am a printmaker, painter and past NPS president. I am also a Maryland teaching artist, collaborating with teachers throughout the state.

My work has been exhibited at the National Institutes of Health and the American Horticultural Society among others. I teach in the Studio Arts program at the Smithsonian in Washington, D.C., and in 2020 my book, *Into the Woods: Families Making Art in Nature* was published.

Come out to Yosemite National Park this June and make art in the park! I'll be there as a visiting artist.

Lynda Goldberg

MONOTYPE NATURE PRINTS 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, rags, etc.). You will explore different ways of creating texture and depth on an inked surface. Using a substrate (provided) 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.

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

If you are an intermediate or advanced student, in class you can continue to create new monotypes, and/or bring existing (dry) prints to work on. You can overprint using different printmaking techniques; masking, additive, stamping (bring your own stamps), chine colle, etc.

Please bring: “NPS Tool Kit”, scissors, rags, old toothbrush, ...etc. (to create textures on plate)...dried or fresh: plants, flowers, leaves, pine needles,... (Plant material must be flat - not juicy/sappy/spiky/bulky.)



Art has always been an important part of my life. It allows me to share my love and wonder of nature and life with others.

I have exhibited in New England in both solo and group shows, and have received numerous awards. My work is in many corporate, private, and non-profit collections in the U.S. and abroad.

I am a member of the: National Association of Women Artists (NAWA); Monotype Guild of New England (MGNE); Nature Printing Society (NPS); Unbound Visual Arts (UVA); Newton (NAA), North Shore (NSAA), and Rockport (RAA) Art Associations. I live in Newton and summer in Rockport, MA.

Leslie Marsh

TINY WEARABLE BOTANICAL BOOK

Everyone has a story. This one begins with a creme brulee torch and a roll of solder.

Join me for this technique-packed wearable book workshop. Using materials easily sourced at your local hardware and craft store, you will forge small relic-like book covers. Using Bee Shay's brayer technique, we'll create the signature wrappers, and then we'll bind it all together into a tiny tome. We'll finish by turning your book into a head-turning piece of jewelry you'll be proud to wear!

Tools and Supplies

small cutting mat

scissors

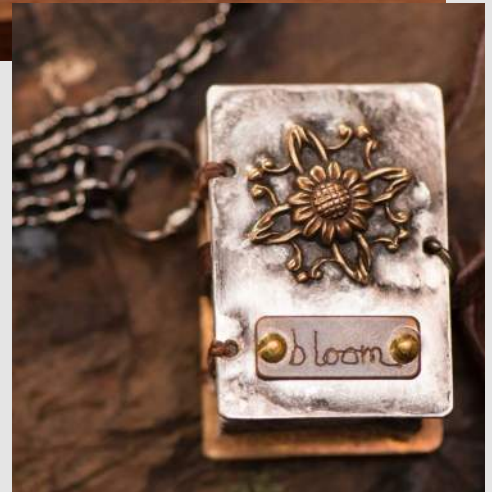
pencil

paper awl

bone folder

Jewelry pliers: round-nose, flat-nose, and a

set of wire cutters



Book artist Leslie Marsh binds paper, metal, fabric . . . all sorts of things really . . . into the framework of a book from her studio in Hampstead, North Carolina.

It was her passion for books and her passion for the natural world that led her combine her loves almost 2 decades ago. Leslie is a long time member of NPS and has a chapter on Eco-Dye Methods in the NPS Guidebook.

Leslie Marsh

3” x 4” BOTANICAL METAL BOOK



This is the “ next bigger sibling” of the wee botanical necklace book!!

Join me as we pair my love of ancient treasure bindings from the medieval period with our shared passion for the natural world. In the process, you will create your own precious 3” x 4” metalwork book, filled with leaf prints you’ll make from gathered materials using Bee Shay’s brayer technique, with a few blank pages thrown in for your own manuscript.

Tools and Supplies

small cutting mat
scissors
pencil
paper awl
bone folder

Binding experience helpful but not necessary.

Book artist Leslie Marsh binds paper, metal, fabric . . . all sorts of things really . . . into the framework of a book from her studio in Hampstead, North Carolina.

It was her passion for books and her passion for the natural world that led her combine her loves almost 2 decades ago. Leslie is a long time member of NPS and has a chapter on Eco-Dye Methods in the NPS Guidebook.



Julie Maziarka

COLOR EXTRACTION PRINTING WITH NATURE

This class is for EVERYONE! Take home fun-filled projects to share with family and friends. Learn the basics of color extraction techniques on fabric creating compositions with plant material, or other objects in nature. By extracting or discharging the color from a dark fabric a negative print is created. Various T-shirts, napkins and other yardage fabric will be provided, along with all other supplies needed.

Printer Brings: NPS Tool Kit, apron, disposable gloves (I will have one size fits all, but YOU may bring sized gloves IF you prefer) and feel free to bring extra **100% cotton DARK** t-shirts, clothing or fabric to play with if time allows (inexpensive cotton shirts and fabrics work the best).



Julie Maziarka has been a resident of Lake Lure, NC since 1977. She has lived in many other places but she fell in love with the Blue Ridge Mountains. She is a retired elementary teacher and active in The Church of the Transfiguration in Bat Cave and other volunteering.

She is a member of the Lake Lure Artists and considers herself more a crafter since she is attracted to the next new shiny art medium!

Nature printing takes care of the art and she can then apply it to clothing, cards, home decor, gifts, etc. She has attended several glorious NPS workshops and is looking forward to teaching Color Extraction in the tradition of Sue Hansen !

Lynn McKinney

EXPERIMENTAL ECO-PRINTING

Experimental eco-printing takes steam method eco-printing to the next level by adding acid dyes and by varying the techniques for applying standard eco-printing mordants.

Both mordants and dyes will be applied in different combinations using a variety of methods, including both direct and indirect applications.

The combination of direct eco-printing and acid dye resist techniques can add marvelous dimensions of color and texture to what would otherwise be largely monochromatic eco-prints, and will expand students' range of printable botanicals.

Beginners and experienced eco-printers are both welcome!

This class will run twice.



Lynn McKinney is a professor of English at Mayland Community College and owns five spoiled dogs. A lifelong crafter and aspiring artist, she has done work in throwing pottery, fiber dyeing, photography, knitting, weaving chainmaille jewelry, doing needlework, making stained and blown glass, and numerous other crafts before joining the NPS in 2023 and falling in love with eco-printing.

Lynn grew up in the National Park system, and her love of nature stems from a lifetime spent in various parks throughout the United States, where she was fortunate to experience several different natural and cultural settings. Her philosophy of nature printing is to embrace wabi-sabi and seek out happy accidents, with a goal of preserving transient moments of natural beauty.

Coleen O'Connell

DIRECT PRINTING OCTOPUS



Printing octopus is an endearing gyotaku experience. Octopuses are intelligent and beautiful creatures. The Academy Award winning movie "My Octopus Teacher" won the hearts of people around the globe and brought this creature into full focus. The class will include a discussion about octopus and their place in the family of life. A common food in Asian, Central and South American cultures, the many species of octopus are found in fish markets around the world. Our print octopuses come from local fish markets and will be thawed in preparation for printing.

Paper, cloth squares and ink will be supplied for printing, as well as, an octopus. Bring your NPS Tool Kit and a few extra Tampos. If you wish to print on a shirt or other fabric, bring that as well (make sure it is prewashed) and ink for clothing will be available. Expect to have a fun day.



Coleen O'Connell is retired faculty from the School of Education at Lesley University in Cambridge, MA. She directed and taught ecology to teachers nationally for 40 years which included traveling on a school bus around the country teaching Environmental Education to Undergraduates and Graduate Students. Nature is her thing.

She printed her first octopus on the Open Print Day at Wildacres. It has become her most pleasurable print experience.

She has experimented with various techniques and continues to learn from each octopus she prints. Her stay in Costa Rica for two months found her in love with the octopus she got from a local fisherman which she printed for the resort, with guests and especially children, and still brought many prints home with her. As of this posting, she has transferred one of her prints onto a pair of jeans and she is embroidering it. Guess what she will wear to teach octopus class?

Elizabeth Palmer

PRINTING TREE RINGS



In this beginner friendly course, participants will learn how to make their own tree ring prints from preparing their piece of wood to pulling their own beautiful tree ring prints. (Providing burn permit is available).

Several types of materials will be available for experimenting.

Please bring your patience and a sunny disposition!

I have been nature printing in Oregon for about a decade and have been enjoying printing tree rings.

In addition to my art experience, I have a natural resource management background so I am always on the hunt for projects that blend science and nature. It's why I love NPS!

I'd love to share what I have learned about tree ring printing and some about dendrochronology too.



Rachel Reeve

Nature ImPRESSions



This experimental mixed-media workshop explores capturing botanicals in a more three-dimensional way on a two-dimensional surface. Using canvas as our base, we'll build up layers of texture to create a *wabi-sabi* effect, embracing the beauty of nature's imperfections. For the final layer, we'll press and remove fresh and dried botanicals—or other natural elements—into modeling paste, leaving behind deeply embossed impressions. Once dry, the impressions and canvas can be left as is or further enhanced with additional layers of paste.

A canvas will be provided, but this is also a great opportunity to repurpose an old painting or canvas.



Rachel Reeve, an interdisciplinary visual artist based in Nova Scotia's Annapolis Valley has exhibited in Canada, Japan and the United States. Reeve received her BFA (Interdisciplinary) from NSCAD University.

The experience of living and working in Japan in the early 2000's continues to influence her work. With an interest in the reverence toward nature that exists in Japanese art and culture, Reeve creates a hybrid of cultural connections with Nova Scotia. She explores elements of nature from symbolic, cultural and ecological perspectives, combining her skills in print making with her passion for nature.

Michael Reimer

DIRECT GYOTAKU FOR BEGINNERS

This class is designed for the novice printer although printers of all experience levels are welcome. You will learn basic fish printing techniques including, how to prepare the fish, how to ready the oil based ink and how to make your ink applicators.

You will learn how to apply the ink to the fish and how to transfer the ink to the paper. After this class, you should be able to print on your own at home.

During the class, students can expect to make 8 to 12 prints of different fish. Students can trade fish, ink and brushes as the class progresses.



All materials will be supplied by the instructor outside of the basic NPS Tool Kit.

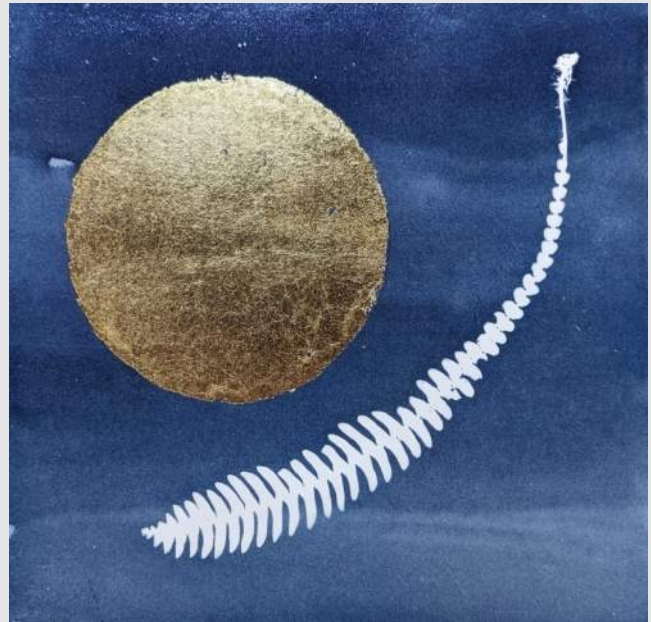


Michael Reimer has been printing fish since 2003 and has been a member of the Nature Printing Society since 2009 where attended his first class at Wild Acres.

He has taught at a number of annual workshops and has been selling his work online and at art shows over the last 20 years.

Jessie Swimeley

CYANOTYPE



In this beginner friendly workshop you will learn some history of this photographic medium and create your own cyanotype prints.

We will explore using different papers, additions, and toning our prints with different natural toners.

Cyanotype and nature printing have a long history together. From the first photographically illustrated book by Anna Atkins in 1843 to the modern science classrooms, people have created detailed lovely blue prints! And so will we!

Jessie Swimeley is a contemporary cyanotype artist based in the Treasure Valley of Idaho.

Her lifelong passion for analog photography has evolved into exceptional photo and print-based mixed media art. Part artist and part alchemist, Jessie loves camera-less photography and pushing the boundaries of experimental processes.

Between diving into the blueish depths of cyanotype and exploring the rich texture of encaustics, her curiosity leads her to discover unique ways of capturing light.



Jessie Swimeley

PHOTOGRAPHING YOUR ARTWORK

Whether you want to share it or just have a record of a print, it's so important to make good images of your work.

Learn step by step how to use your phone (or camera) to photograph and edit images of your work.

You will be amazed how these simple tips and tricks will improve the quality and consistency of the photographs of your artwork.

Bring your phone, artwork to photograph, and a laptop if you want to get fancy.

THIS IS A HALF DAY CLASS
9 AM—Noon



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FISH STORIES

Open Studio for Gyotaku Work



On Friday and Saturday, October 24th and 25th the large downstairs room of the North Lodge (under the lobby) will be open for registered participants to enjoy working with fish provided by NPS and members. You must bring your own paper, ink and tools. There will be a small fee of \$25 to cover purchasing of fish NPS will provide.

You can register for this on the class registration form although **NO INSTRUCTION** will be provided. This is a work at your own pace with your own skill knowledge.

Do Not Disturb signs will be available for you if you wish to concentrate and not be interrupted.

A REFRESHER ON WORKSHOP ETIQUETTE

There are a few dos and don'ts when it comes to our workshops. Please read this carefully.

- 1) **WILDACRES IS PRIVATE PROPERTY AND COLLECTING IS PERMITTED PROVIDING IT IS DONE SO SUSTAINABLY AND RESPECTFULLY. NPS WILL BE PROVIDING YOU WITH FRESH PLANT MATERIAL COLLECTED LOCALLY AND OFFSITE DAILY AS WELL AS DRIED AND PRESSED MATERIAL WHERE NEEDED. FISH WILL ALSO BE PROVIDED.**
- 2) YOU MAY NOT SWITCH CLASSES AFTER SEPT 1. It doesn't matter if you have the permission of the "new" instructor. The original instructor you have signed up for has planned for you, spent money to ensure you have the promised materials and invested their time and energy in planning.
- 3) Your instructor is not here to pick up after you. We expect that you will all clean your own work spaces AND aid the instructor in cleaning the room in general so that you may ALL leave at the same time. Please help your instructors move their materials, tools and anything else they need to remove from the room at the end of the day so that the room is ready for the next day's instructor to set up.
- 4) DO NOT arrive more than 10 minutes before class starts unless specifically invited or you are the facilitator. Instructors have a lot to do to get ready for you and they need that time to focus on the tasks at hand. PLEASE- be conscious of your instructors time and needs.
- 5) PLEASE BE CONSIDERATE. Please do not offer advice , contradict or voice opinions about how something is being taught, not even quietly to your table mate. You have chosen to learn from this particular instructor and even if you have used this method a thousand times before there is always something to be learned in how someone else does something so please keep your comments to yourself, learn and enjoy the experience.
- 6) PLEASE! PLEASE! PLEASE! FOLLOW THE RECYLING GUIDELINES AND ANY OTHER POSTED RULES.
- 7) We are striving to shape our work practices to be as green as possible so do what you can, where you can, the best you can. We all have one thing for sure in common....our love of nature, so lets work hard to set the example of working and printing with an awareness of our impact to the world around us
- 8) Please be respectful of your instructors and classmates and keep the chatter and socializing to appropriate times and places.



View of North Lodge where you will gather for Registration on Monday Oct 20, 2025 on the top floor at 3 PM. ROOMS WILL NOT BE ACCESSIBLE UNTIL 4 PM.

Underneath is the large classroom where all of the fish classes will be held.

WE LOOK FORWARD TO GATHERING TOGETHER FOR THIS WORKSHOP – SEE YOU SOON!!

IF YOU HAVE ANY QUESTIONS ABOUT THIS CATALOG PLEASE EMAIL BEE SHAY: BEE.SHAY@HOTMAIL.COM