



2015

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or suggested reading nature printing society gyotaku nature printing color suggested rea





NOTE:

Some pages have spaces where discontinued images were deleted. These voids will be resolved in the printed version coming later this year.

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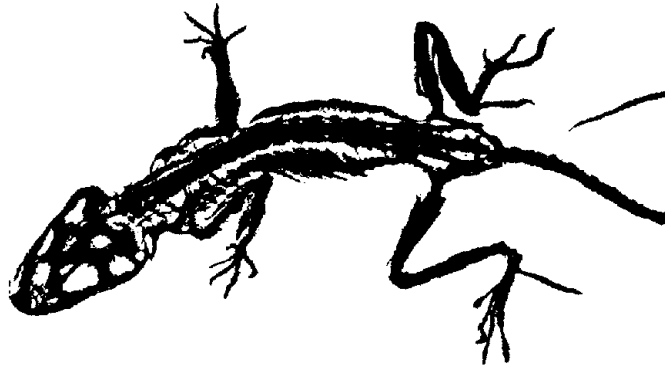
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Additional acknowledgment and appreciation toward The Nature Printing Society ([www.NaturePrintingSociety.org](http://www.NaturePrintingSociety.org))

...and so it begins



the relatively current...

## **RETAIL INFO, TERMS, CONDITIONS, SALES PITCH and other assorted officious poop and hyperbole.....**

Thank you for your interest!

"What'd he say? Fish printing?!" they asked. Well, yes. Actually it's fish rubbing. That's where the name came from: "gyo" for fish, "taku" for rubbing. Gytaku is Japanese for "fish rubbing", an honored art form almost 200 years old. But nature printing covers so much more: fish, shells and flowers and leaves, bark, rocks, cobwebs and even the forces of nature. And this is just the beginning. In fact, leaf prints have been found dating back to the 1300's. Benjamin Franklin even used the plaster cast of a leaf when printing currency for the new Colonies. Counterfeit protection, and all that. Imagine all the possibilities -- the endless textures and shapes of Nature. I sometimes have trouble imagining it all

Lovingly hand-crafted (in a fashion), mounted product is closely trimmed, mounted on hardwood and hand-indexed on the top. Product requests are made to order and retail orders will be shipped via either USPS or UPS (our choice) as soon as possible, usually within 5 days of receipt. If there is a delay in processing your order, you will be notified by phone or email.

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answer anything I can.

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Along with a veritable plethora of images from actual prints, I have included information gytaku, nature printing, color and suggested reading...all of which are meant to help you get the most out of your creative endeavors, as well as fire up a few new synaptic connections. I hope they help. In response to all the queries, there is also information on the Nature Printing Society ([www.natureprintingsociety.org](http://www.natureprintingsociety.org)).

Thanks...and Best Fishes to ya!



  
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## GYOTAKU

As mentioned previously, Gyotaku is the art of fish printing. It is thought to have originated in Japan in the mid-1800's. The earliest known example dates from 1862 when a Japanese lord had prints made to preserve the image of several prize catches.

There are two preferred methods of Gyotaku. One is the "indirect method" where paper is wetted and pressed over the body of a fish, and colored from the top side, much in the same manner one would take a rubbing of a coin. The means of coloring is a small cotton ball wrapped in silk, called a tampo, which is dipped in paint, then dabbed onto the paper. The paper is "painted" when the raised surfaces of the fish and paper come into contact with the paint on the tampo, thus transferring the pigment.

The other is the "direct method" where the surface of the fish is covered with ink or paint. A piece of paper is then placed over this inked surface and gently rubbed, thus transferring the ink from the raised surfaces of the scales and fins, much as one would make a wood or linoleum block relief print. These images are always reversed by the process and cannot be controlled as readily as with the "indirect method", but always reveal much greater detail. Besides, the excitement in viewing the print - not knowing what form of fortuitous accident has occurred - is part of the fun.

There are many types of Oriental papers, often referred to as "rice paper", that can be used for Gyotaku. The term "rice paper" is a misnomer as the paper is made from a variety of fibrous sources, but never rice. This area is an entire subject on it's own, but for the sake of simplicity, for the beginning printer I would suggest the "sumi-e" sketching paper. This is available in pad form at most art stores that carry Oriental calligraphy supplies.

To prepare a fish for printing, it first must be cleaned well to remove mucous and other bodily fluids. If not done, these will stain the paper and ruin the print. Openings into the body, such as mouth, gills and anus, need to be sealed to prevent leaking. This can be done by cotton plugs or by - dare I say it - gluing them shut with products such as Super Glue. If the viscera has been removed, the cavity needs to be filled with paper towels. This will provide support and prevent fluids from spoiling your print. Often, the eye is removed since it can never really give a good print, but many squeamish practitioners find this too disturbing and just work around it.

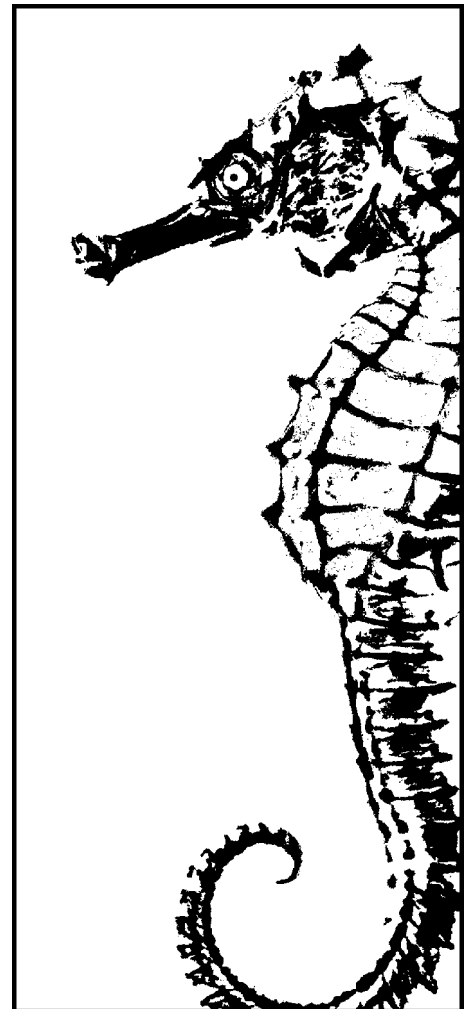
Once the fish is laid out on a work surface that has been covered in paper, support the fins with clay or cardboard. This will bring them up closer to the surface that is being printed. Fins always should be seen and this requires their being propped open in some fashion. One method is to insert pins into the body of the fish at just the right angle to force them upright, but often the printer can "train" the fins by pinning them down in an open position to the clay or cardboard supports and letting them dry.

After the fish is dry, brush paint or roll ink onto the body. (Either oil-based or water-based colors may be used with varying results. This is a great area for personal exploration.) You may need to have several layers of paper underneath the fish. This way, any ink that misses during application gets thrown away by removing the sullied sheet. Before the ink dries, position the paper over the fish and

press gently with your hand being sure to touch the paper to all surfaces. Try not to rub an area more than once. Then gently lift the paper to reveal your print and lay it on a flat surface to dry. If the eye was removed prior to printing, you'll see a vacant circle where it should be. After the ink dries, consider painting in the eye with a small brush.

When evaluating it's worthiness, simply look to make sure all the surfaces are represented - head, scales, fins, tail - and lend themselves to a sense that can only be described as "alive." Even some of the messiest prints can be real keepers.

Your print is ready to be mounted and framed, and hung in a place of honor.



## NATURE PRINTING

The breadth of this subject is beyond the limits of space available here. As the man once said, "There are as many forms of nature printing as there are printers." What follows, however, are a few techniques to help get you started.

Perhaps the most readily available source for nature print imagery are the leaves and plants of our everyday surroundings. In that direction, there are a few simple beginner materials you'll need to gather in order to begin:

- An old phone book
- Paper (bond, drawing, or Oriental)
- Relief printing inks (oil or water-based)
- Window glass or Plexiglass, approx. 11" x 14"
- Smooth work surface
- Old newspapers
- Tweezers (or very long, pointy finger-nails)
- Palette knife
- Brushes, rollers or brayers
- Apron
- Rags, soap and water (for clean up)

As you walk through the neighborhood, stroll down a path in the woods nearby, or tend your garden, look at the leaves on the plants you see. Many would make perfect printing subjects. As fascinating as the colors might be, what counts in printing is the shape and the texture. Select a few that you would like to try and place them in between the pages of the phone book that you have -oh so conveniently - brought with you. This is a form of plant press that is most suitable for the beginner; it helps to flatten the leaves and pull away some of the excess moisture. Though the time necessary to achieve the best results will vary with each different type of leaf, I would consider beginning with only a few hours at most. If they are pressed too flat, you lose some of the texture; not flat enough, and they might shift when inking. You'll just have play it by ear.

Once back in your studio - and you and the subject are ready to print - begin by setting up your work area: work surface covered with newspaper, sheet of window glass or Plexiglass off to the side, inks, rollers, and paper ready to go. (Note: If using glass, wrap the edges with tape to prevent possible injury.) Place a small amount of ink on the sheet of window glass and roll out a thin layer at least 1" larger on all sides than the size of the leaf you'll be working on. (If you work with water-based inks, you'll have to work fairly fast as they can dry very rapidly. This is especially true of acrylics, but it is possible.) Remove the leaf from your "phone book-plant press" and carefully place in the center of the inked area. Gently roll more ink onto the top of the leaf, being studious to cover all areas evenly. Using the tweezers, carefully turn the leaf over and ink the bottom to make sure both sides are treated equally. Again, you want to make sure all surfaces are covered with an even amount of ink, but not so much that it goes "squish" under pressure when you print.

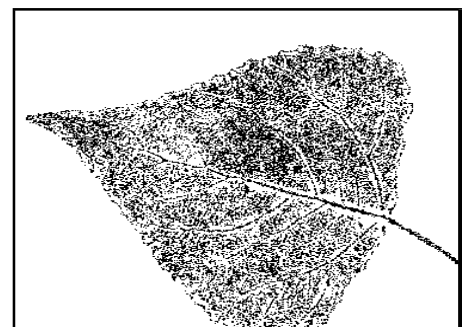
Making sure your hands are totally free from any renegade ink smears, place a piece of paper on a clean section of your work surface. Although there are many types of beautiful paper for this type of work, great results can be achieved with the humble sheet of bond-weight paper. It's readily available, inexpensive, and has a

smooth surface that holds great detail in the print. Pick up the inked leaf with the tweezers and gingerly - if not freely - place it onto the paper. (Don't worry for now with composition. This is just practice.) Again, check your fingers for ink! Place another sheet of paper over the top. Firmly, evenly, and gently rub the leaf through the back of the top sheet of paper. When finished, lift off the top sheet and set it aside. Pick up the leaf and place it off to the side. Remove the second print from the work surface and...Voilà! Zee masterpiece!! Two of them, as a matter of fact. Cool!

That one leaf can yield many, many prints, but I'm sure once you get the hang of it you'll find yourself uncontrolled in your desire to practice with all different types and sizes of flora. Here are a few more hints to keep you rolling:

- If you use oil-based inks, once the print has dried you can go back in with markers or watercolor and color your leaf. It is also possible to do this with prints made from water-based inks, but you run the risk of blurring the print since most markers are water-based themselves.
- Rather than rolling out ink onto the leaf, brush on fairly thick water-color and press into a sketchbook as a memento of a special place. Some leaves may, however, have to be cleaned beforehand with soapy water to remove some of their protective oils or the color will bead up and slide off.
- Leaves can be pressed into a stamp pad and printed.

(continued)



- For stationary, place a small leaf print or series of overlapping prints in the corner of good quality writing paper. Create matching envelopes.
- A leaf can yield a print, or its shape can be a stencil. Just apply color with a sponge around the edges. Try several different layers of differing colors and/or values.
- For extra thick subjects, like branches, first lay down a sheet of 1" soft foam, a sheet of newsprint slightly larger than your image sheet (to protect the foam), your image sheet and your subject, inked side down. Then another sheet of newsprint, another sheet of foam and heartily press them both together with a piece of plywood or use a rolling pin to evenly distribute pressure.
- Try a piece of damp - not wet! - Oriental paper and use the "foam sandwich" technique as described above.
- Although rolling ink onto a leaf can give you beautiful prints, drawbacks include lack of control over the thickness of ink and difficulty when printing in multiple colors. Try using a tampo (see GYOTAKU section) instead. It's much more conducive to subtle variations in color and it can help eliminate ink buildup. A variation on the tampo that seems to work great for plants is to use a low nap fleece or velour to wrap over the cotton instead of silk. Also try making a larger tampo with soft foam mounted on the end of a large dowel and covered with velour for use on larger surface areas or subjects.



## COLOR

(excerpted from A Pigment of Your Imagination: An Introduction To Color, Copyright 1995 © Fred B. Mullett)

Color is probably the most personal of preferences when dealing with issues of the visual or graphic arts. What is visually exciting to one may be garish to another. What is subtly pleasing to some may be boring and tedious to others. Or maybe you just want to complement the colors of the sofa. Who's to say which is better when addressing such evaluative questions. And just as surely, mastery of color may be intuitive, and more of nature than nurture. It could come in a minute or it may take a lifetime, if it ever comes at all. But what should not be disputed is that the range of color possibilities can be made less intimidating by studying the elements of color in a reasonable, logical format. We can then begin to understand the whys and hows of the myriad of color "situations" that surround us. And then, hopefully, we may begin to bring more of the magic of color into our lives.

In order to use color well we must have a familiarity with how color works. We do that by addressing some fundamentals of color theory; value, hue and intensity.

### Value

Value refers to the lightness or darkness of a color. Another name for this is tonal quality. Think of a series of grays that move from white to black, passing through light gray, middle gray and dark gray. Colors have a corresponding value, or quality of lightness or darkness. Yellow, for example, is an inherently light color, much like light gray. Purple is a dark color, much like dark gray. So what

would a dark yellow look like? Are you sure? I place this definition first because I cannot emphasize enough the importance of understanding and being able to see a color's value.

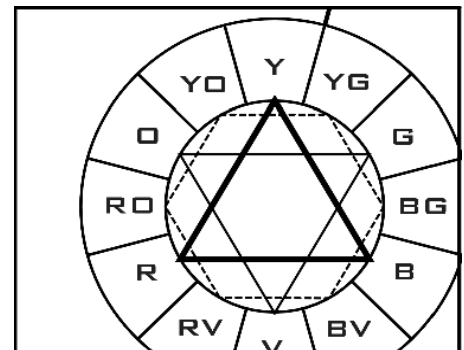
### Hue

Hue in another name for the color properties that help us locate its position on the standard color wheel. Yellow, red and blue make up the primary hue families and are named primary because they are used to make the other color families and cannot be created by mixing other colors together. Next we find secondary hue families such as orange, green and violet (or purple). These are theoretically midway between and equal mixes of each of the neighboring primaries. Then come tertiary (meaning third position) hue families: yellow-orange, red-orange, red-violet, blue-violet, blue-green, yellow-green. Remember, these are families of color. The color you might recognize by one of the names used above is only a single member of that particular family. For example, light blue is in the same family as dark blue; it's just lighter in value. But into what family would we put the color brown?

### Intensity

Intensity refers to a color's strength or weakness, somewhere between bright and neutral. A majority of colors in the world around us are not pure, intense color. Most are subdued, tending toward a gray of equal value. Bright colors have a tendency to stand out more than

(continued)



grays, but a bluish-gray or reddish-gray can be of the same tonal value as the blue or red from which they are derived. How is this accomplished? Do we have any use for such colors and how would we use them?

To understand better the structure of Value, Hue families and Intensity, I would suggest obtaining a copy of the Liquitex® Color Map. Rather than a color wheel, it is laid out in chart form. This lends itself to looking at the various members of the families and their respective values.

There are several books that I would also recommend on the structure and use of color.

Blue and Yellow Don't Make Green, by Michael Wilcox (1987). North Light Books. Cincinnati, OH.

Painting by Design; Master Class, by Charles Reid (1991). Watson-Guption Publications. New York.

Light; How To See It, How to Paint It, by Lucy Willis (1988). North Light Books. Cincinnati, OH.

Color Choices, by Stephen Quiller (1989). Watson-Guption Publications. New York.

Color, by Paul Zelanski and Mary Pat Fisher (1989,1994). Prentice Hall. Englewood Cliffs, NJ

There are some books don't have anything to do with hard color theory, such as Theroux's The Primary Colors. This is a wonderful book! It is about how color affects the world and the cultures of man. His prose is powerful and poetic. I can't recommend it enough if one wishes to read about the impact of color on the human condition. And the reviews have been equally meritorious for his follow-up offering, as well, though I have yet to read it.

The Primary Colors: Three Essays, by Alexander Theroux (1994). Henry Holt and Co. New York

The Secondary Colors: Three Essays, by Alexander Theroux (1996). Henry Holt and Co. New York



## COLOR, part 2

RYB vs CMYK vs ...

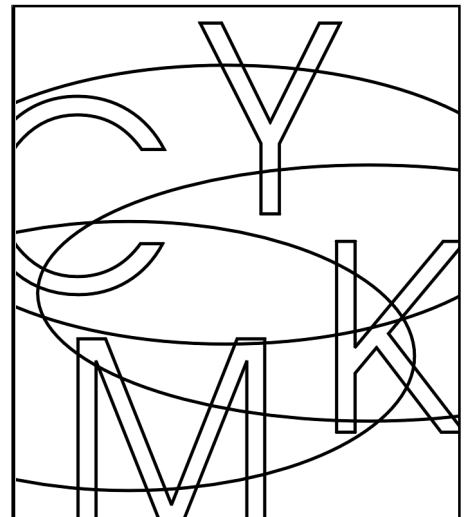
Since the booklet from which the previous was written, I have done much more research on color mixing and theory. Though not imbued with the zealotry of a reformed hooker, I have pretty much changed my mind on the traditional color wheel. This is the one with red, blue and yellow (the "subtractive primary triad") as primary colors. (As a side note, it must be said that I do still believe that a rudimentary, yet functional proficiency in color can be achieved using this traditional system. The more accurate systems now available will just make it necessary to adjust to achieve a better understanding of how things actually work.)

The properties of mixed color - Value (lightness/darkness), Hue (color family) and Intensity (saturation or brightness) are still foundational in practice. They must be understood for sound working knowledge when we use color. But a more up-to-date position surrounding the use of Cyan, Magenta and Yellow (with the possible addition of Black), their arrangement and revised complements have found their way into my artistic toolbox. I would also like to include a forth omnipresent, yet oft unspoken property of Context.

### Context

No color sits in isolation from its surroundings. Even sitting on a white piece of paper, a swatch of color exhibits certain effects and properties, some of which will change when we see it in different surroundings. The color itself has not changed, but how we perceive it may be radically altered by its context.

If we wish to create a situation where a colored area has minimal visual impact, we might consider keeping the values, color families and intensities fairly consistent or similar. Think of it like camouflage. But if we want some thing or some area to stand out, we need to make it different than its surroundings. How we see the thing - whatever it is - depends on its context.





## SUGGESTED READING

The following is a short list of reference material published on the subject. Some of the titles may now be out of print, but might be found in libraries and used book stores:

The Art of Printing from Nature: A Guidebook, 3rd Edition  
Available from the Nature Printing Society  
[www.natureprintingsociety.info](http://www.natureprintingsociety.info)

The Printer's Catch: The Artist's Guide to Pacific Coast Edible Marine Life, by Christopher Dewees, 1984, Sea Challengers, Monterey, CA  
Available from the Nature Printing Society  
[www.natureprintingsociety.info](http://www.natureprintingsociety.info)

Natural Impressions, by Carolyn A. Dahl, 2002, Watson-Guption Publications, New York, NY. ISBN 0-8230-3149-7

Nature Printing with Herbs and Fruit, by Laura Bethmann, 1996, Storey Communications, Pownal, VT. ISBN 929-X

Nature Printing, by Robert Little, 1976, Pickwick-Morcraft, Pittsburgh, PA (out of print)

Creative Concepts in Nature Printing, by Robert Little, 1985, Hoechstetter Printing Co., Pittsburgh, PA (out of print)

Gyotaku, The Art and Technique of Japanese Fish Print, by Yoshio Hiyama, 1964, University of Washington Press, Seattle, WA

The Pressed Plant: The Art of Botanical Specimens, Nature Prints, and Sun Pictures, by Andrea DiNoto & David Winter. 1999. Stewart, Tabori & Chang: NY. 160 pp.

Naturdruck: Kreatives Gestalten mit Blättern und Blüten, by Irmgard Lucht, 2000. Urania-Ravensburger: Berlin, GERMANY. 64 pp.

Leaves: In Myth, Magic & Medicine, by Alice Thomas Vitale, 1997, Stewart, Tabori & Chang, New York, NY. 351 pp.

Typographia Naturatis, Cave, Roderick & Geoffrey Wakeman, 1967, Brewhouse Press, Wymondham, England. 37 pp.

Plant Prints and Collages, Geary, Ida. 1978, Viking Press: New York, NY. 101 pp.

The Art of the Nature Print, Harris, Elizabeth M: 1989, National Museum of American History, Smithsonian Institution: Washington, DC. 16 pp.

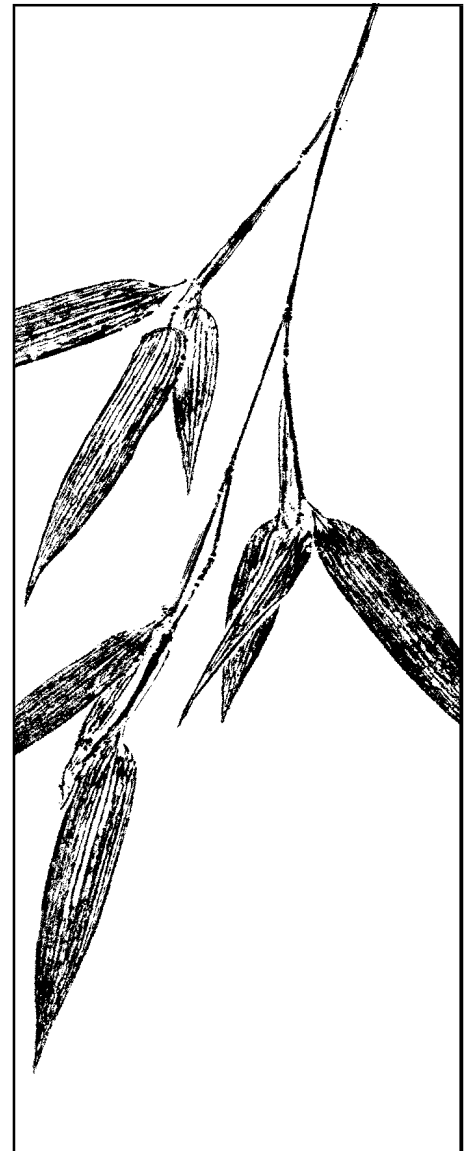
Nature Printing: History and Techniques, Hochberg, F. G. 1985, Museum of Victoria, Melbourne, Australia. 24 pp.

Nature Printing, by The Ogden Nature Center, 2004, Sterling Pub./Chapelle Ltd., New York, NY. 128 pp.

It is also recommended that you search for other books, magazine articles at your local library or on the web under these various headings:

GYOTAKU  
NATURE PRINTING  
FISH PRINTING  
RELIEF PRINTING  
LEAF PRINTING

Those interested in honoring nature through the art of the print are invited to join the Nature Printing Society. The Society encourages publication of articles, demonstrations of printing, teaching of classes, and the organization of displays and exhibitions of all forms of nature printing.



# NATURE PRINTING SOCIETY

Founded in 1976, the Nature Printing Society is an international organization devoted to nature and to the art of nature printing. It is organized and operated for artistic and educational purposes, to advance and encourage nature printing, and to further the interests of its members by promoting acquaintance and cooperation among them. The Society encourages publication of articles, demonstrations of printing, teaching of classes, and the organization of displays and exhibitions of all forms of nature printing. It has established guidelines for prints based on those followed by Gyotaku-no-kai, the Japanese fish printing organization. The Society also sponsored the Smithsonian Institution Traveling Exhibit of nature prints, "Pressed On Paper", which toured the US, Canada and Australia from 1981 to 1987.

The Nature Printing Society publishes a quarterly newsletter for members that contains information on techniques used in printing, schedules of classes and workshops held by and for members, dates of shows exhibiting prints by members, and bibliographies of interest to nature printers.

Membership in the Nature Printing Society is encouraged for both practitioners and enthusiasts of the art of nature printing, and for those who support our philosophy of respect for nature through art.

#### TYPES OF MEMBERSHIPS:

Individual (\$30 annual dues) Life Member (\$300)


Available from the Nature Printing Society is "Printing From Nature: A Guidebook". A collection of articles and print reproductions from past newsletters, this book is an indispensable source for techniques and inspiration.

Visit us at [www.NaturePrintingSociety.org](http://www.NaturePrintingSociety.org):

- for more information on becoming a member
- to see a listing of current events
- to visit the gallery of members' artwork
- peruse the archives and find links to nature printing resources
- order the Guidebook
- ...and more.



original logo



The concept of NATURE can be incredibly simple at the same time it is infinitely complex. This is the paradox of things "natural".

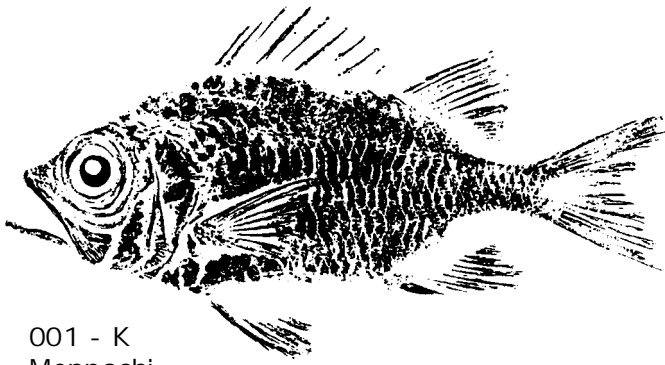
Most would think of a nature print as being that of an OBJECT, but what about printing the FORCES of Nature. What, in fact, are the forces of Nature that come to mind and how might one print them?

"In Nature's infinite book of secrecy  
A little I can read."  
from Antony and Cleopatra  
by William Shakespeare

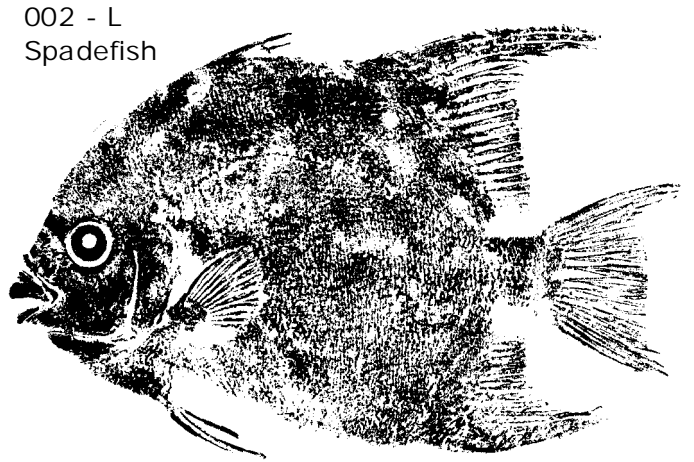
stamps from nature prints

# STAMPS FROM NATURE PRINTS

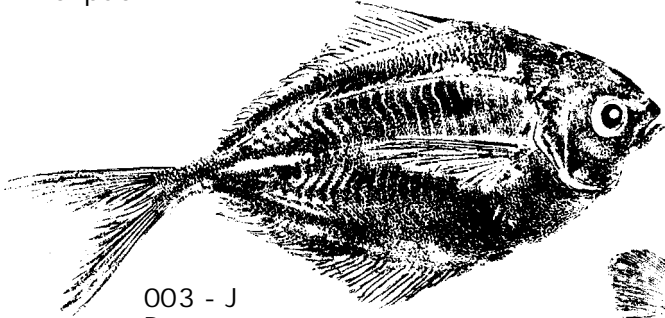
the art of nature



001 - K  
Menpachi



002 - L  
Spadefish



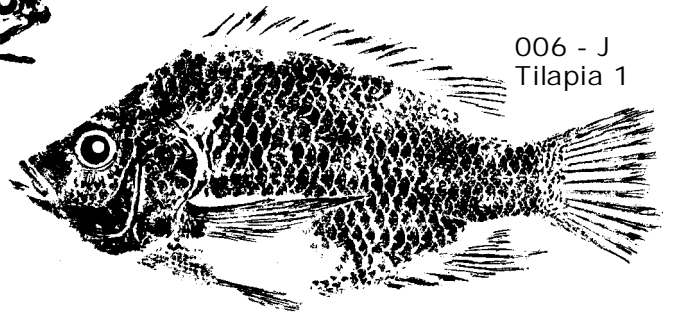
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Pompano



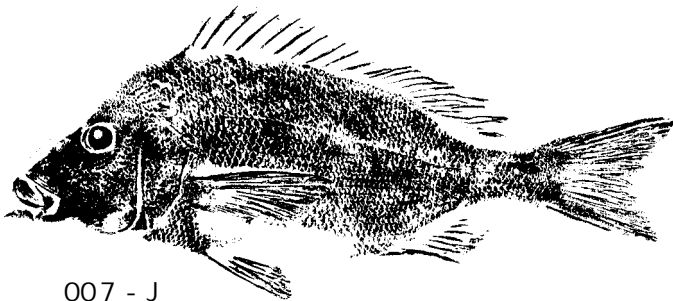
004 - J  
Silver Salmon



005 - J  
Rainbow Trout

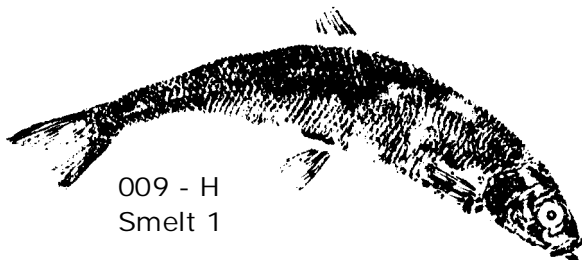
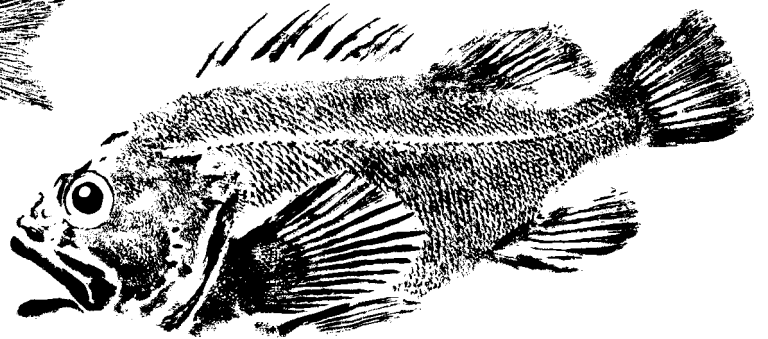


006 - J  
Tilapia 1



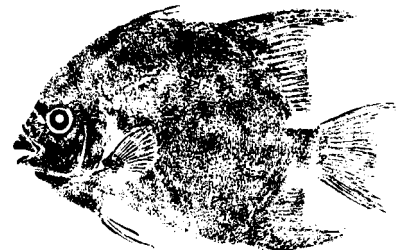
007 - J  
Grunt

008 - K  
Rockfish 1



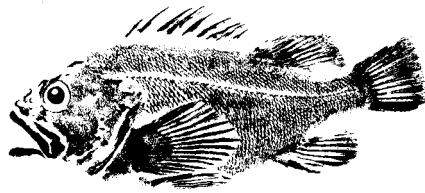
009 - H  
Smelt 1

010 - G  
Lil' Spadefish





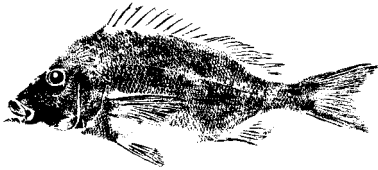
011 - D  
Lil' Smelt 1



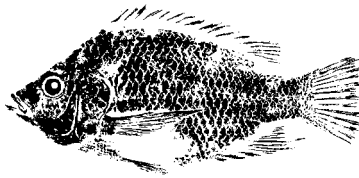
012 - F  
Lil' Rockfish 1



013 - D  
Lil' Silver Salmon



014 - E  
Lil' Grunt



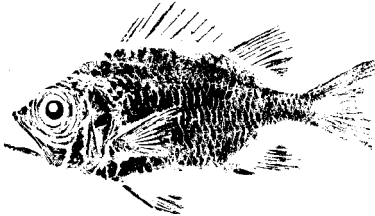
015 - E  
Lil' Tilapia 1



020 - E  
Mussel



017 - E  
Lil' Rainbow Trout



018 - F  
Lil' Menpachi



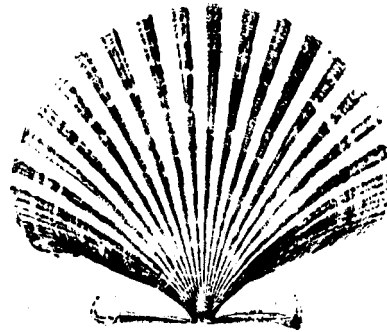
019 - E  
Lil' Pompano



021 - G  
Starfish 1



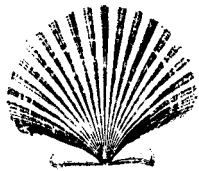
022 - C  
Lil' Seahorse 1



023 - G  
Scallop



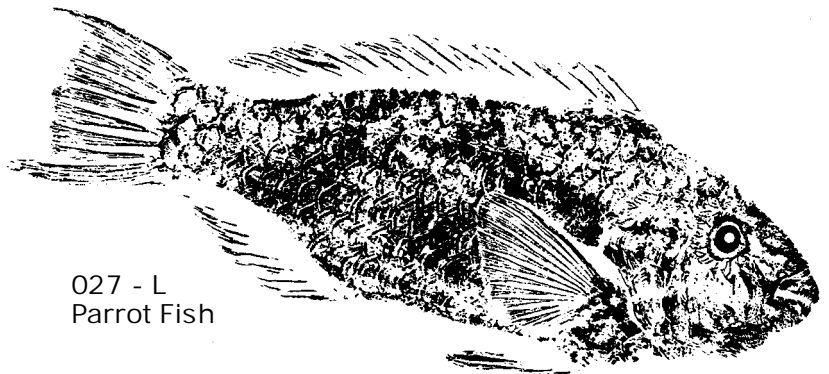
024 - D  
Seahorse 1



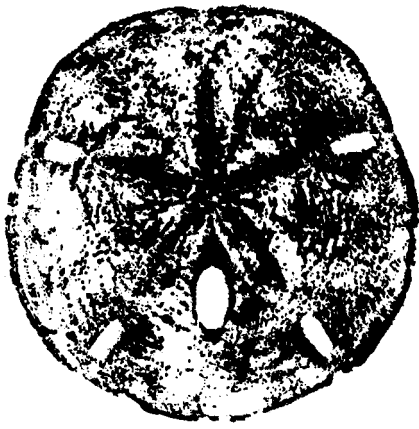
025 - C  
Lil' Scallop



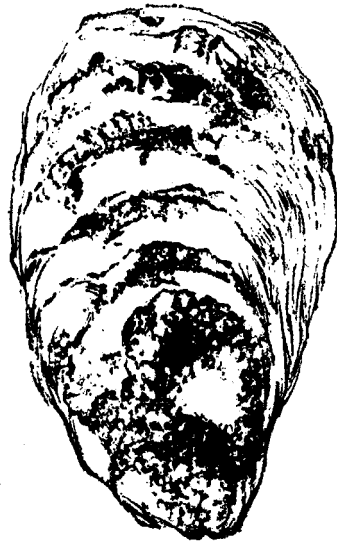
026 - C  
Lil' Starfish 1



027 - L  
Parrot Fish



028 - I  
Sand Dollar



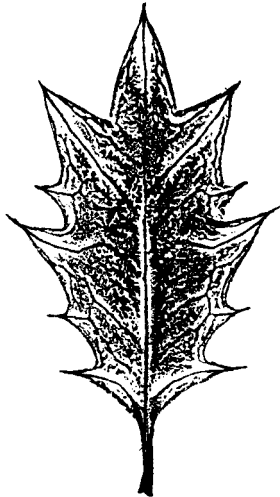
029 - I  
Oyster



030 - K  
Bough



031 - H  
Pine Cone



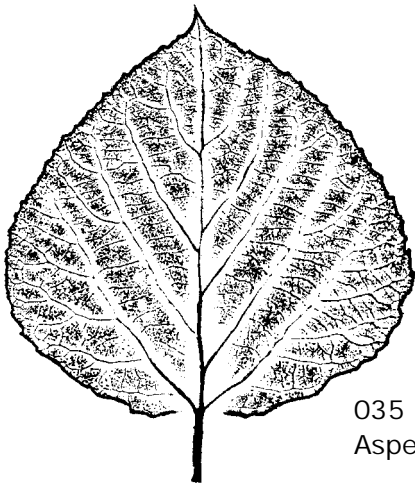
032 - G  
Holly



033 - I  
Bracken Fern



034 - H  
Maple 1



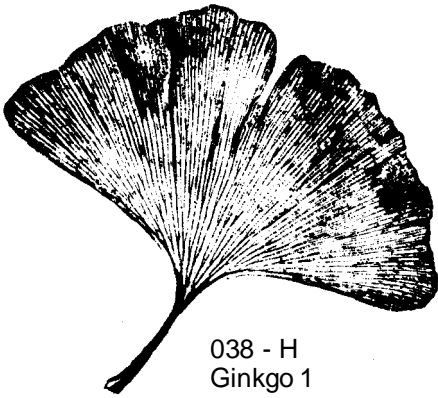
035 - I  
Aspen



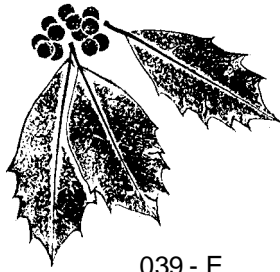
036 - I  
Lace Leaf Maple



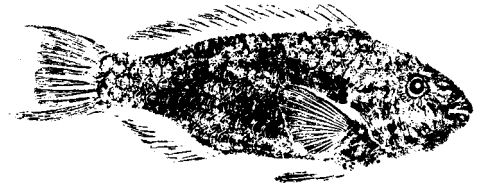
037 - G  
Maple 2



038 - H  
Ginkgo 1



039 - E  
Holly Days



040 - F  
Lil' Parrot Fish



041 - E  
Lil' Sand Dollar



042 - D  
Lil' Oyster



043 - F  
Lil' Bough



044 - D  
Lil' Pine Cone



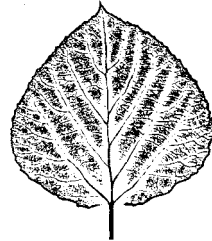
045 - C  
Lil' Holly



046 - E  
Lil' Bracken Fern



047 - D  
Lil' Maple 1



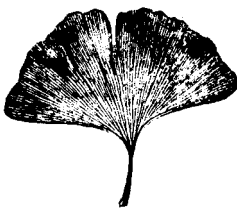
048 - D  
Lil' Aspen



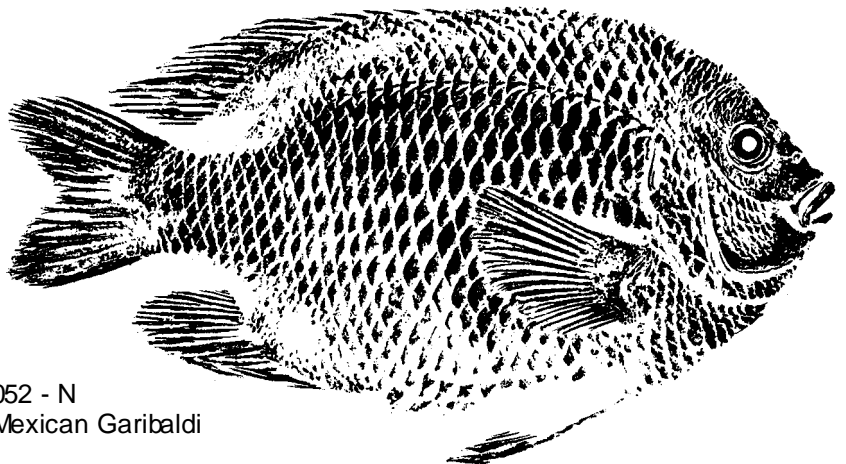
049 - D  
Lil' Lace Leaf



050 - D  
Lil' Maple 2

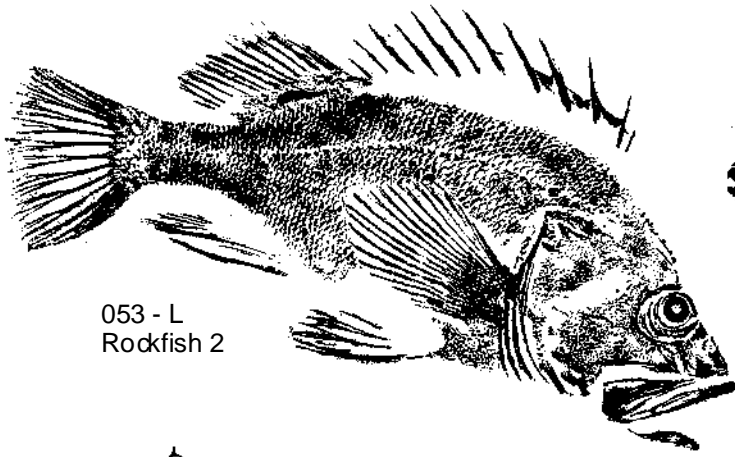


051 - D  
Lil' Ginkgo 1

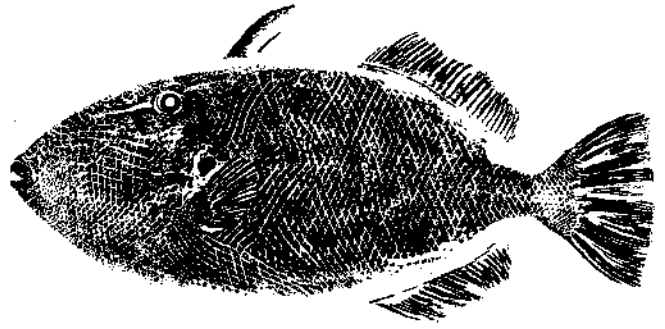


052 - N  
Mexican Garibaldi





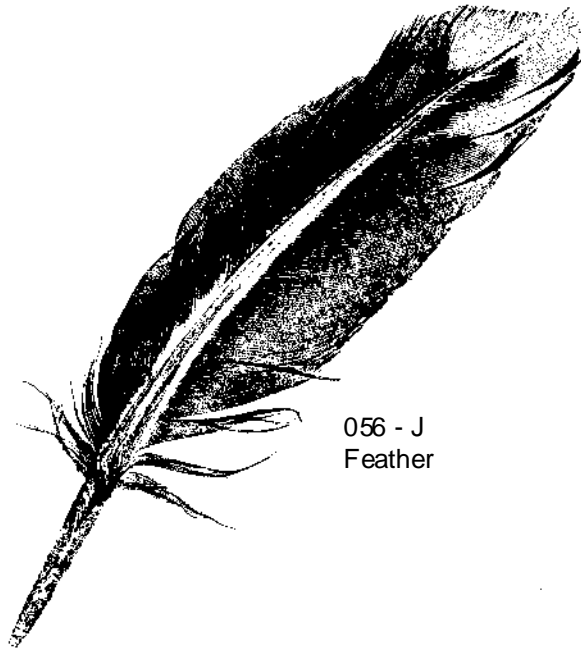
053 - L  
Rockfish 2



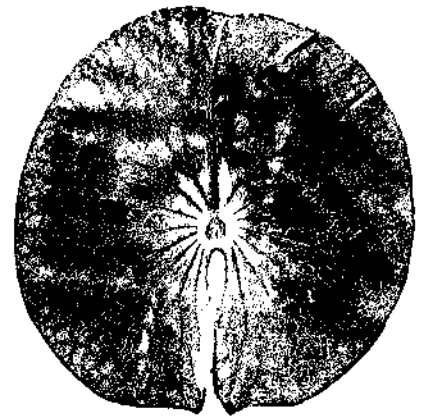
054 - J  
Trigger Fish



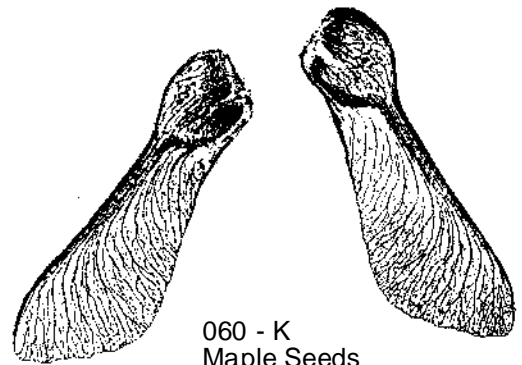
055 - I  
Grape Leaf



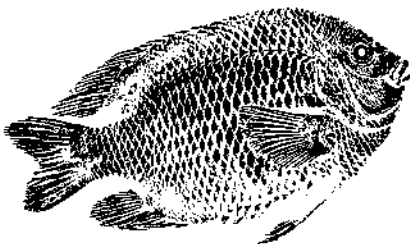
056 - J  
Feather



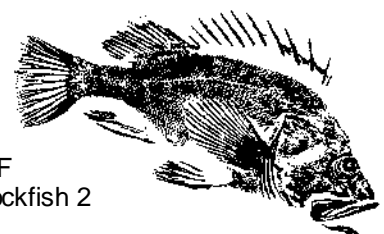
057 - I  
Lily Pad



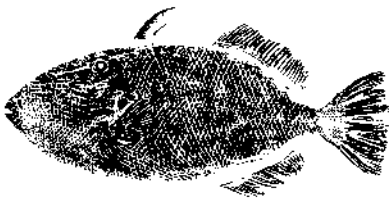
060 - K  
Maple Seeds  
(two stamps - sold as set)



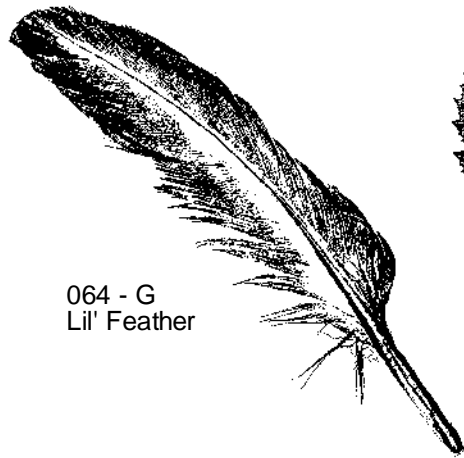
061 - F  
Lil' Garibaldi



062 - F  
Lil' Rockfish 2



063 - E  
Lil' Trigger Fish



064 - G  
Lil' Feather



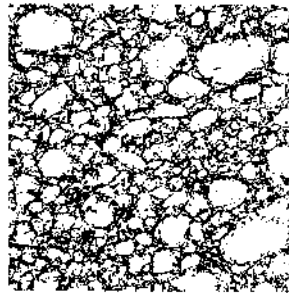
065 - D  
Lil' Grape Leaf



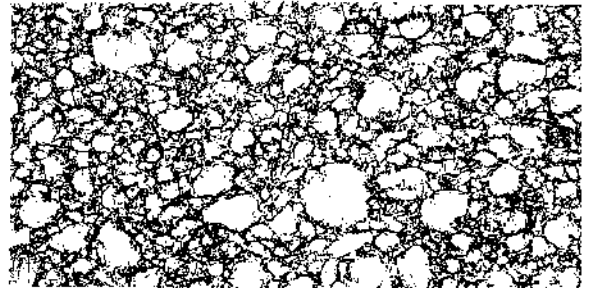
067 - C  
Lil' Varigated Ivy



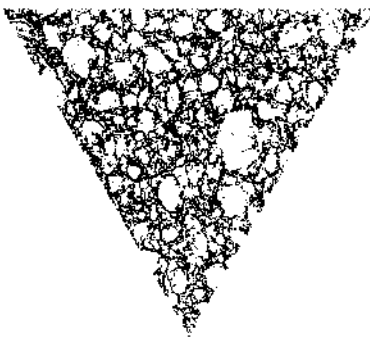
068 - D  
Lil' Maple Seeds



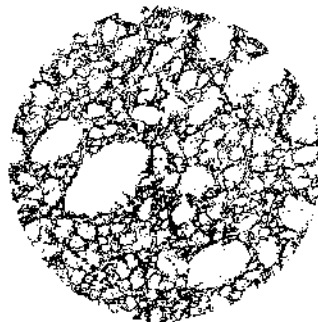
071 - E  
Sq. Sponge



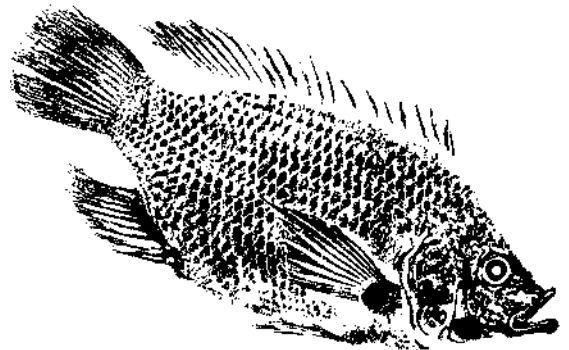
072 - H  
Rec. Sponge



073 - G  
Tri. Sponge



074 - F  
Rnd. Sponge



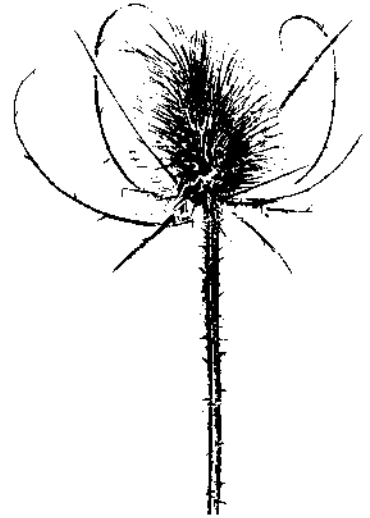
075 - I  
Tilapia 2



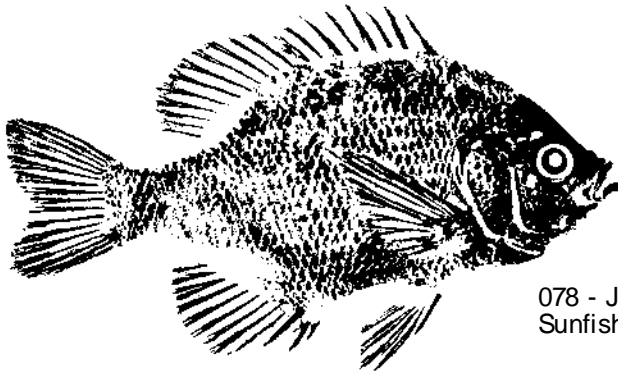
076 - H  
Steelhead Trout



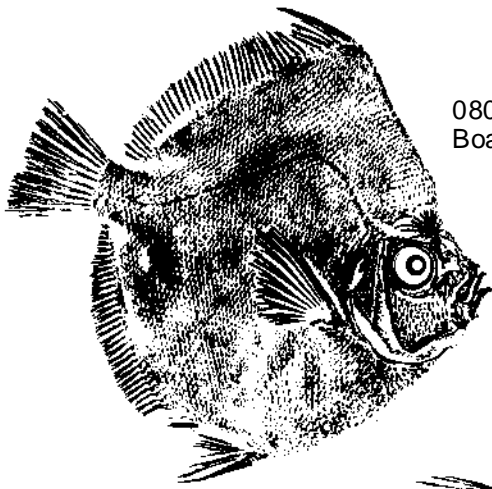
077 - J  
Peacock



079 - I  
Teasel



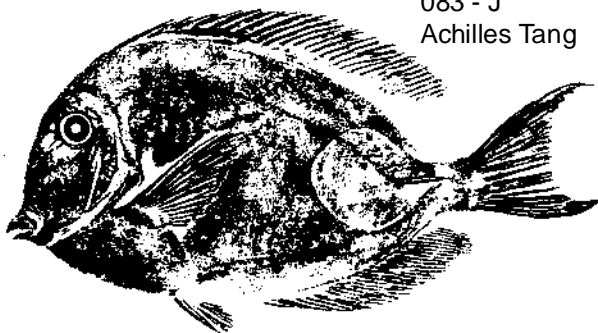
078 - J  
Sunfish



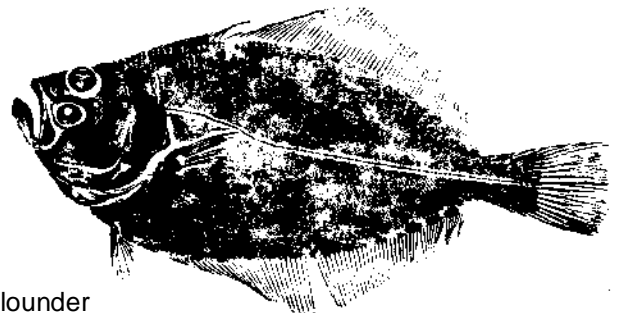
080 - I  
Boarfish



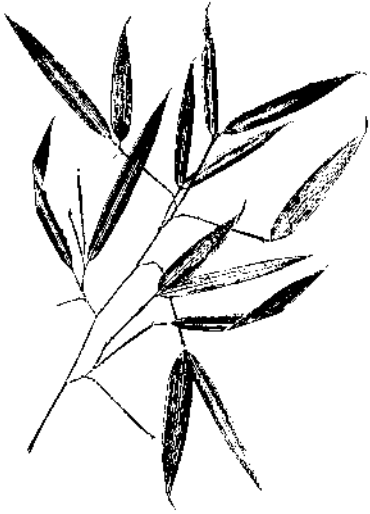
082 - J  
Ballyhoo



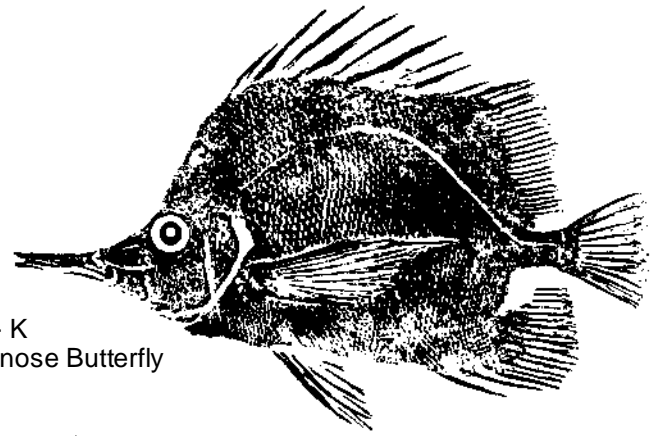
083 - J  
Achilles Tang



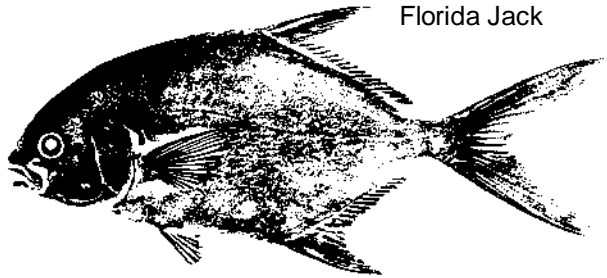
084 - J  
Pacific Flounder



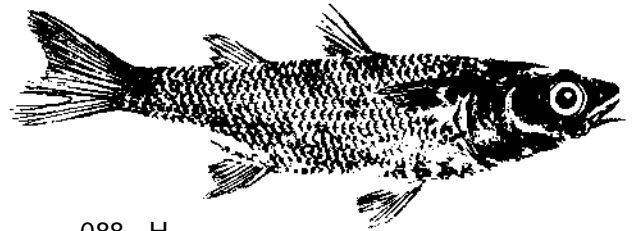
085 - J  
Bamboo



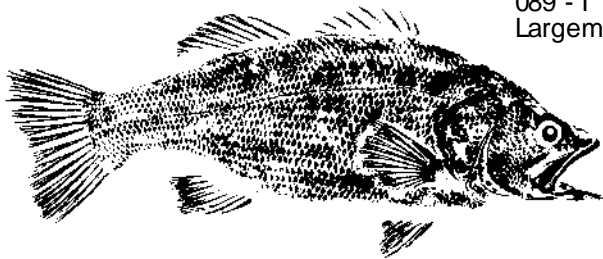
086 - K  
Longnose Butterfly



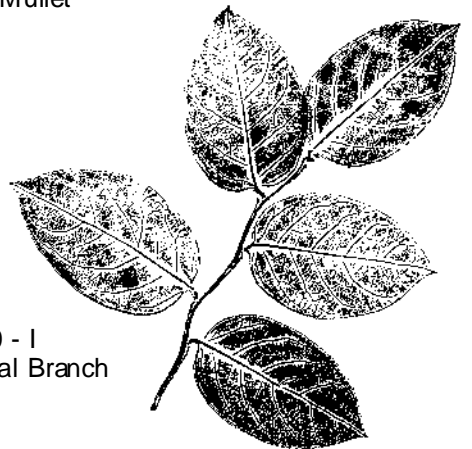
087 - I  
Florida Jack



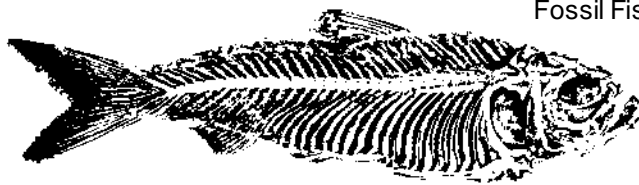
088 - H  
Finger Mullet



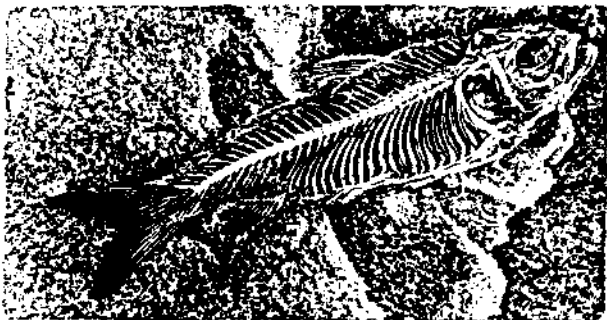
089 - I  
Largemouth Bass



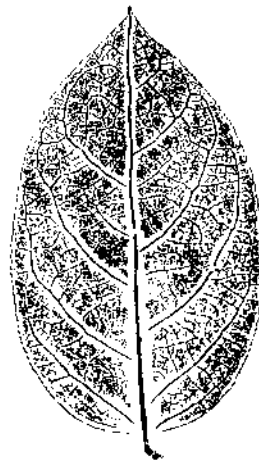
090 - I  
Salal Branch



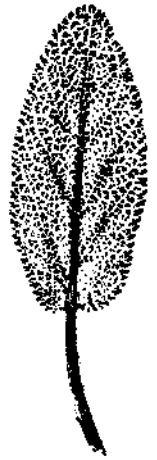
091 - G  
Fossil Fish 1 (Knightia)



092 - J  
Fossil Fish 1 w/ Shale



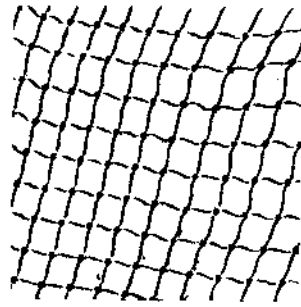
093 - G  
Salal Leaf



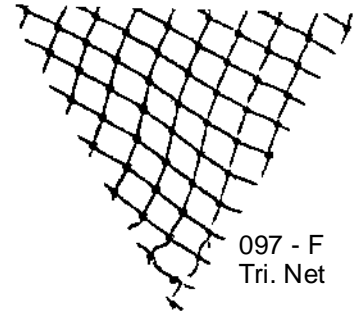
094 - F  
Sage



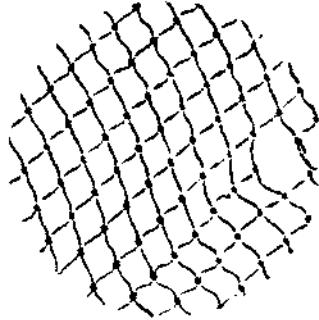
095 - I  
Japanese Maple



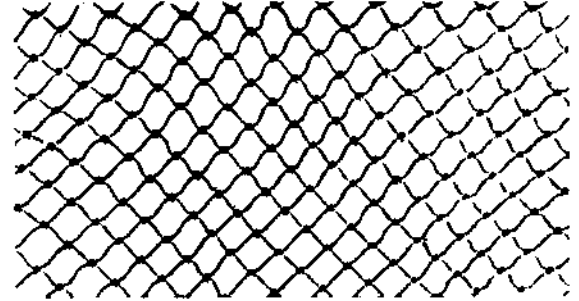
096 - E  
Sq. Net



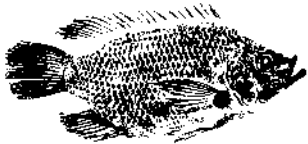
097 - F  
Tri. Net



098 - F  
Rnd. Net



099 - H  
Rec. Net



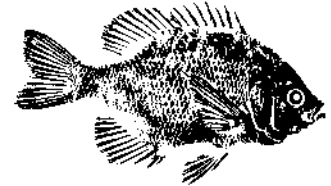
100 - D  
Lil' Tilapia 2



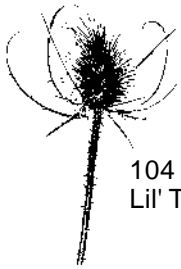
101 - D  
Lil' Steelhead Trout



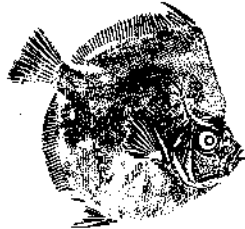
102 - E  
Lil' Peacock



103 - E  
Lil' Sunfish



104 - D  
Lil' Teasel



105 - D  
Lil' Boarfish



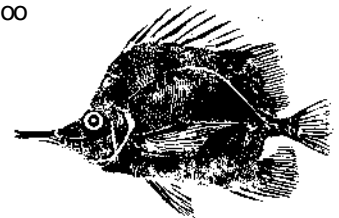
108 - D  
Lil' Achilles Tang



109 - D  
Lil' Pacific Flounder



110 - D  
Lil' Bamboo



111 - E  
Lil' Longnose Butterfly



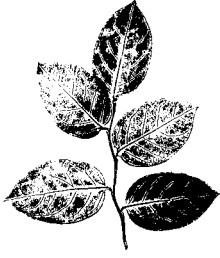
112 - E  
Lil' Florida Jack



113 - D  
Lil' Finger Mullet



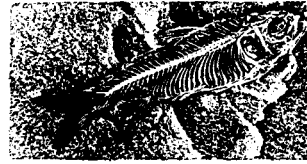
114 - D  
Lil' Largemouth Bass



115 - D  
Lil' Salal Branch

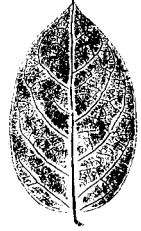


116 - C  
Lil' Fossil 1



117 - E  
Lil' Fossil 1 w/ Shale

118 - C  
Lil' Salal Leaf



119 - C  
Lil' Sage



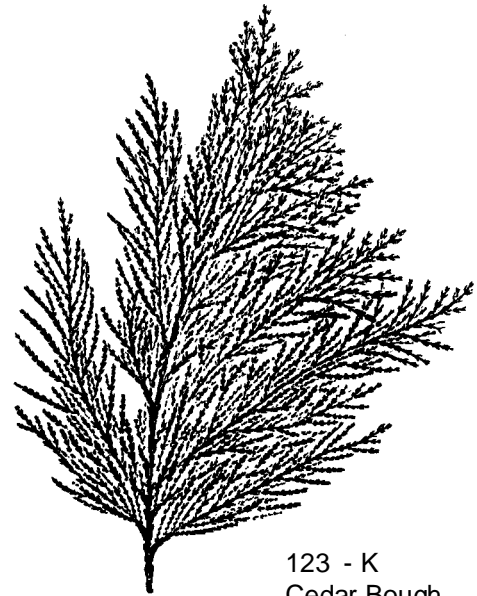
120 - D  
Lil' Japanese Maple



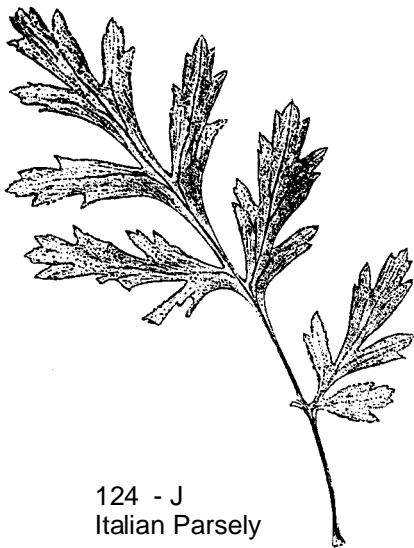
121 - G  
Alyssum



122 - J  
Fuzzy Feather



123 - K  
Cedar Bough



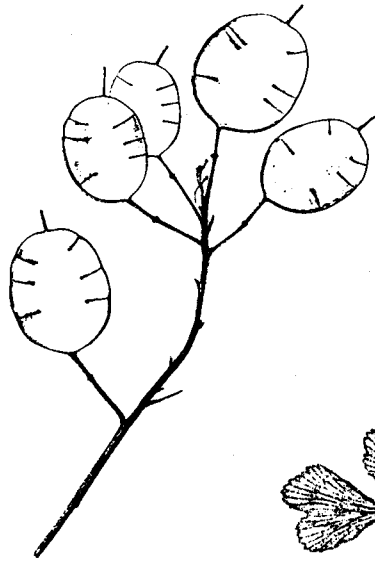
124 - J  
Italian Parsely



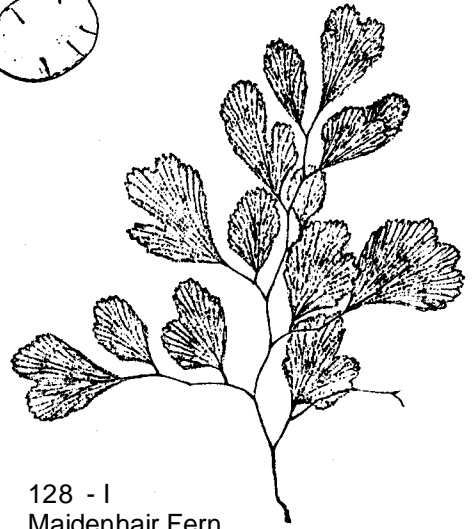
125 - K  
Japanese Maple Group



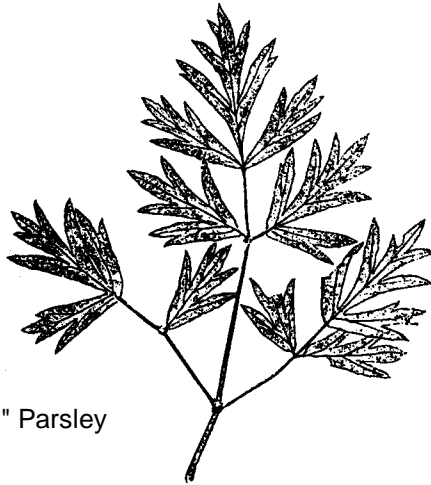
126 - L  
Lavender



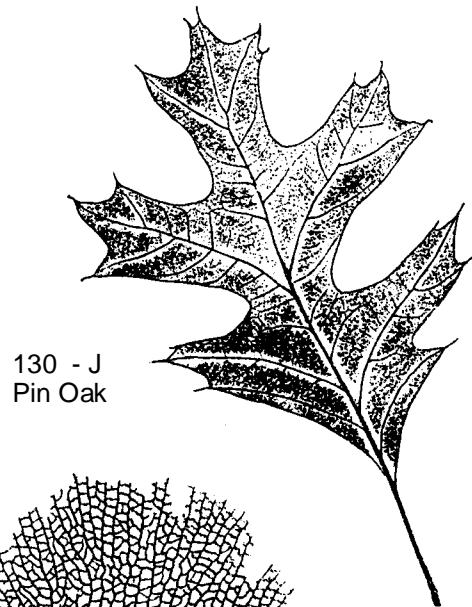
127 - J  
Lunaria



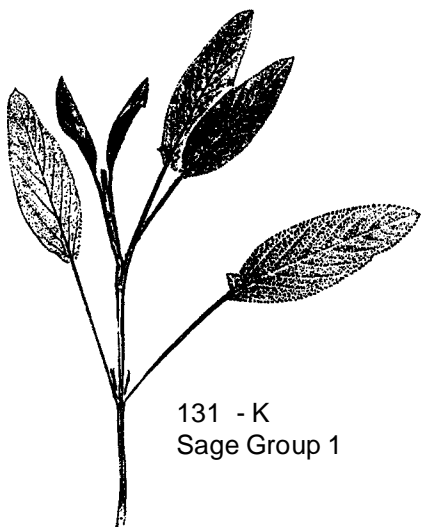
128 - I  
Maidenhair Fern



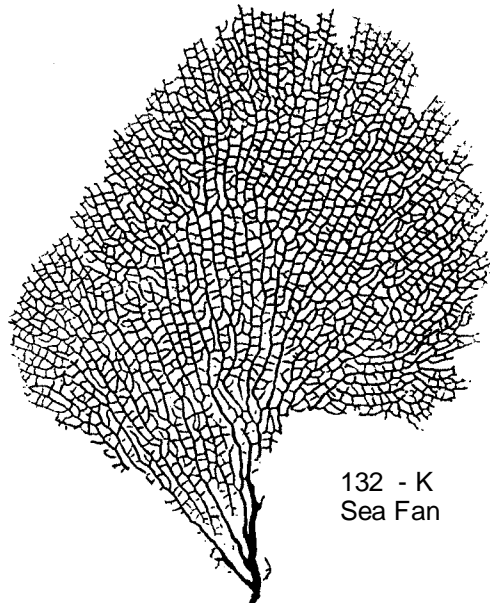
129 - I  
"Masonville" Parsley



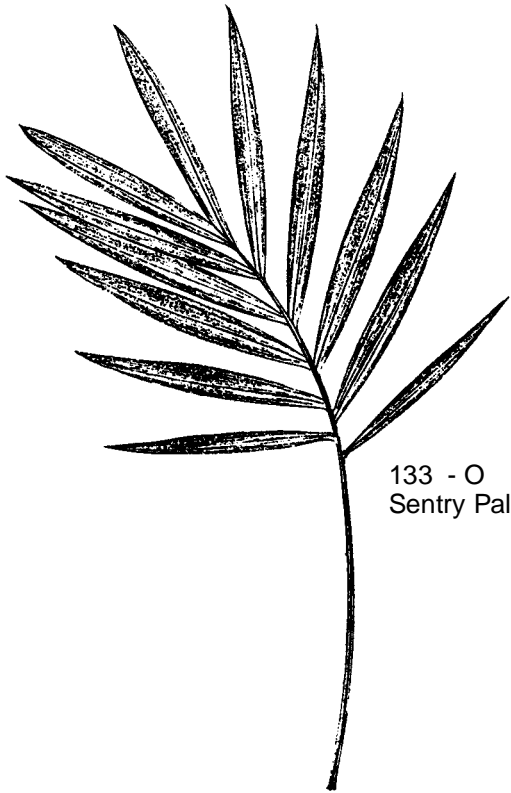
130 - J  
Pin Oak



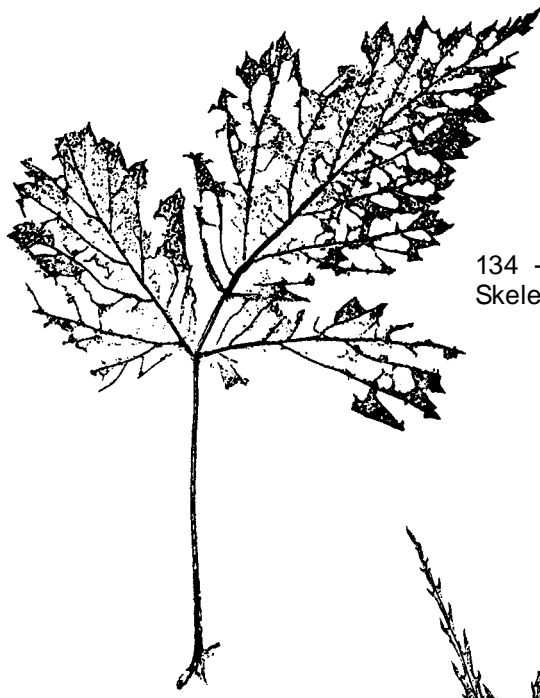
131 - K  
Sage Group 1



132 - K  
Sea Fan



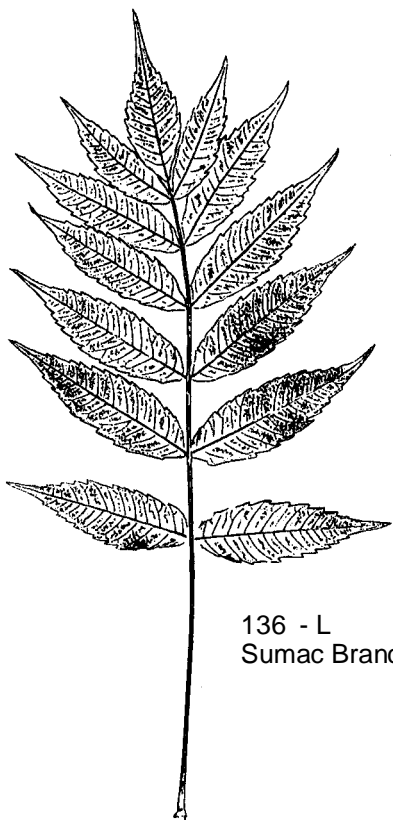
133 - O  
Sentry Palm



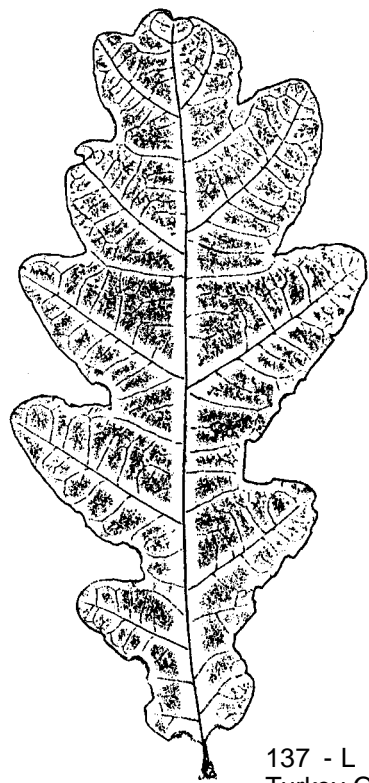
134 - N  
Skeleton Leaf



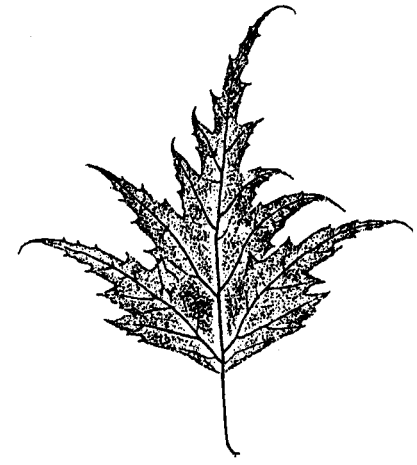
135 - I  
Spiderleaf Maple



136 - L  
Sumac Branch



137 - L  
Turkey Oak



138 - H  
Weeping Birch

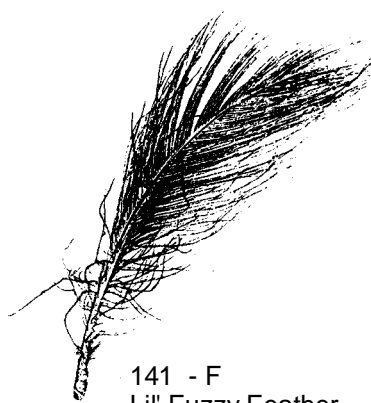




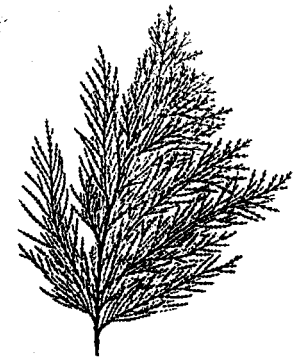
139 - L  
Wild Grass



140 - D  
Lil' Alyssum



141 - F  
Lil' Fuzzy Feather



142 - F  
Lil' Cedar Bough



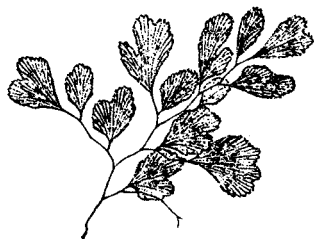
143 - F  
Lil' Italian Parsely



144 - F  
Lil' Japanese Maple  
Group



145 - G  
Lil' Lavender



146 - E  
Lil' Maidenhair Fern



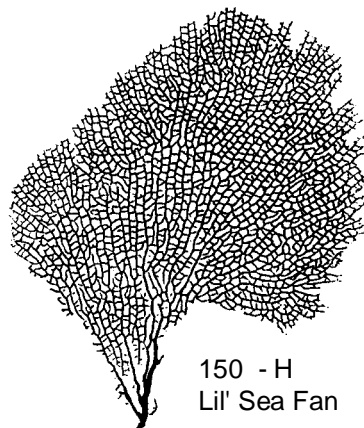
147 - E  
Lil' "Masonville"  
Parsley



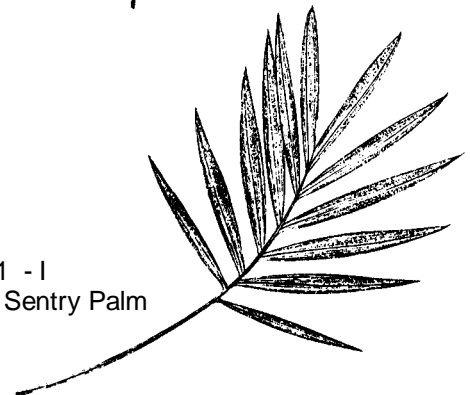
148 - F  
Lil' Pin Oak



149 - G  
Lil' Sage Group 1



150 - H  
Lil' Sea Fan



151 - I  
Lil' Sentry Palm



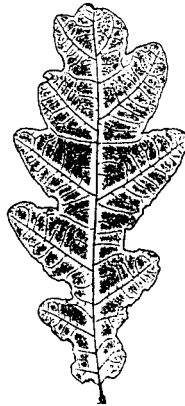
152 - G  
Lil' Skeleton Leaf



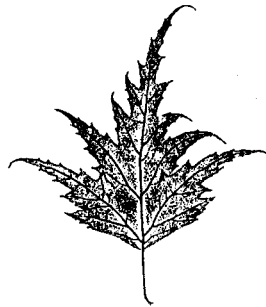
153 - E  
Lil' Spiderleaf Maple



154 - I  
Lil' Sumac Branch



155 - E  
Lil' Turkey Oak

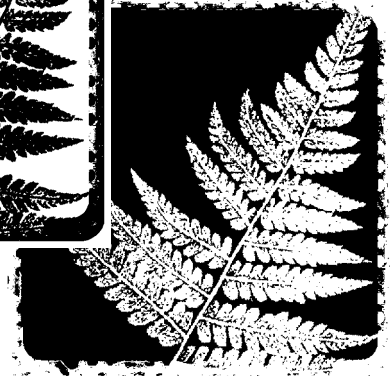
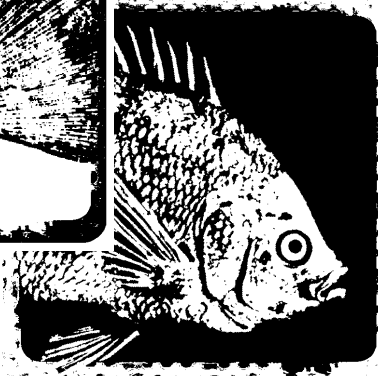
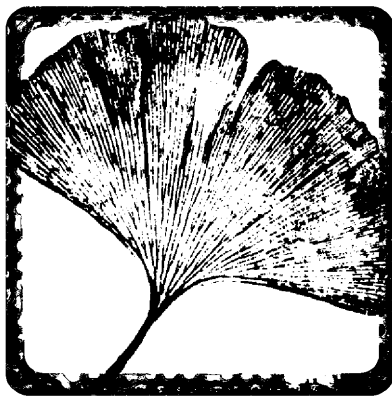


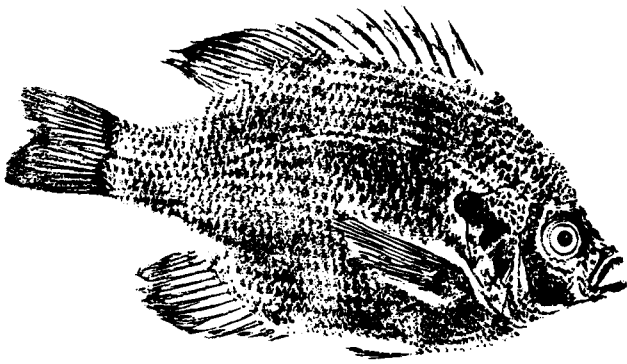
156 - E  
Lil' Weeping Birch



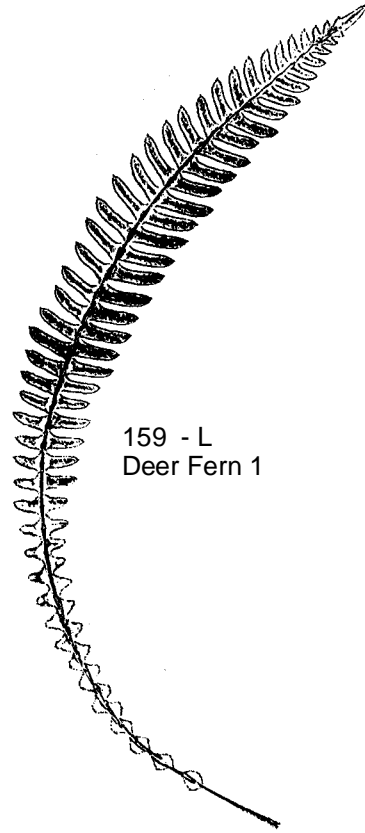
157 - H  
Lil' Wild Grass

Be sure view these and other Crops and Negs farther toward the back of the catalog.

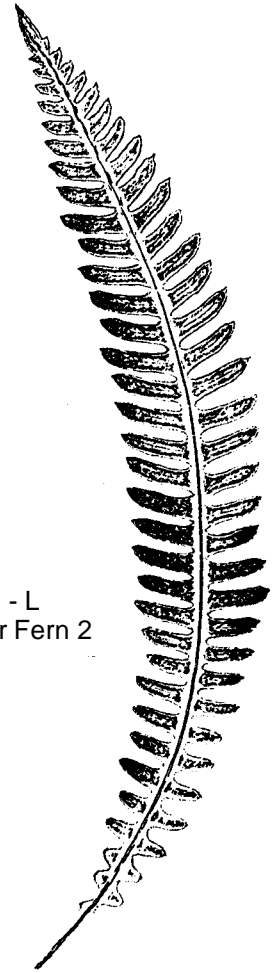




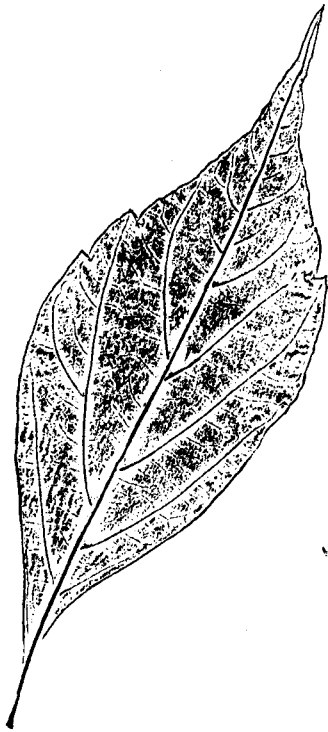
158 - J  
Bluegill



159 - L  
Deer Fern 1



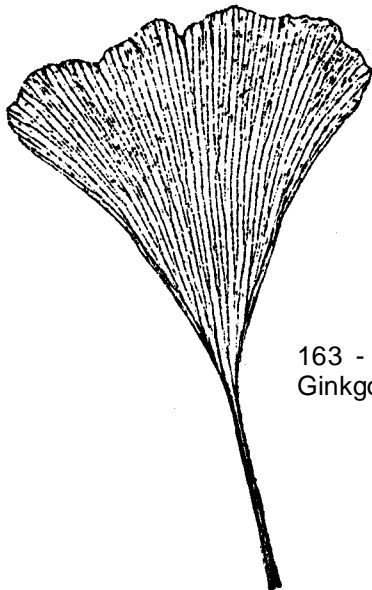
160 - L  
Deer Fern 2



161 - J  
Flowering Ash



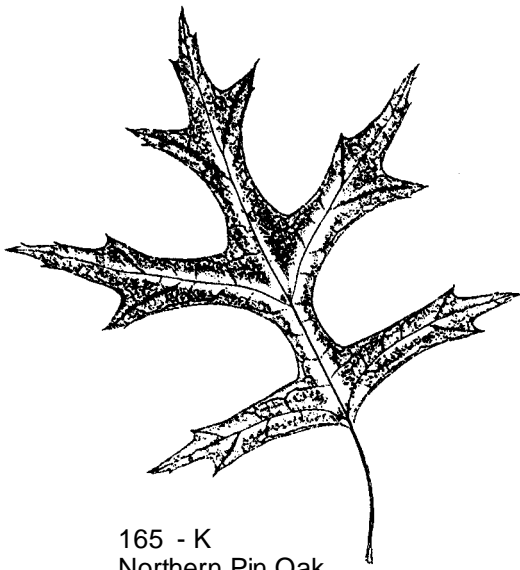
162 - H  
Flowering Ash Branch



163 - J  
Ginkgo 2



164 - K  
Leather Leaf Fern



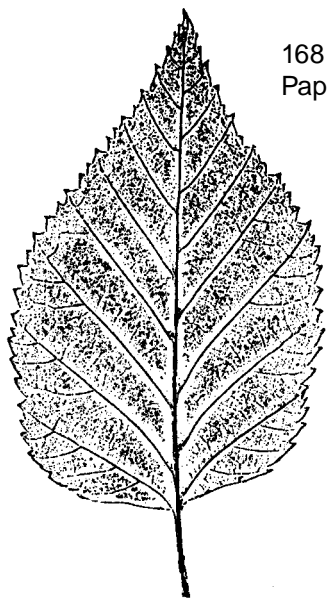
165 - K  
Northern Pin Oak



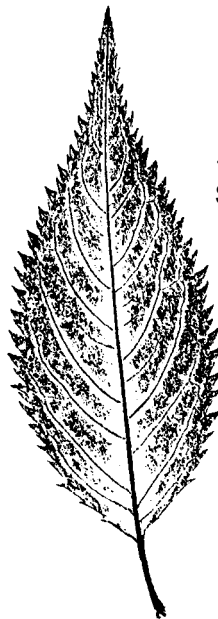
166 - I  
"O' Canada"



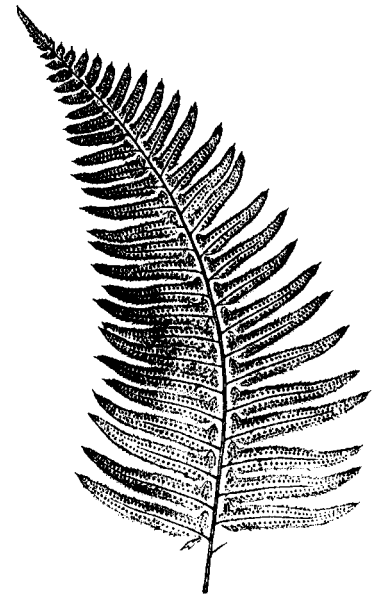
167 - K  
Pacific Silverweed



168 - J  
Paper Birch



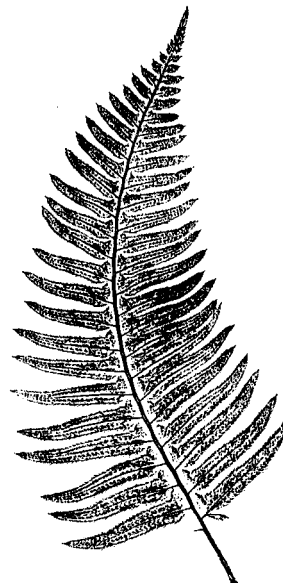
170 - H  
Spring Cherry



171 - J  
Sword Fern 1



169 - J  
Silver Birch



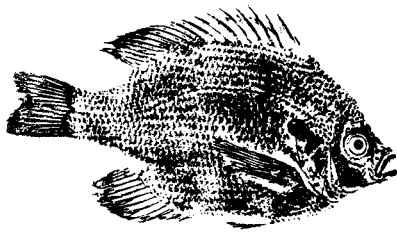
172 - I  
Sword Fern 2



173 - L  
Thistle



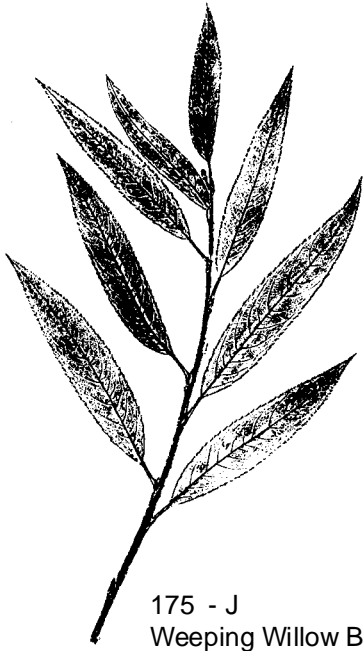
174 - J  
Walleye



176 - F  
Lil' Bluegill



177 - F  
Lil' Deer Fern 1



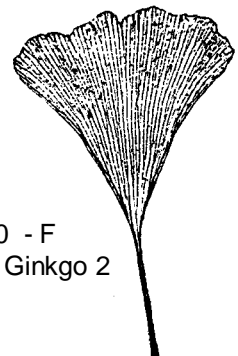
175 - J  
Weeping Willow Branch



179 - G  
Lil' Flowering Ash  
Branch



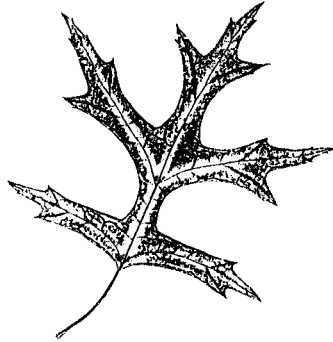
178 - F  
Lil' Flowering Ash



180 - F  
Lil' Ginkgo 2



181 - E  
Lil' Leather Leaf Fern



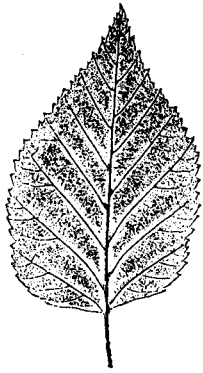
182 - G  
Lil' Northern Pin Oak



183 - D  
Lil' "O' Canada"



184 - G  
Lil' Pacific Silverweed



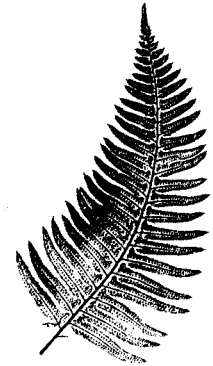
185 - F  
Lil' Paper Birch



186 - F  
Lil' Silver Birch



187 - E  
Lil' Spring Cherry



188 - E  
Lil' Sword Fern 1



189 - F  
Lil' Thistle



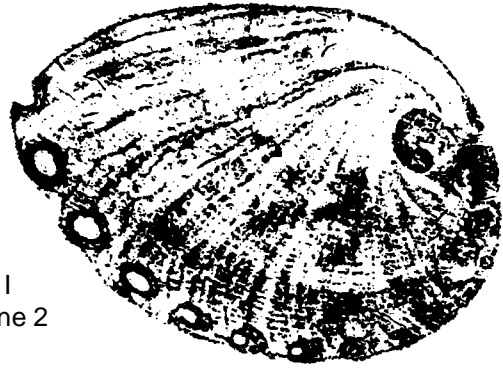
190 - E  
Lil' Walleye



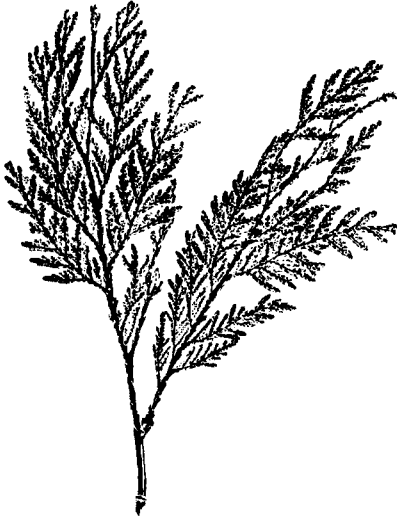
191 - G  
Lil' Weeping Willow Branch



192 - G  
Abalone 1



193 - I  
Abalone 2



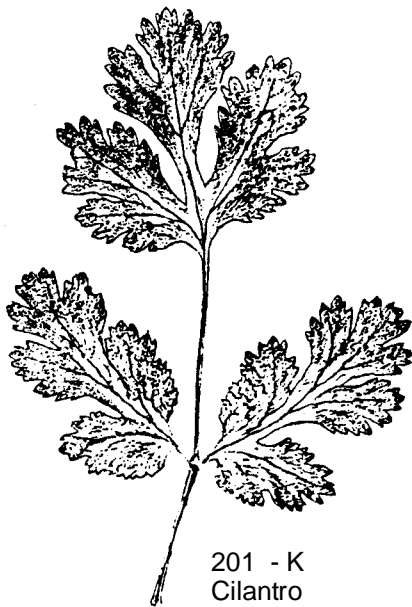
194 - J  
Arbor Vitae



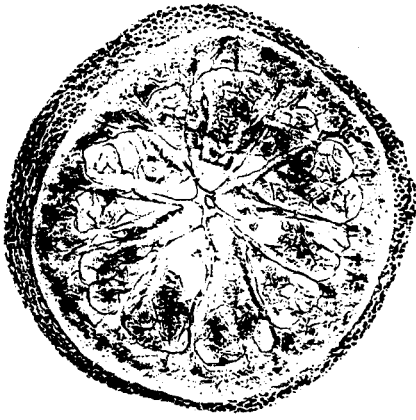
198 - I  
Asparagus Group



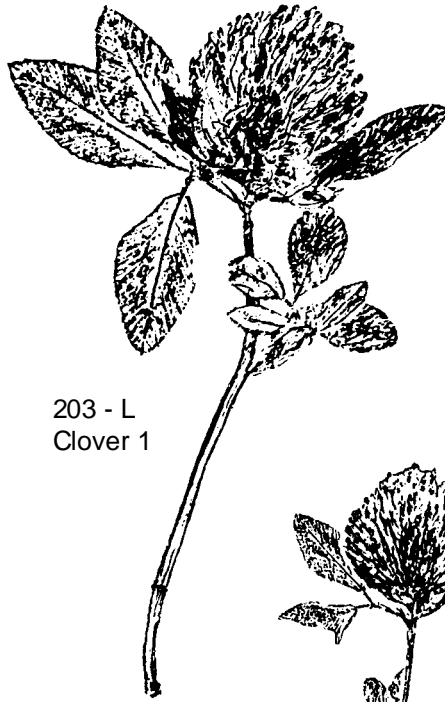
199 - G  
Blackbeard Wheat



201 - K  
Cilantro



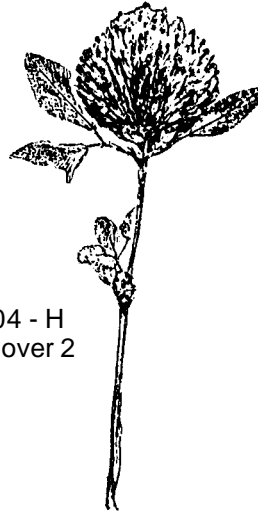
202 - I  
Citrus



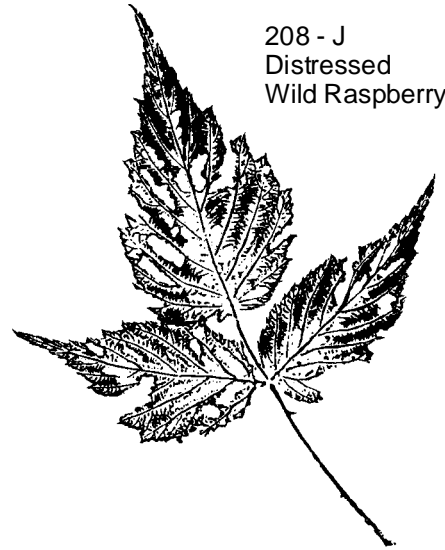
203 - L  
Clover 1



205 - I  
Clover Group



204 - H  
Clover 2



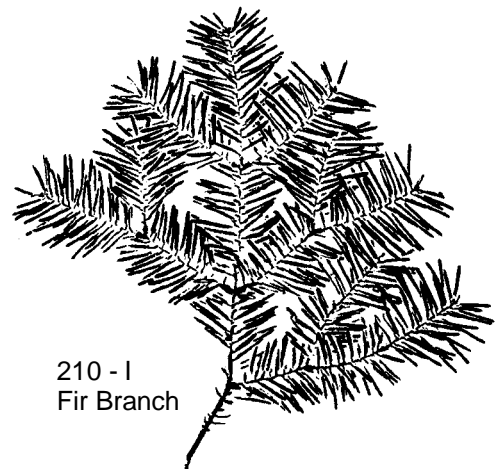
208 - J  
Distressed  
Wild Raspberry



207 - J  
Cutleaf Silver Maple

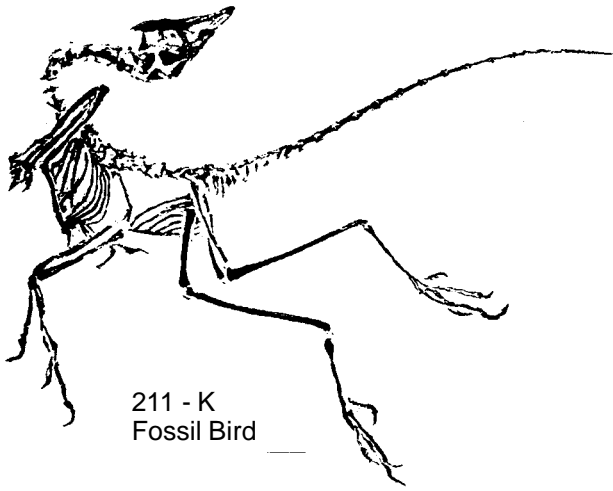


209 - G  
Douglas Fir Cone

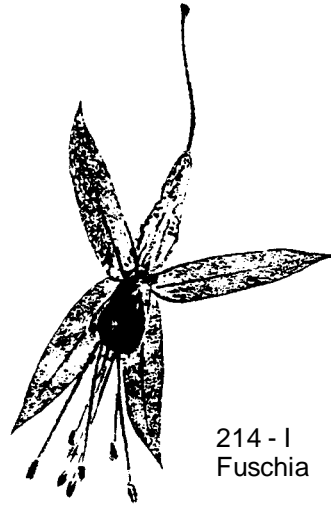


210 - I  
Fir Branch

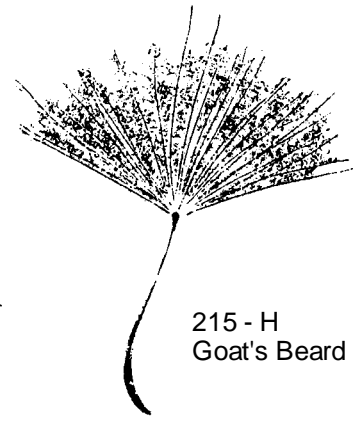




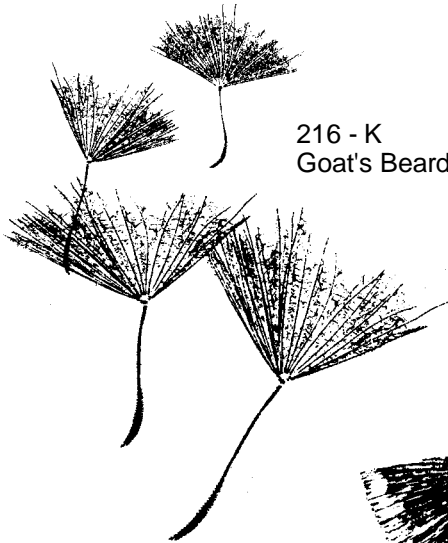
211 - K  
Fossil Bird



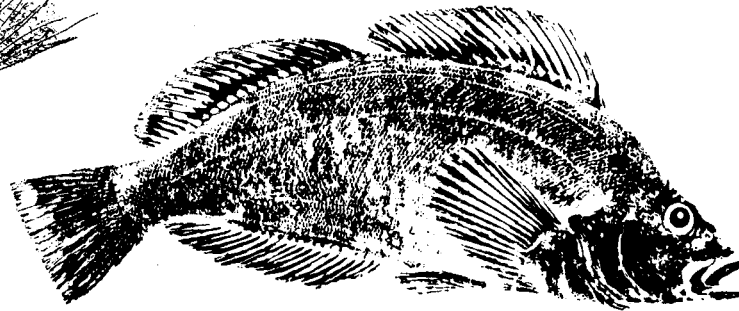
214 - I  
Fuschia



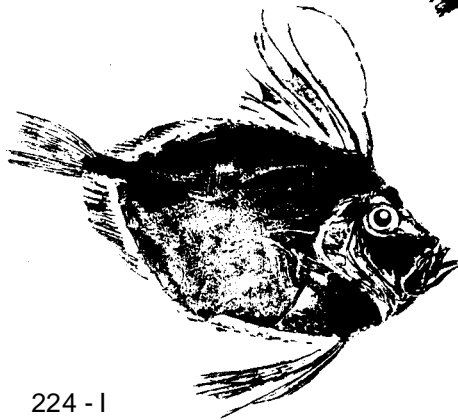
215 - H  
Goat's Beard



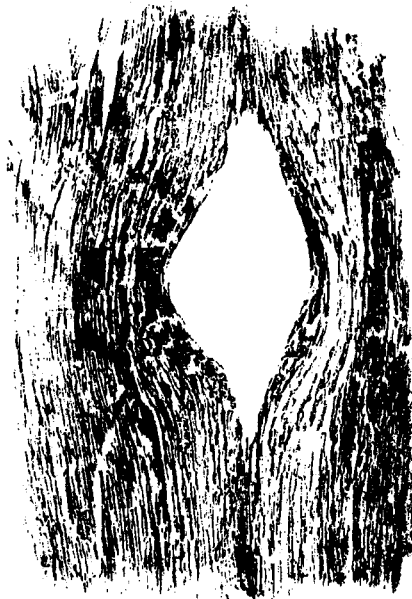
216 - K  
Goat's Beard Group



218 - K  
Grouper



224 - I  
John Dory

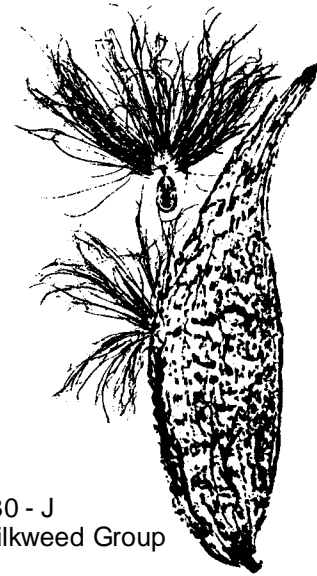


225 - K  
Knot Hole

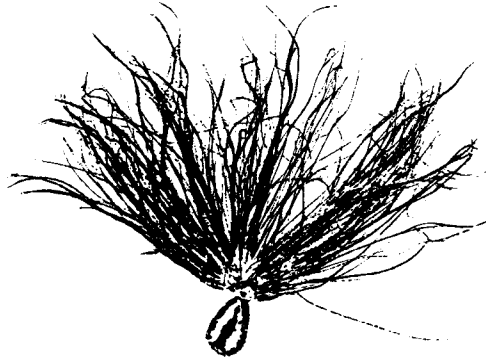


226 - J  
Korean Mint

229 - I  
London Plane

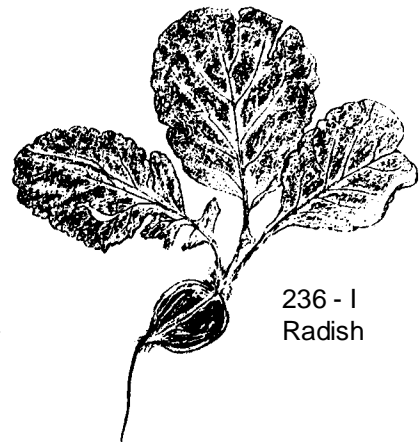
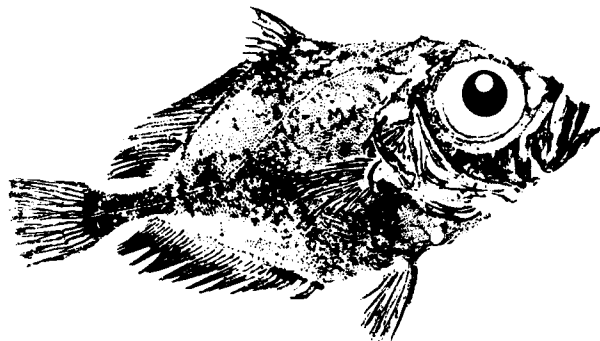


230 - J  
Milkweed Group



232 - I  
Milkweed Seed

235 - J  
Ox eye Oreo

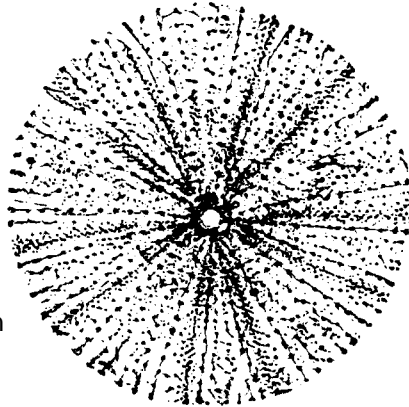


236 - I  
Radish

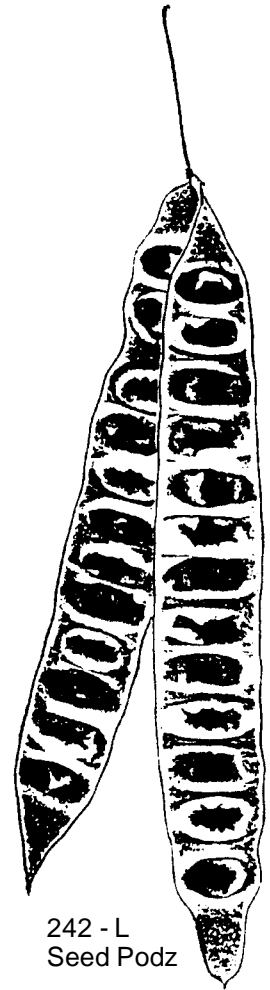
237 - H  
Rattlesnake Grass



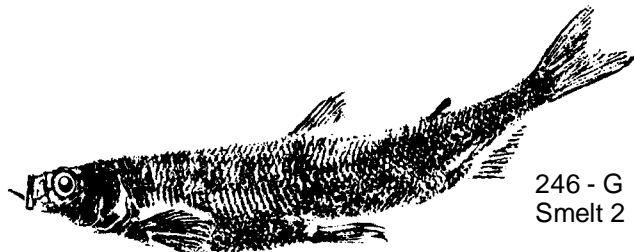
240 - I  
Sea Urchin



244 G  
Silver Maple

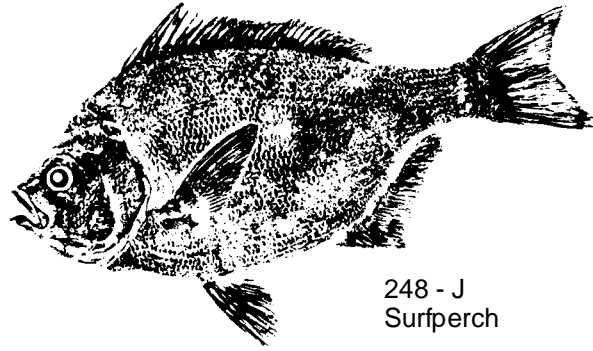
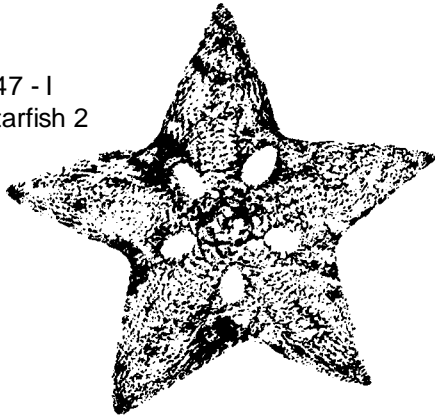


242 - L  
Seed Podz



246 - G  
Smelt 2

247 - I  
Starfish 2



248 - J  
Surfperch

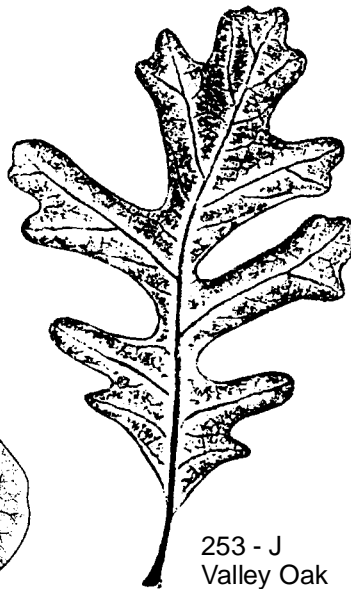
251 - J  
Turkey Oak  
Group 1



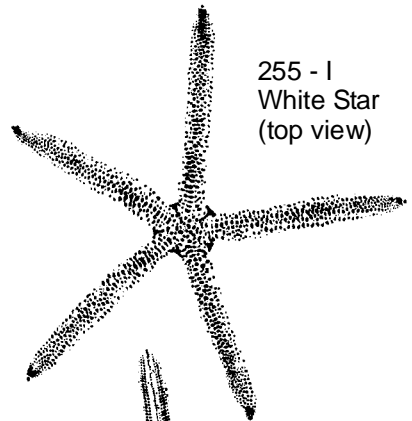
256 - K  
Wild Ginger



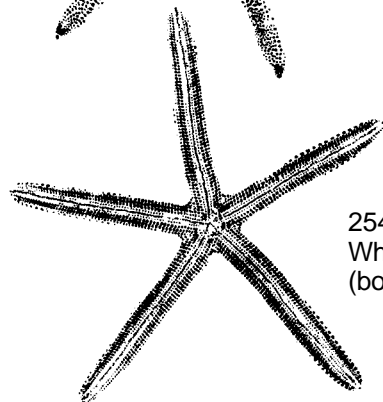
253 - J  
Valley Oak



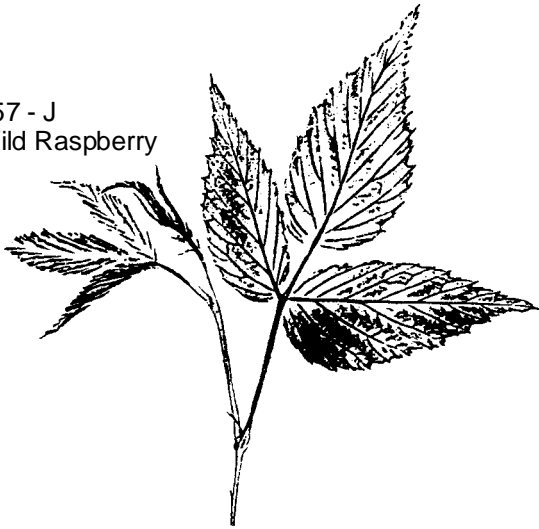
255 - I  
White Star  
(top view)



254 - I  
White Star  
(bottom view)



257 - J  
Wild Raspberry



258 - J  
Wood Grain



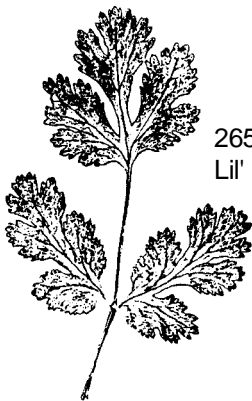
262 - E  
Lil' Asparagus Group



263 - E  
Lil' Blackbeard Wheat



265 - G  
Lil' Cilantro



267 - G  
Lil' Clover 1





268 - F  
Lil' Clover 2



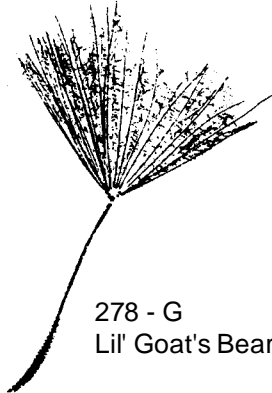
271 - F  
Lil' Distressed  
Wild Raspberry



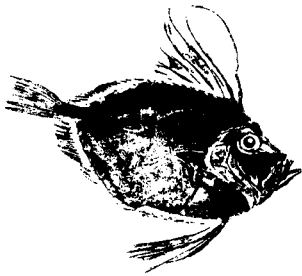
272 - E  
Lil' Douglas  
Fir Cone



274 - F  
Lil' Fossil Bird



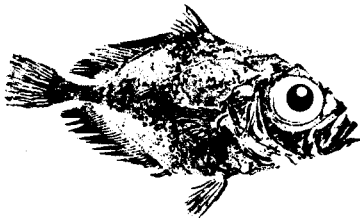
278 - G  
Lil' Goat's Beard



284 - F  
Lil' John Dory



289 - E  
Lil' Milkweed Seed

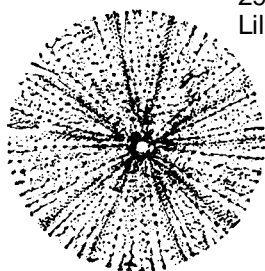


292 - F  
Lil' Ox eye Oreo

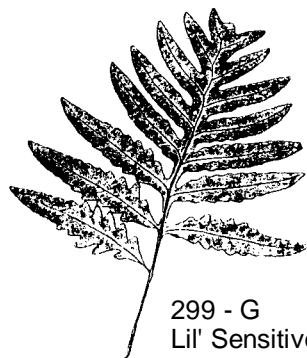
294 - F  
Lil' Rattlesnake Grass



296 - E  
Lil' Sea Urchin



297 - E  
Lil' Seed Pod



299 - G  
Lil' Sensitive Palm



300 - E  
Lil' Silver Maple

298 - H  
Lil' Seed Podz

303 - F  
Lil' Surfperch



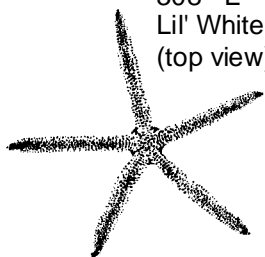
306 - E  
Lil' Turkey Oak  
Group 2



307 - F  
Lil' Valley Oak



308 - E  
Lil' White Starfish  
(top view)

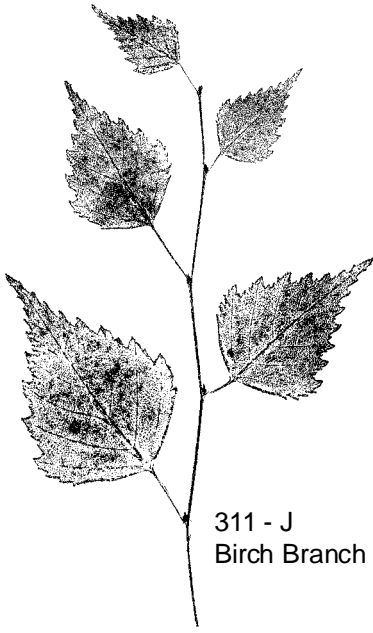


309 - G  
Lil' Wild Ginger

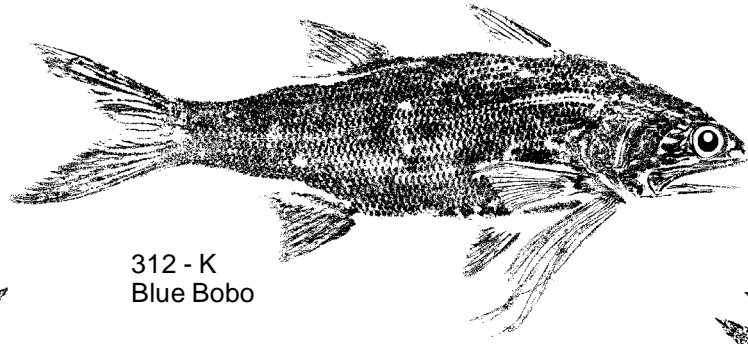


310 - G  
Lil' Wild Raspberry





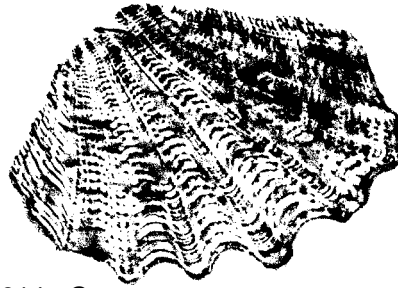
311 - J  
Birch Branch



312 - K  
Blue Bobo

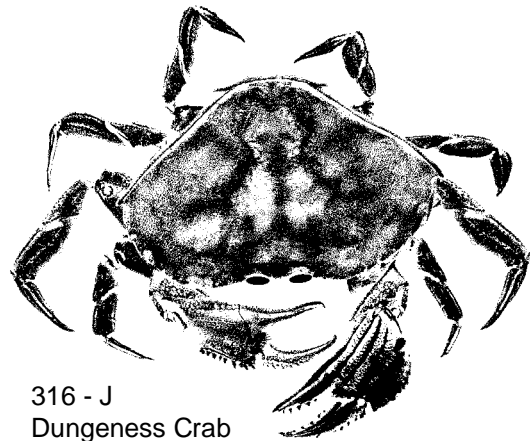
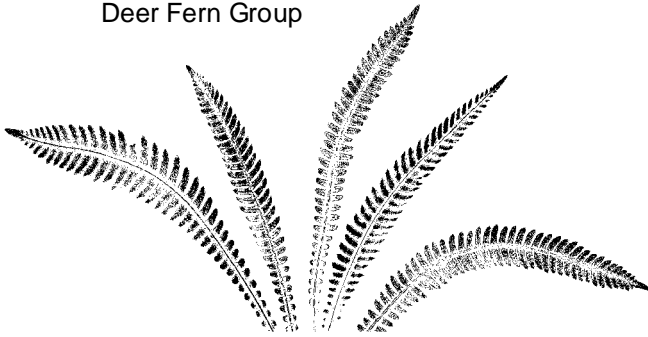


313 - J  
Bracken 2



314 - G  
Cockle

315 - J  
Deer Fern Group

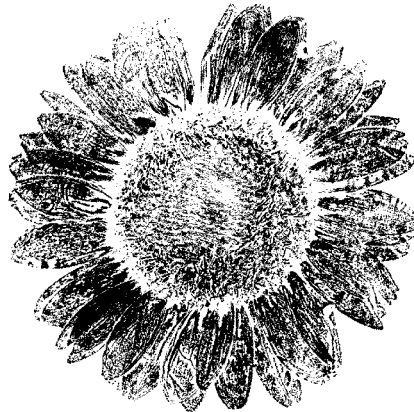


316 - J  
Dungeness Crab

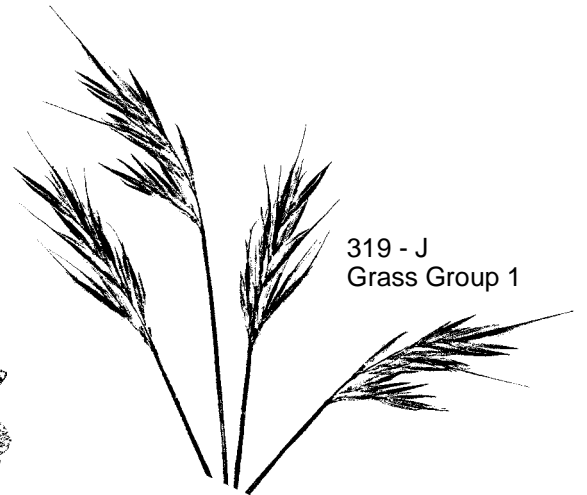
317 - I  
Fleur 1



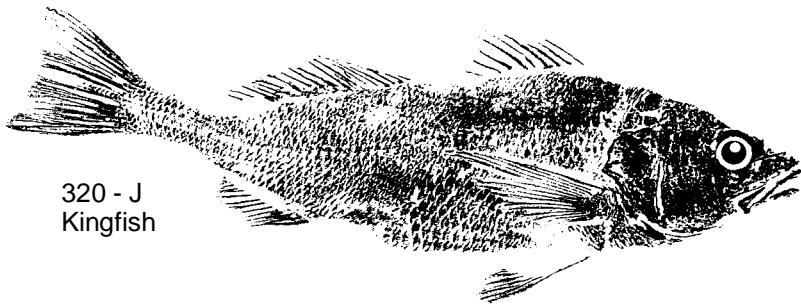
318 - I  
Gerbera Daisy



319 - J  
Grass Group 1







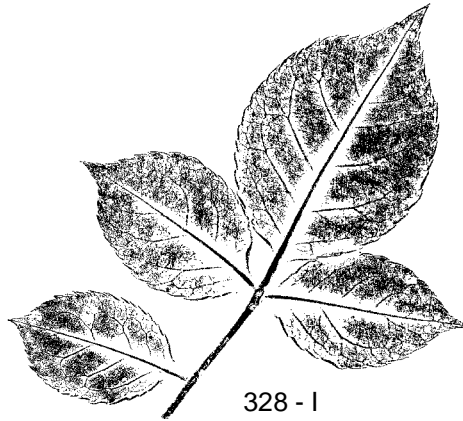
320 - J  
Kingfish



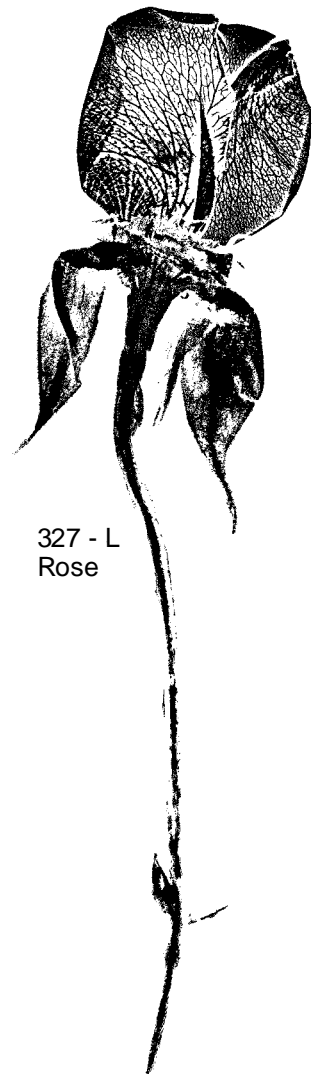
321 - J  
Lori's Skate



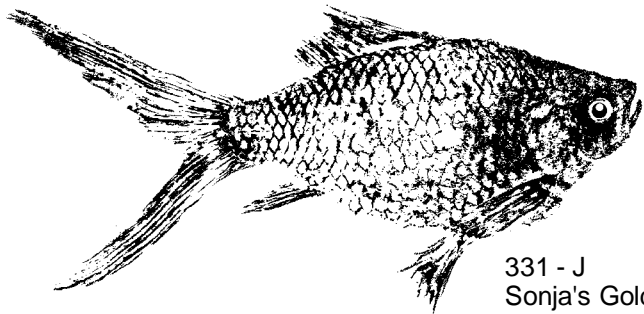
324 - J  
Northern Maidenhair



328 - I  
Rose Leaves



327 - L  
Rose



331 - J  
Sonja's Goldfish

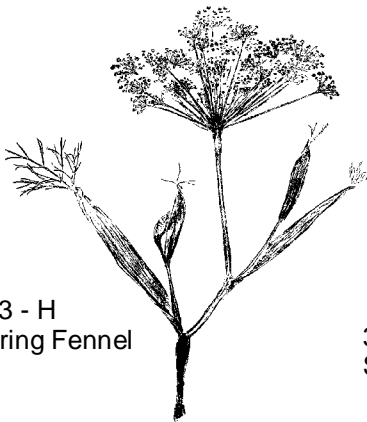
330 - J  
Seaweed



335 - J  
Wild Grass 2

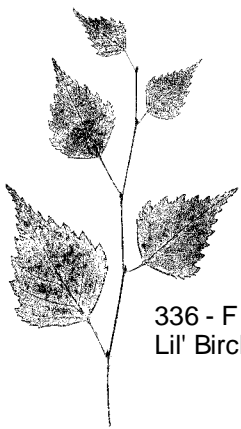


332 - I  
Spider Mum



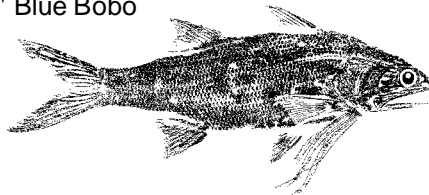
333 - H  
Spring Fennel

334 - G  
Strawberry

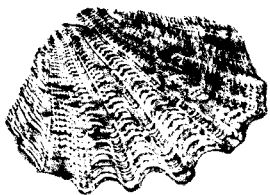


336 - F  
Lil' Birch Branch

337 - E  
Lil' Blue Bobo



338 - F  
Lil' Bracken 2



339 - D  
Lil' Cockle

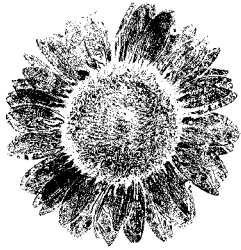


340 - E  
Lil' Deer Fern Group

341 - E  
Lil' Dungeness  
Crab



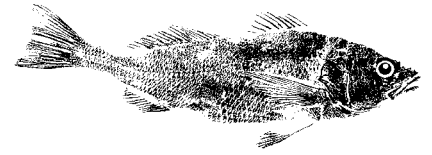
342 - F  
Lil' Fleur 1



343 - D  
Lil' Gerbera Daisy



344 - F  
Lil' Grass Group 1



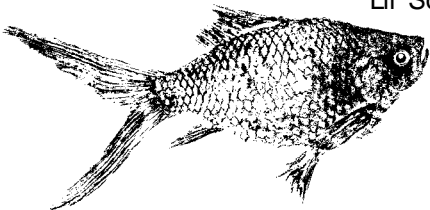
345 - E  
Lil' Kingfish



349 - E  
Lil' Northern Maidenhair



353 - E  
Lil' Rose Leaves



355 - F  
Lil' Sonja's Goldfish

356 - E  
Lil' Spider Mum



359 - G  
Lil' Wild Grass 2

360 - J  
Bamboo 3

363 - I  
Bo Leaf  
(*ficus religiosa*)

361 - I  
Blackberry Group

362 - G  
Blue Gum Eucalyptus

364 - I  
Cannabis

365 - L  
Carnation

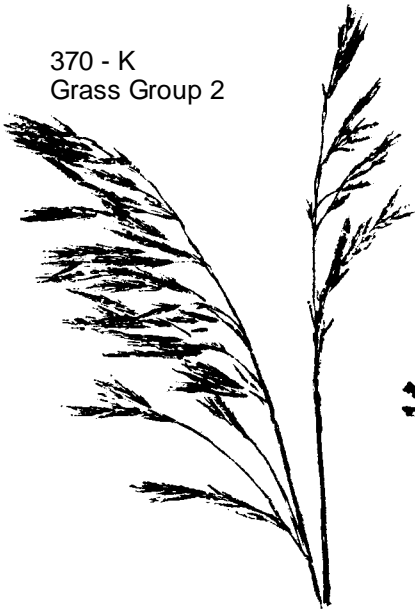
366 - J  
Cone Group

367 - I  
Daisy

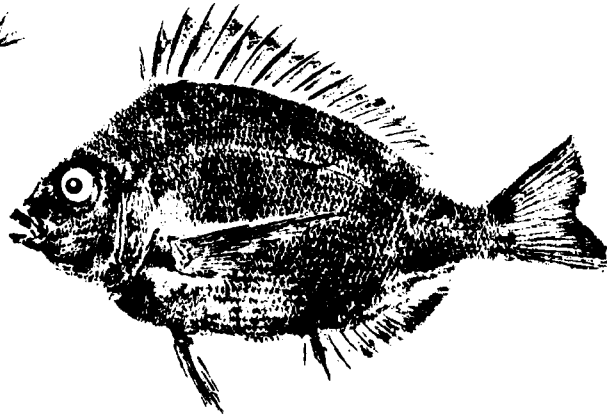
368 - I  
Fleur 2

369 - L  
Flying Fish 1

370 - K  
Grass Group 2



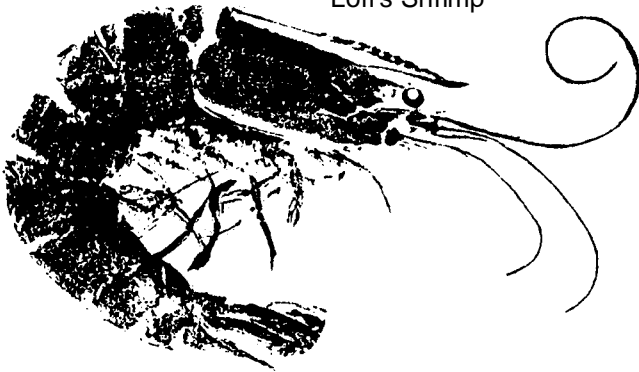
371 - K  
Heather's Pinfish



372 - I  
Kelp



373 - K  
Lori's Shrimp



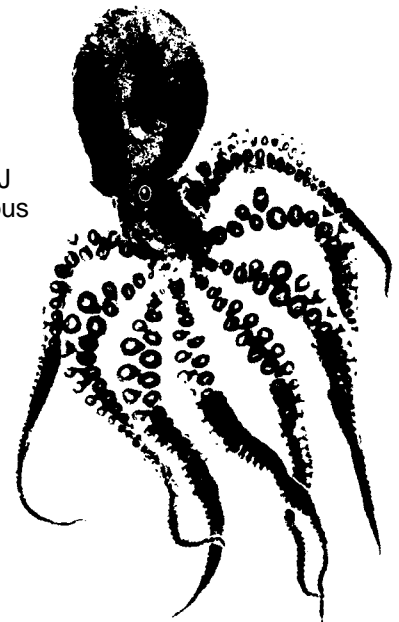
375 - L  
Marshwood  
Lavender



376 - H  
Mushroom

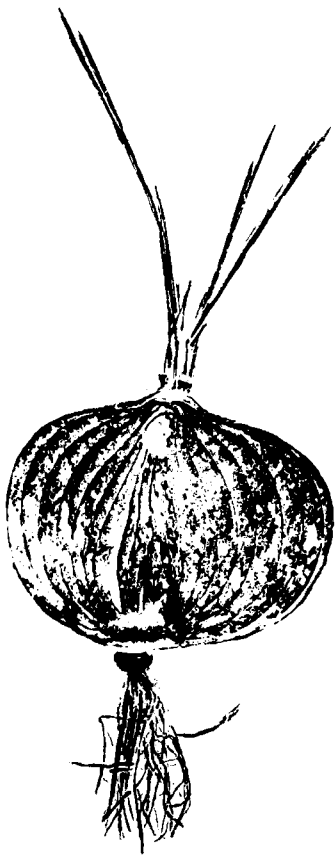


378 - J  
Octopus

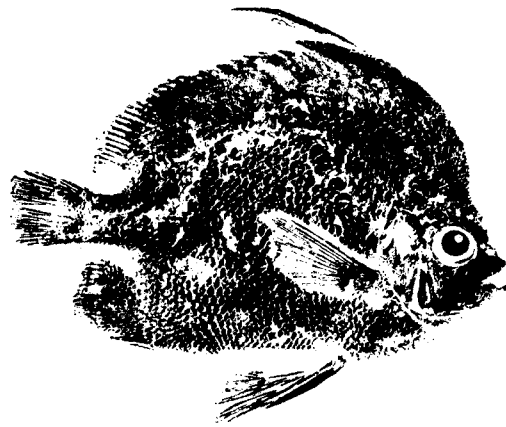


377 - K  
New Holly Days





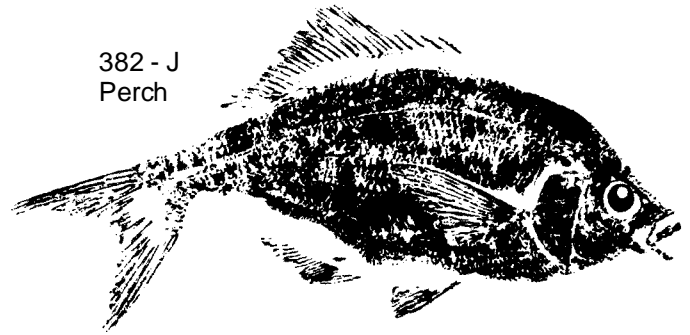
379 - L  
Onion



380 - J  
Pacific Spadefish



381 - G  
Pepper 2

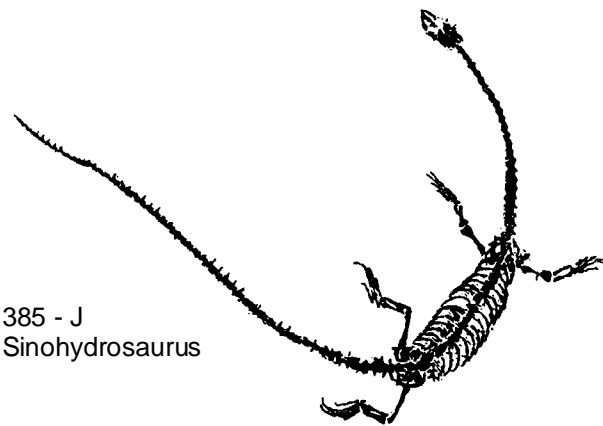


382 - J  
Perch

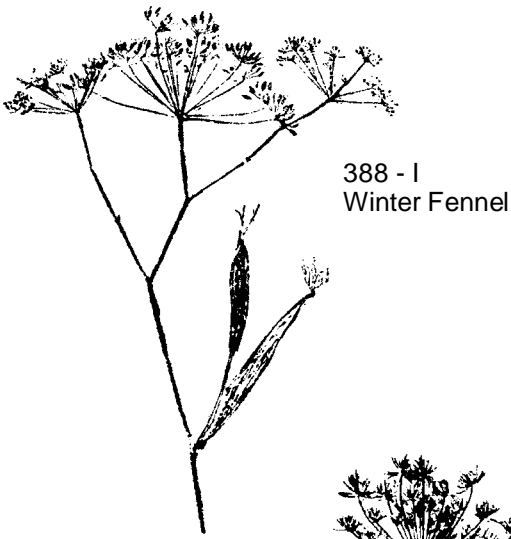


386 - H  
Spruce

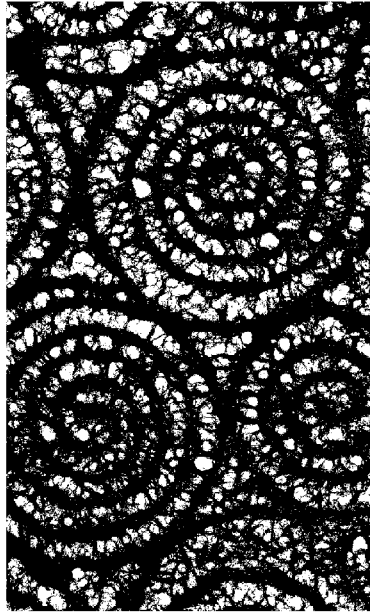
387 - L  
Squid



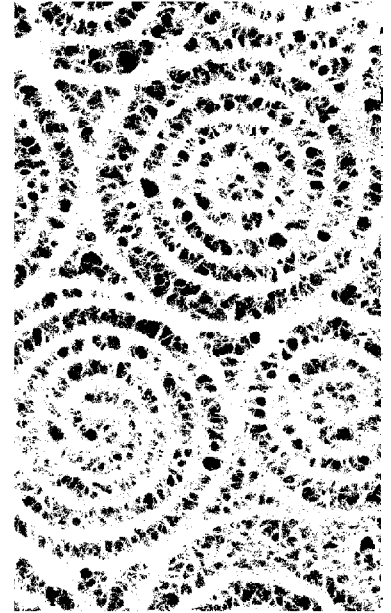
385 - J  
Sinohydrosaurus



388 - I  
Winter Fennel



390 - J  
Lace Paper 1

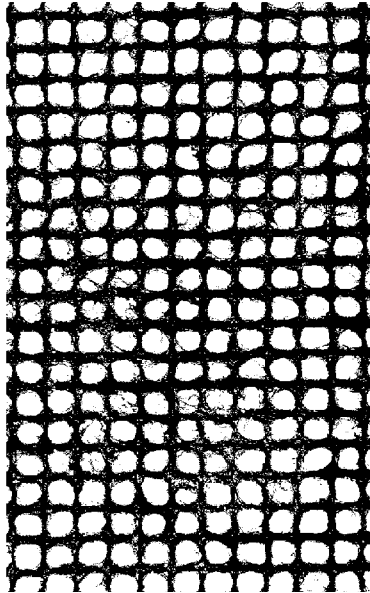


391 - J  
Lace Paper 2

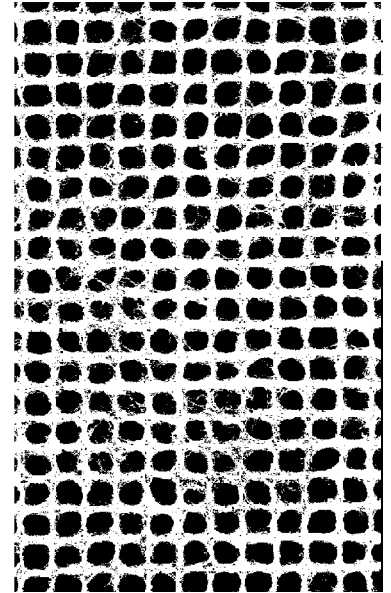
389 - I  
Winter Queen  
Anne's Lace



394 - F  
Lil' Bamboo 3



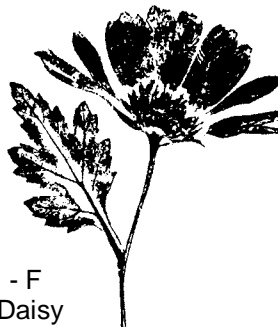
399 - F  
Lil' Carnation



400 - F  
Lil' Cone Group



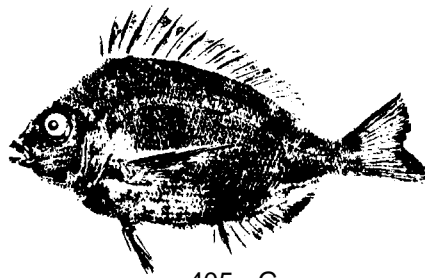
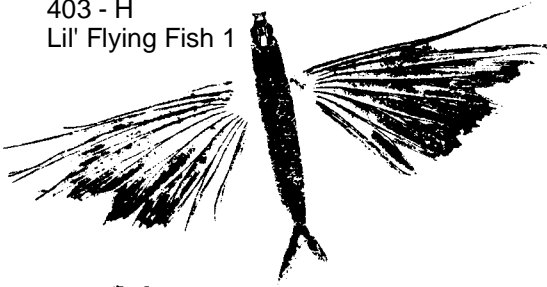
401 - F  
Lil' Daisy



402 - F  
Lil' Fleur 2



403 - H  
Lil' Flying Fish 1



405 - G  
Heather's Lil' Pinfish



407 - E  
Lori's Lil' Shrimp



409 - G  
Lil' Marshwood  
Lavender



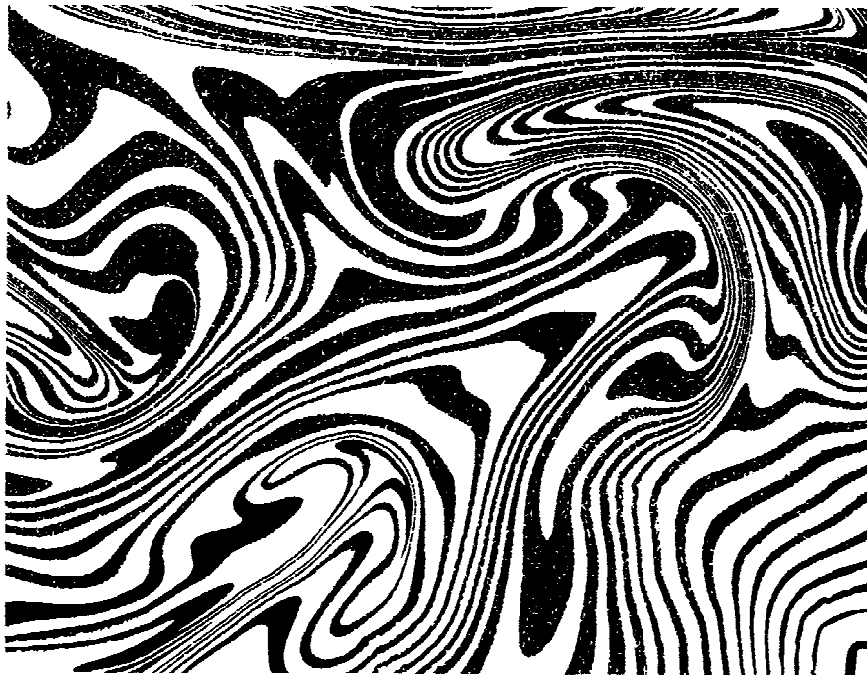
411 - F  
Lil' Octopus



419 - E  
Lil' Spruce



420 - G  
Lil' Squid

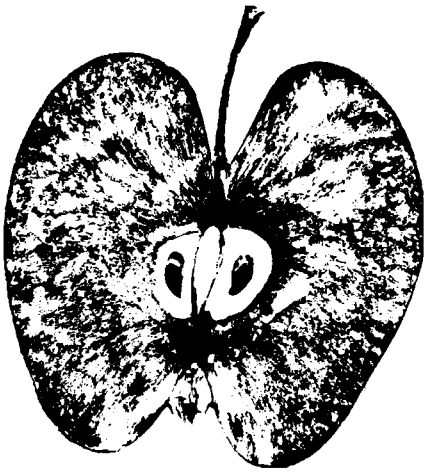


BG 062 - G Deriketo Nami (Delicate Wave)

Though wind itself cannot be seen - we can only see the actions cause by wind - we can make prints of some of its effects through SUMINAGASHI, the Japanese art of paper marbling. Here is a stamp image taken from this process.

There are four more such images farther on in this catalog.





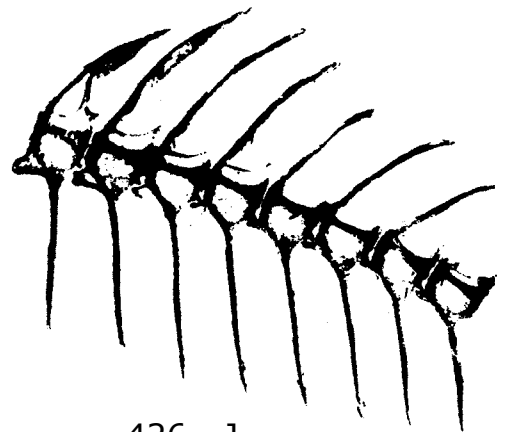
421 - I  
Apple



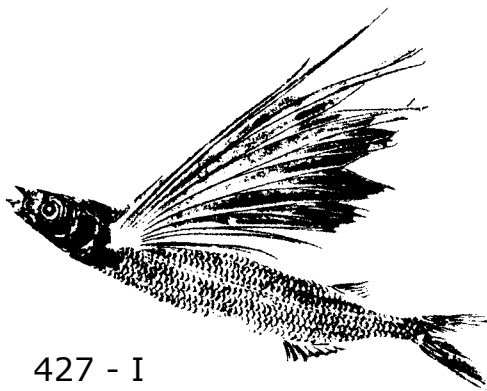
424 - J  
Celery Slice



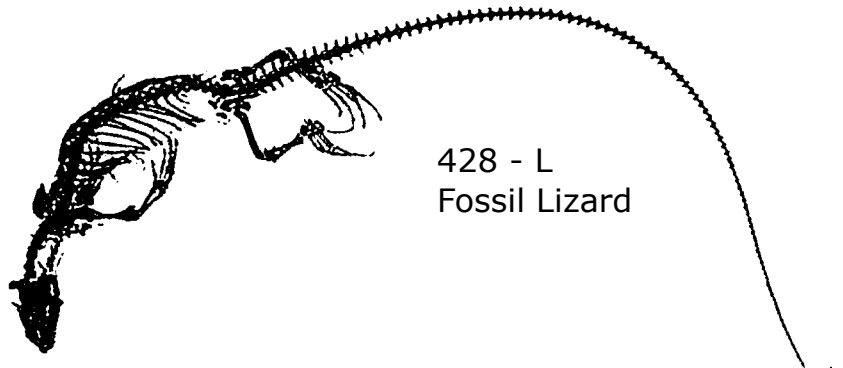
425 - J  
Celery Stalk



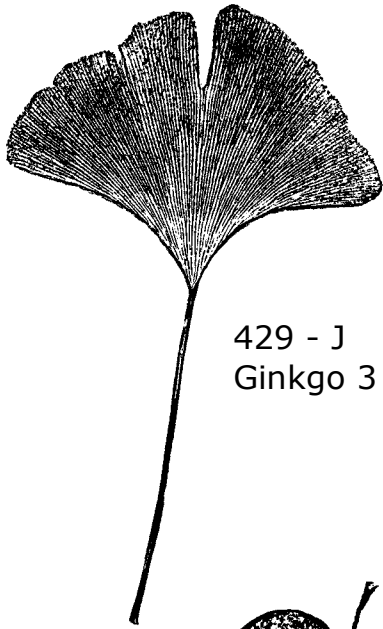
426 - J  
Fish Bones



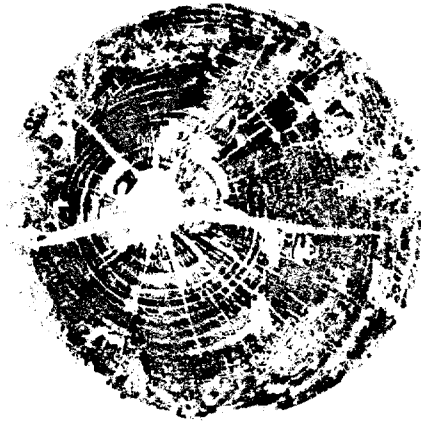
427 - I  
Flying Fish 2



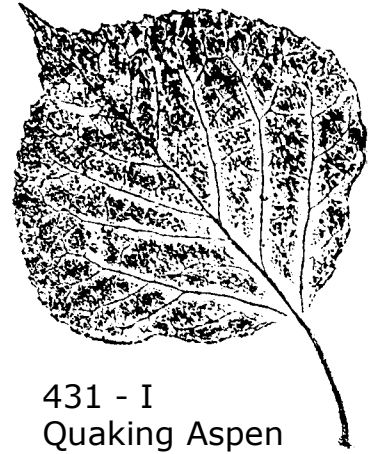
428 - L  
Fossil Lizard



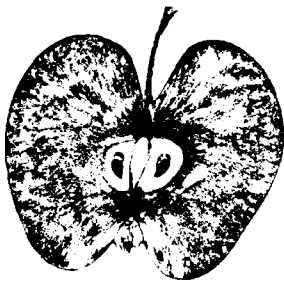
429 - J  
Ginkgo 3



430 - I  
Log Butt



431 - I  
Quaking Aspen



432 - E  
Lil' Apple



435 - F  
Lil' Celery Stalk

436 - E  
Lil' Fossil Lizard



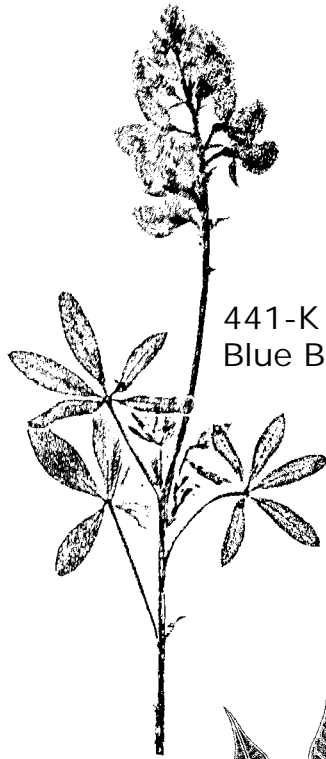
437 - F  
Lil' Ginkgo 3

439 - F  
Lil' Quaking  
Aspen





440-K  
American Beech



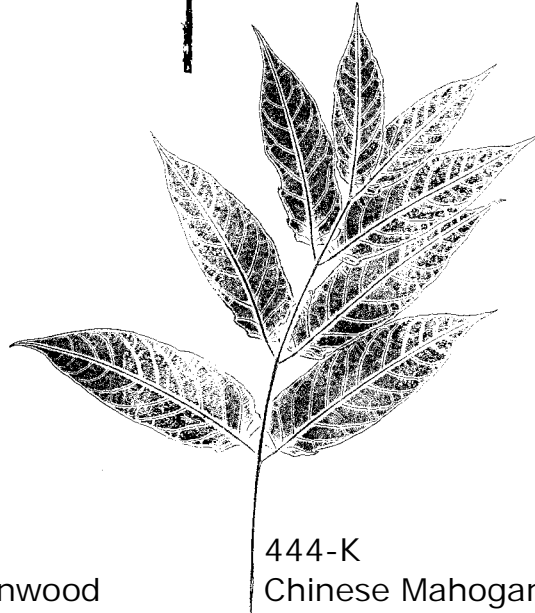
441-K  
Blue Bonnet



442-K  
Button Daisy



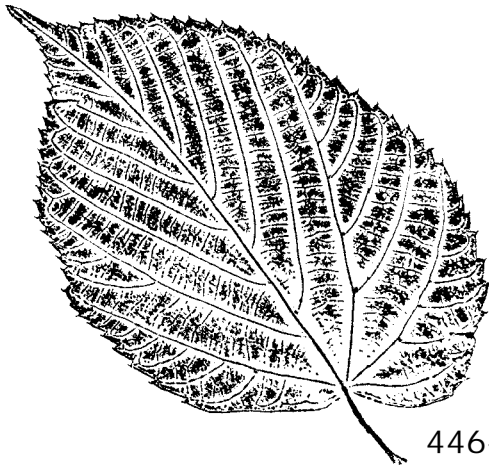
443-I  
Catalina Ironwood



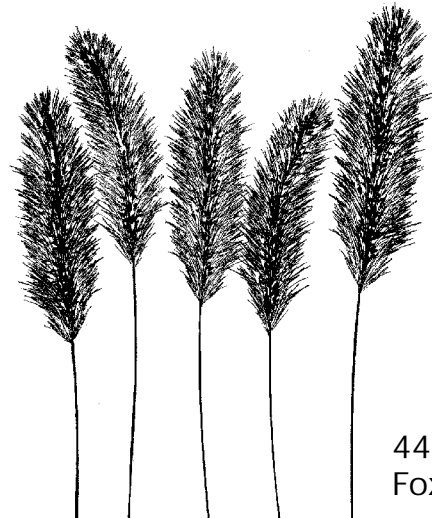
444-K  
Chinese Mahogany



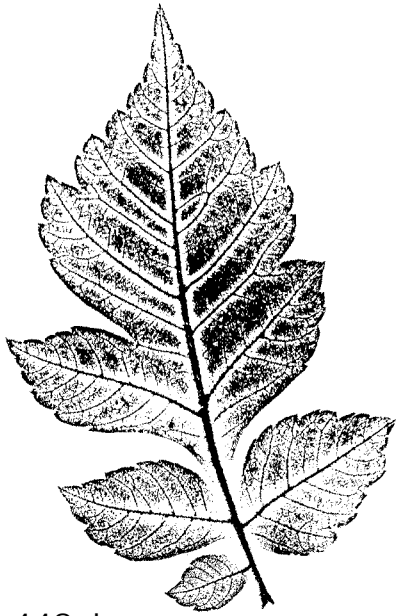
445-I  
Clam



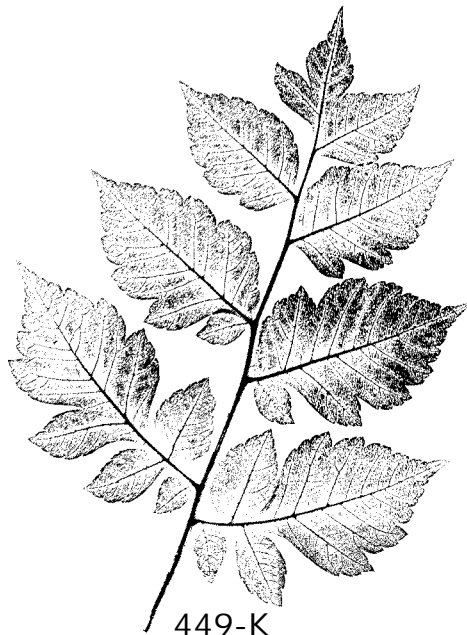
446-J  
Crimean Linden



447-J  
Fox Tail 1



448-J  
Golden Rain



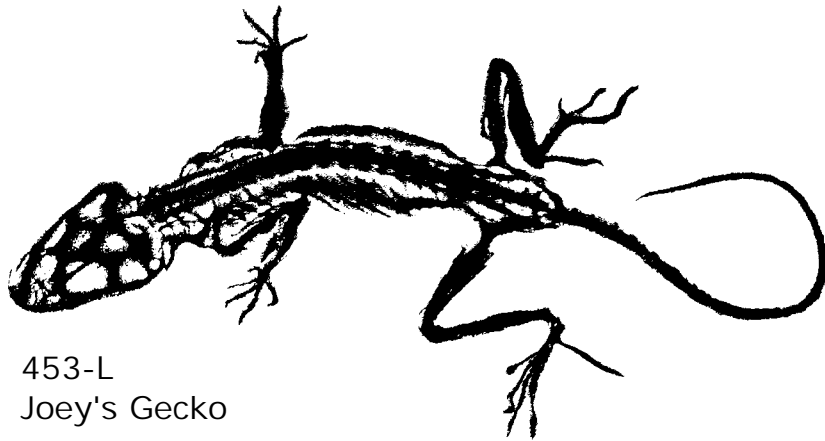
449-K  
Golden Rain Branch



450-H  
Half Shell 1



451-H  
Half Shell 2



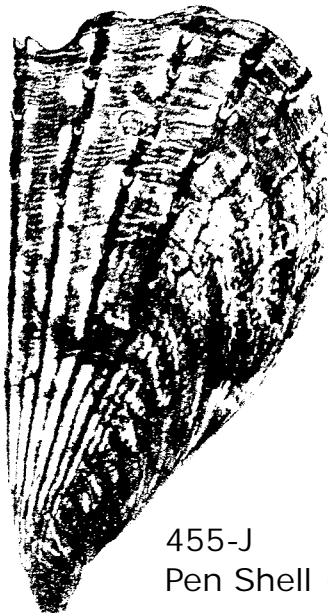
453-L  
Joey's Gecko



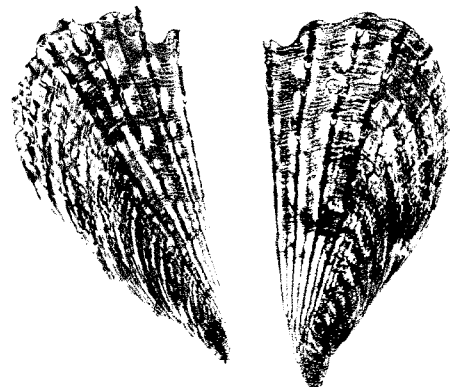
452-H  
Half Shell 3



454-J  
Pen Shell (left)



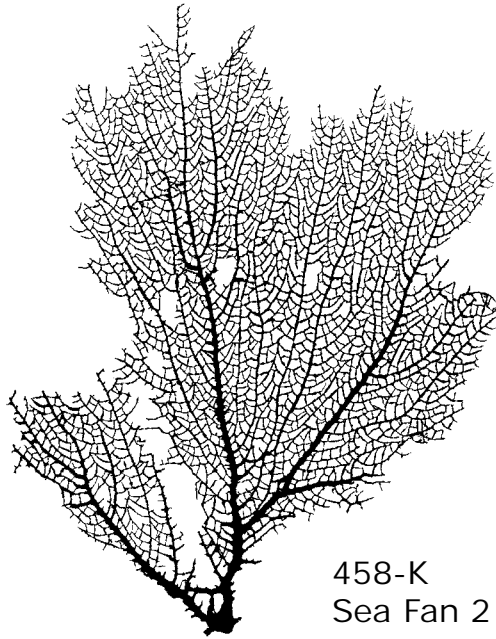
455-J  
Pen Shell (right)



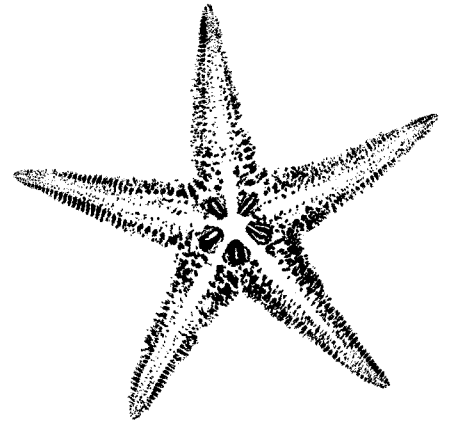
456-M  
Pen Shells (set of 2)



457-K  
Sargassum

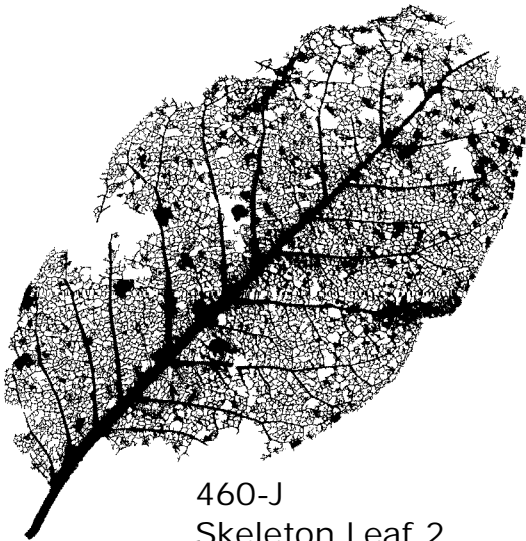


458-K  
Sea Fan 2



459-I  
Sea Star 3

461-L  
Smelt Group



460-J  
Skeleton Leaf 2



462-F  
Lil' American  
Beech



463-F  
Lil' Blue Bonnet



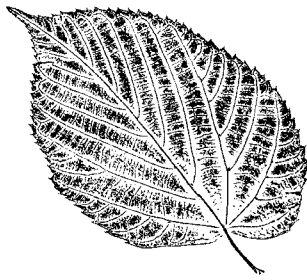
464-F  
Lil' Button Daisy



465-F  
Lil' Catalina  
Ironwood



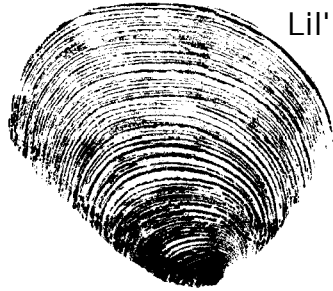
466-G  
Lil' Chinese  
Mahogany



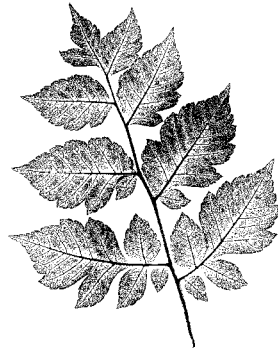
468-F  
Lil' Crimean Linden



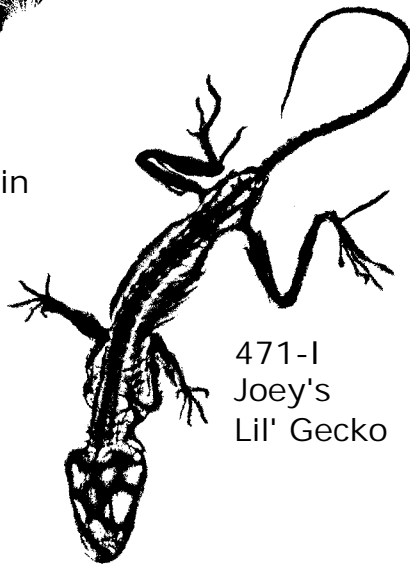
469-F  
Lil' Golden Rain



467-F  
Lil' Clam

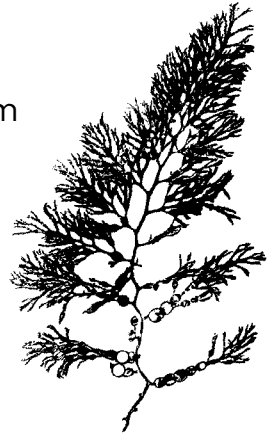


470-F  
Lil' Golden Rain  
Branch



471-I  
Joey's  
Lil' Gecko

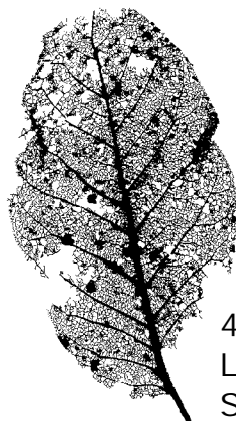
472-G  
Lil'  
Sargassum



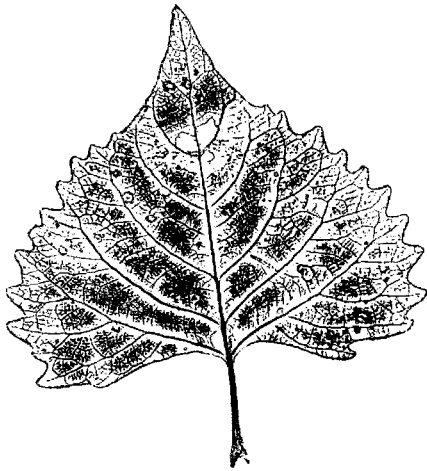
473-H  
Lil' Sea Fan 2



474-E  
Lil' Sea Star 3



475-F  
Lil'  
Skeleton Leaf 2

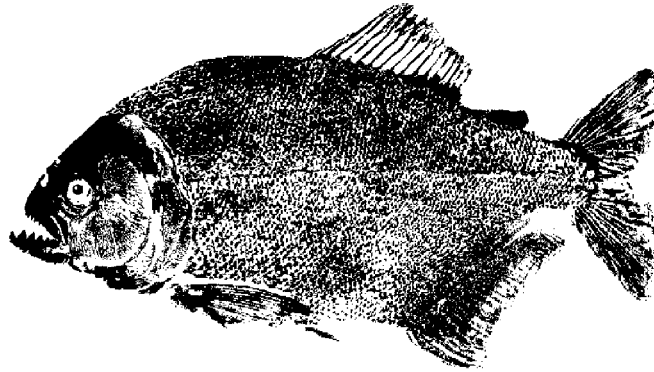


476-I  
Eastern Cottonwood

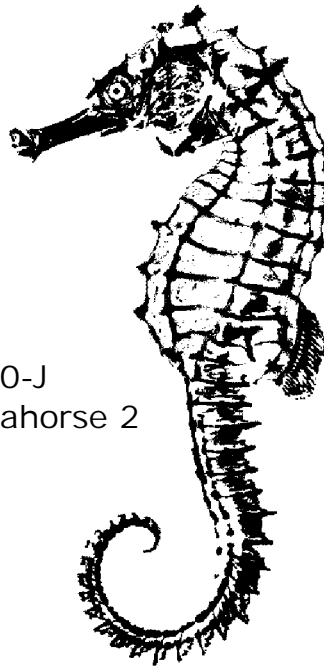
477-I  
Meadow Thistle



478-J  
Heather's Piranha



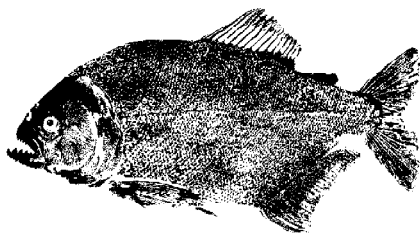
479-J  
Rabbit Brush



480-J  
Seahorse 2



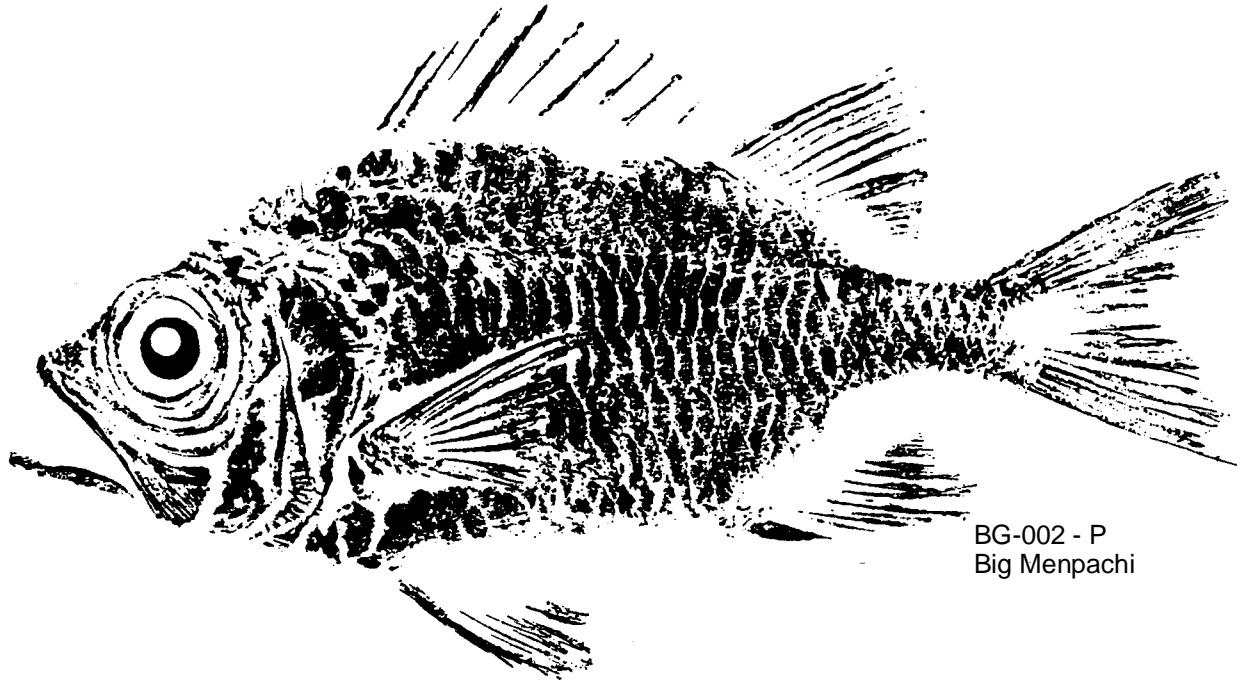
481-F  
Lil' Eastern  
Cottonwood



482-F  
Heather's Lil' Piranha



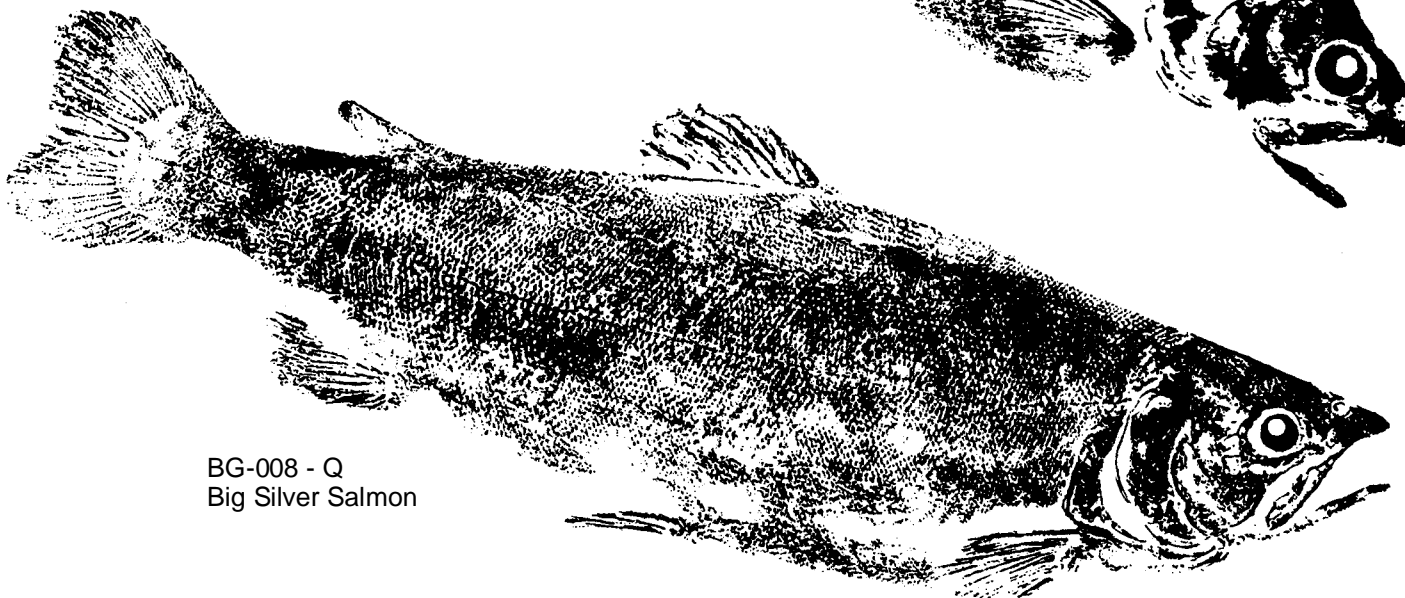
483-E  
Lil' Seahorse 2



BG-002 - P  
Big Menpachi



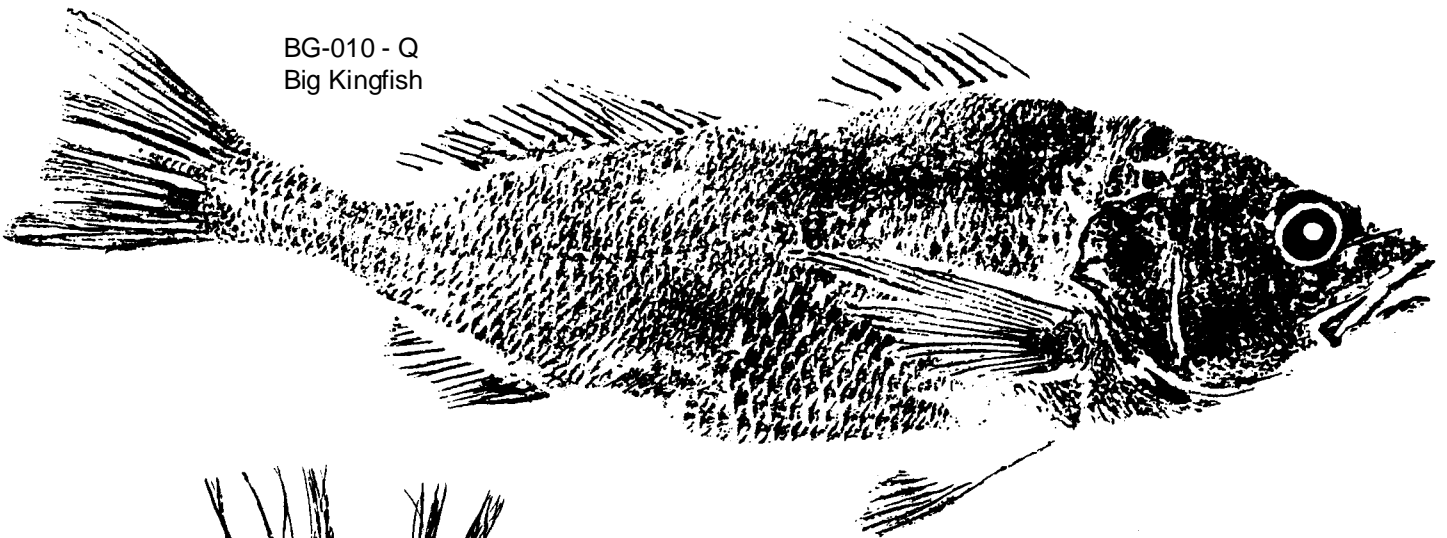
BG-003 - Q  
Big Rainbow Trout



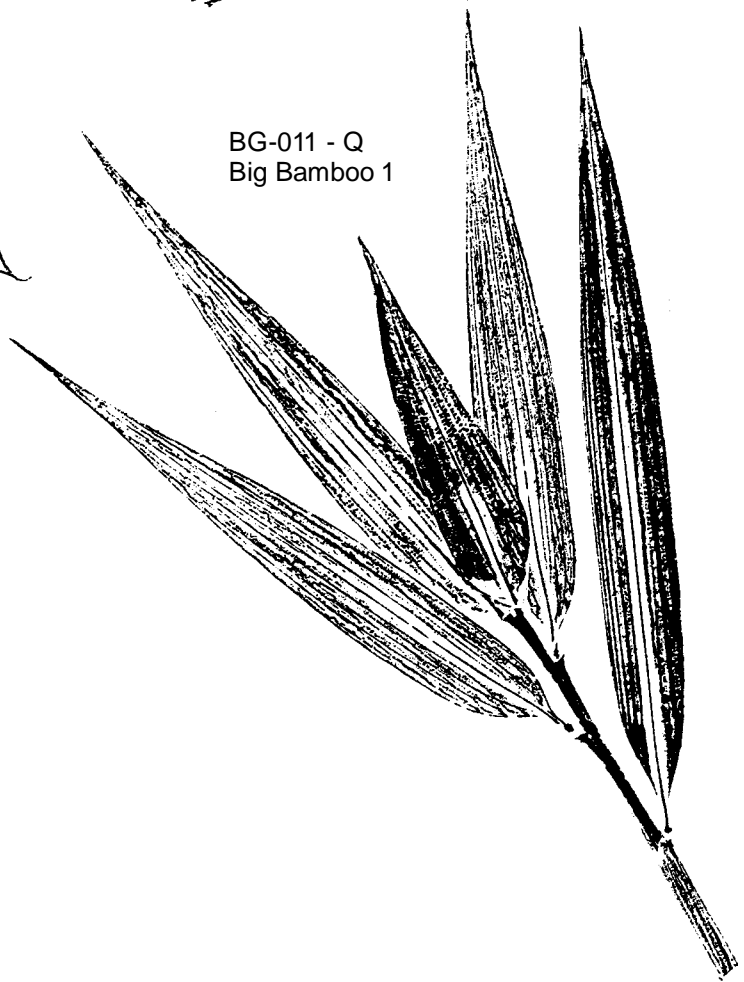
BG-008 - Q  
Big Silver Salmon



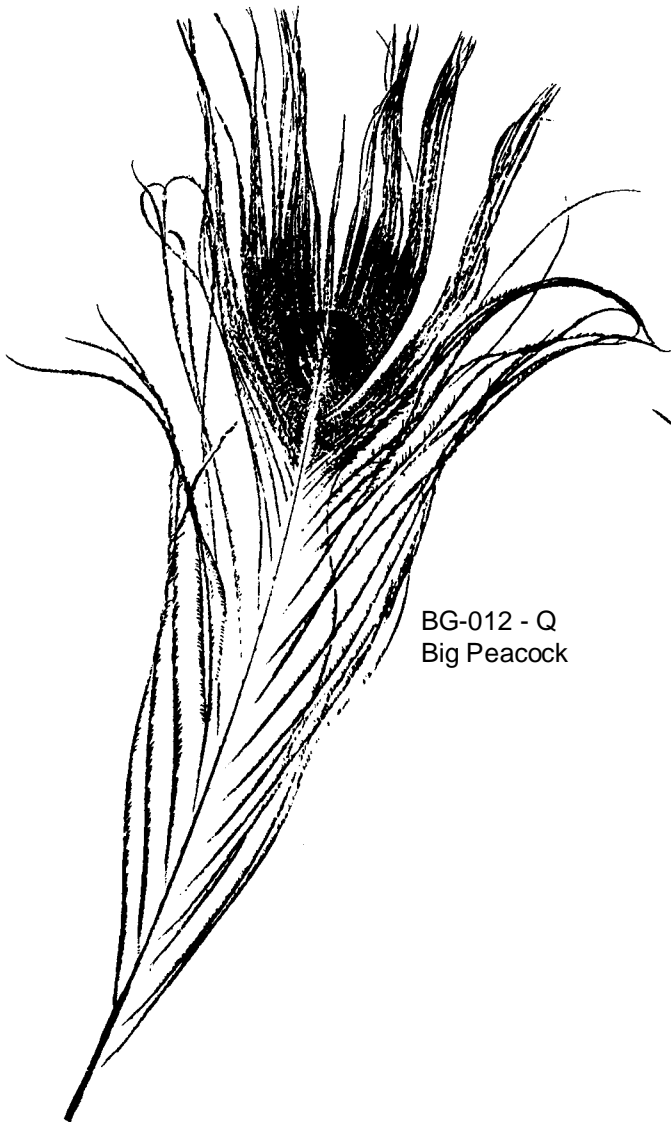
BG-010 - Q  
Big Kingfish

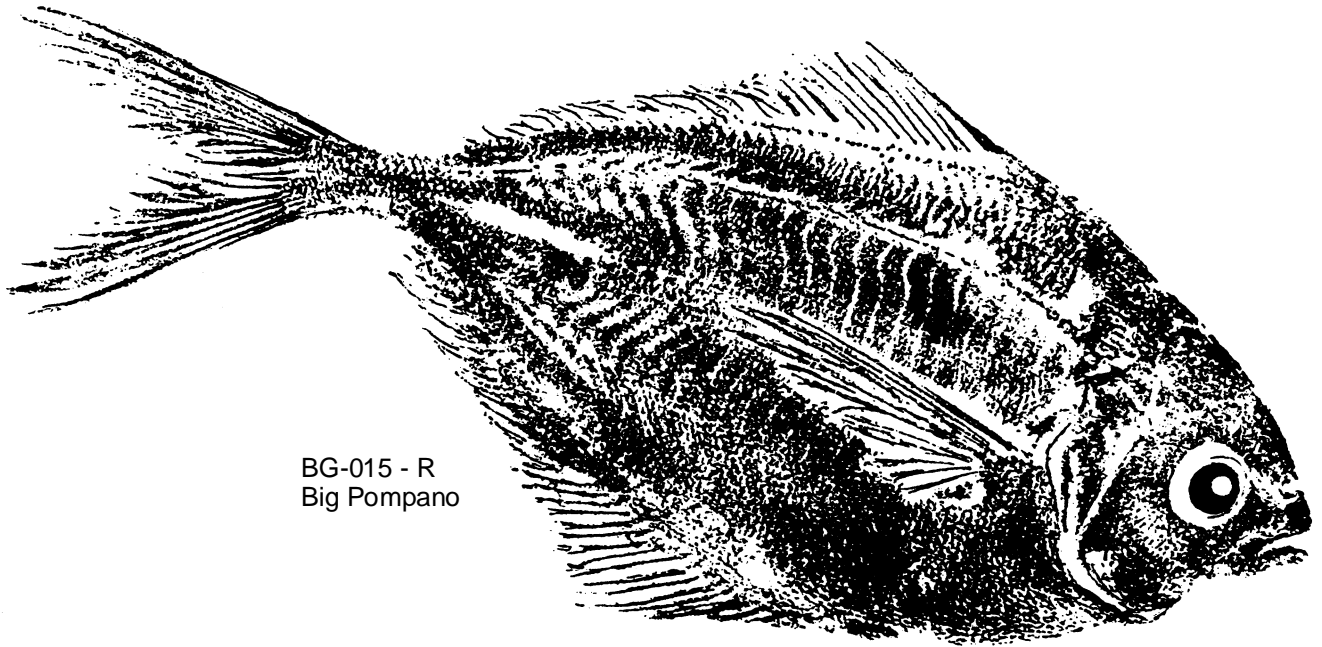


BG-011 - Q  
Big Bamboo 1

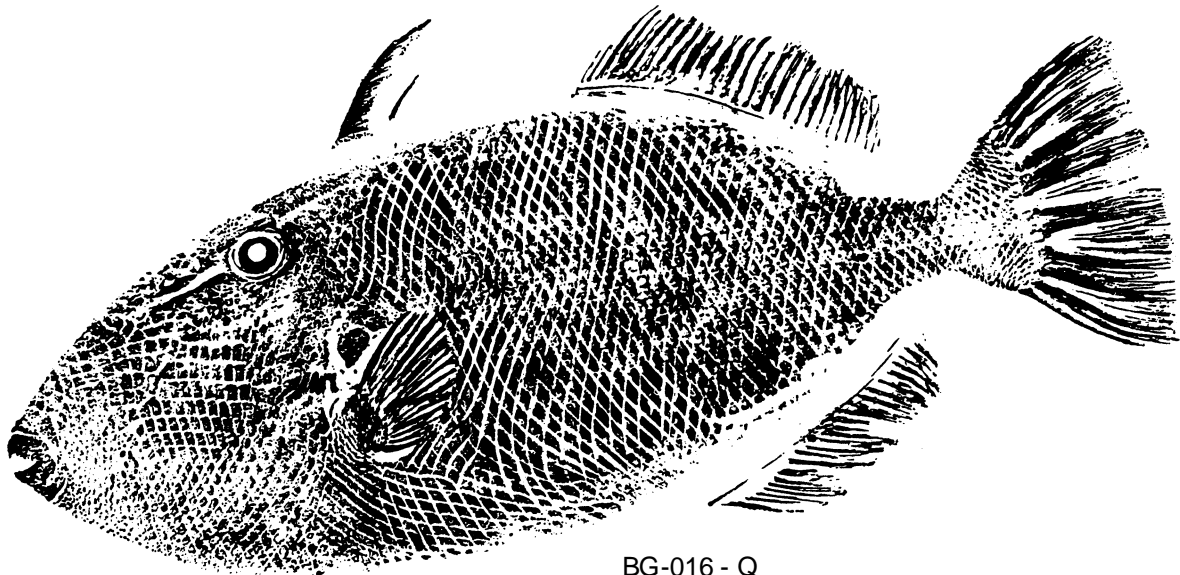


BG-012 - Q  
Big Peacock

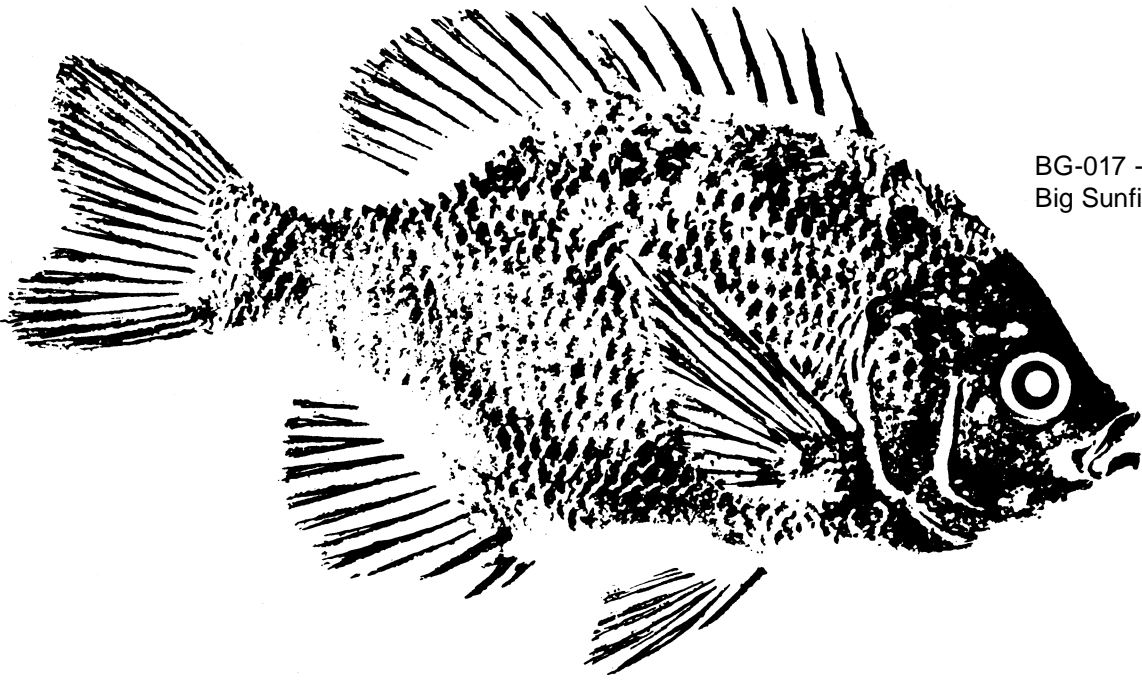




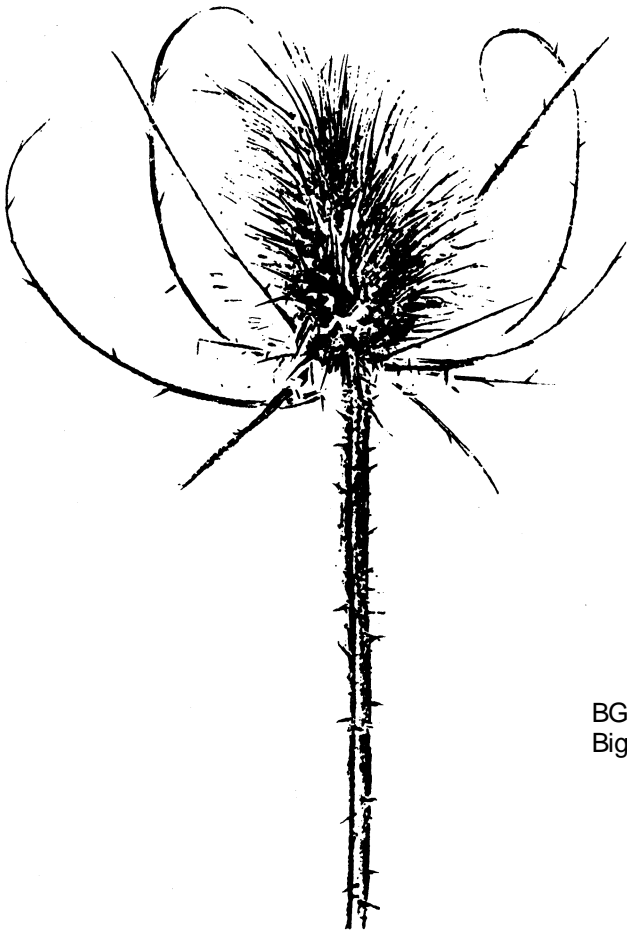
BG-015 - R  
Big Pompano



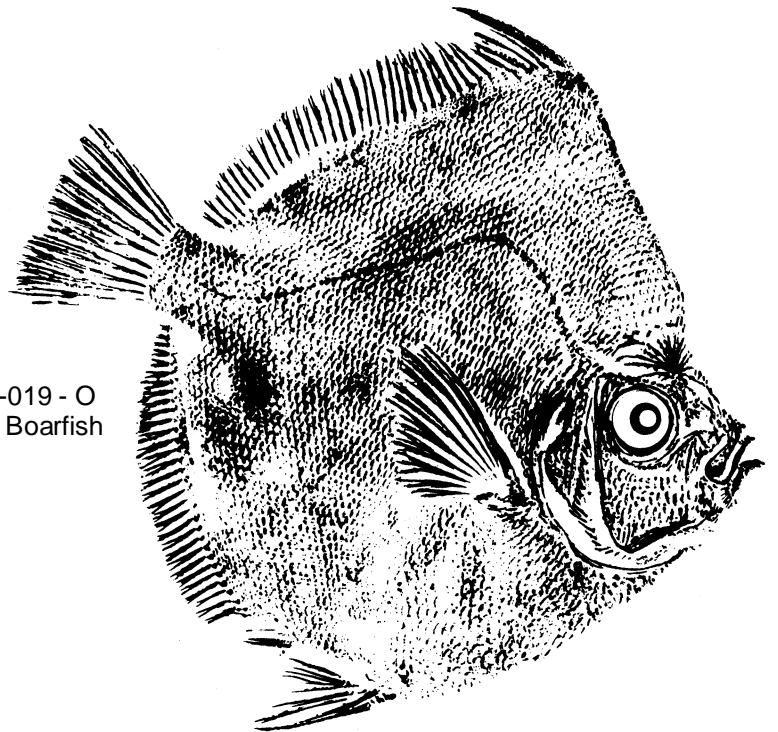
BG-016 - Q  
Big Trigger Fish



BG-017 - P  
Big Sunfish

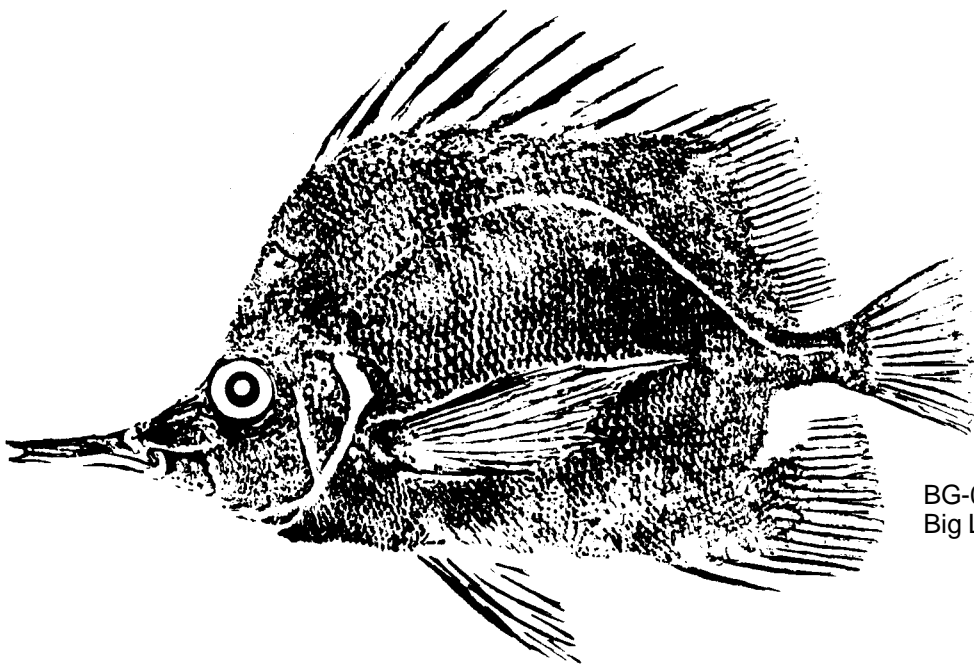


BG-018 - P  
Big Teasel

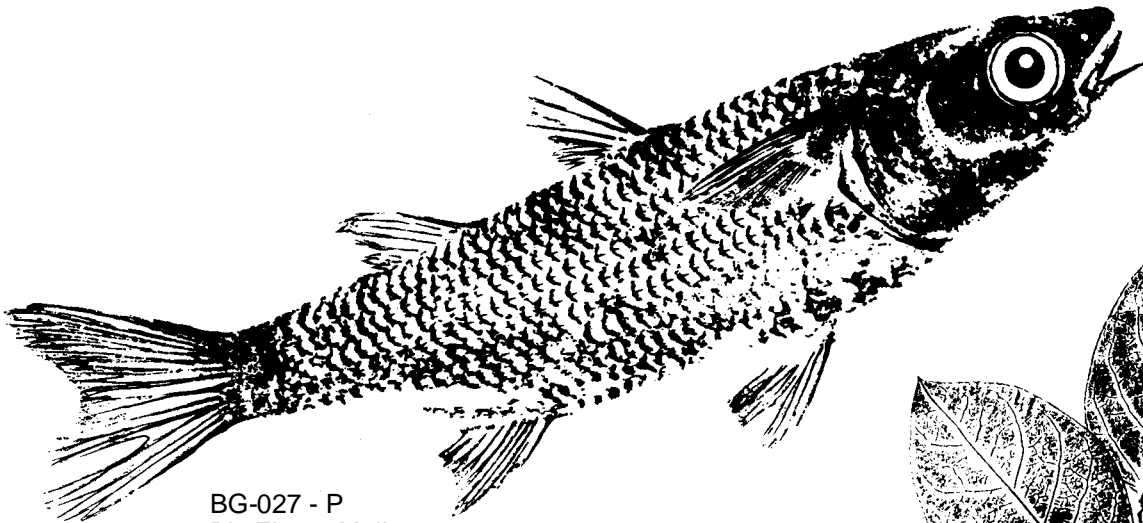


BG-019 - O  
Big Boarfish

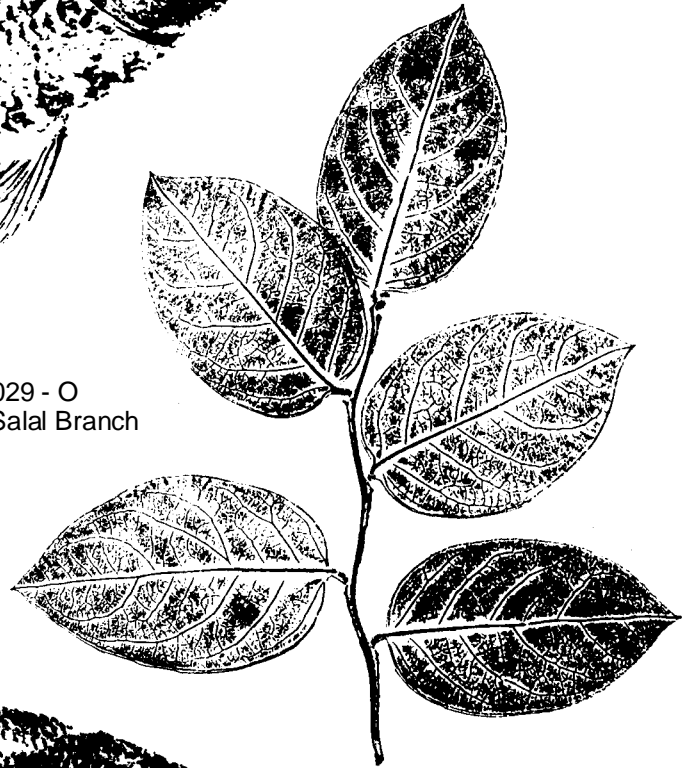
BG-024 - Q  
Big Bamboo 2



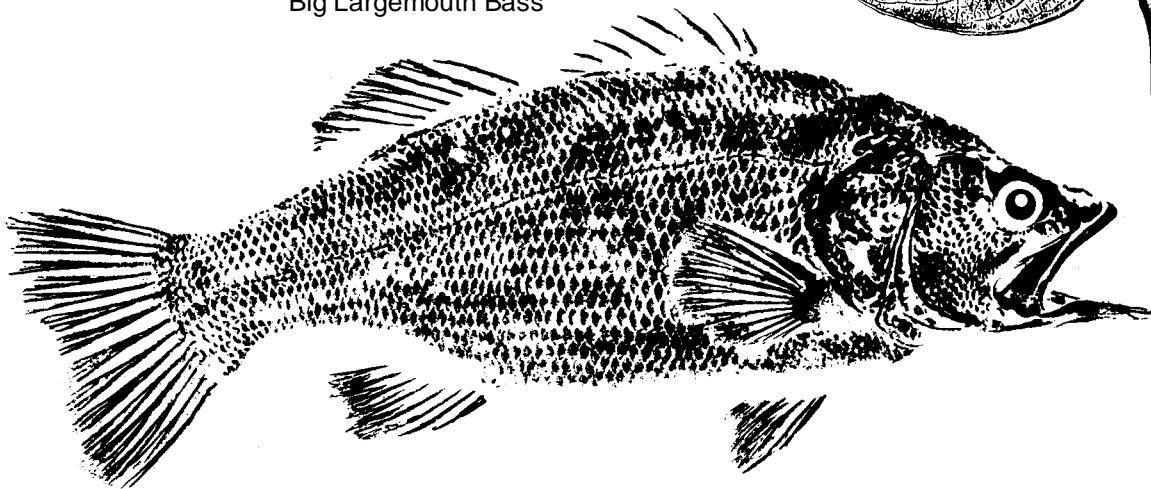
BG-025 - P  
Big Longnose Butterfly



BG-027 - P  
Big Finger Mullet



BG-029 - O  
Big Salal Branch

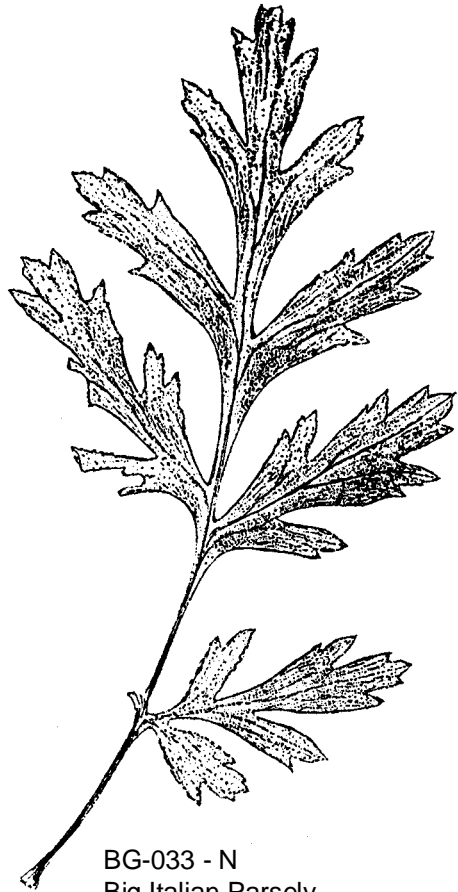
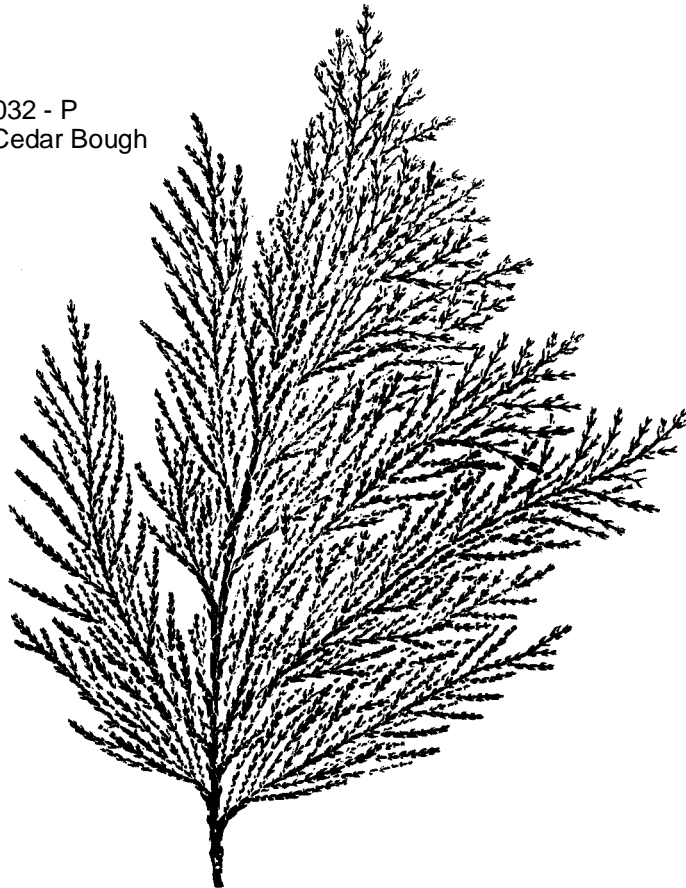


BG-028 - O  
Big Largemouth Bass

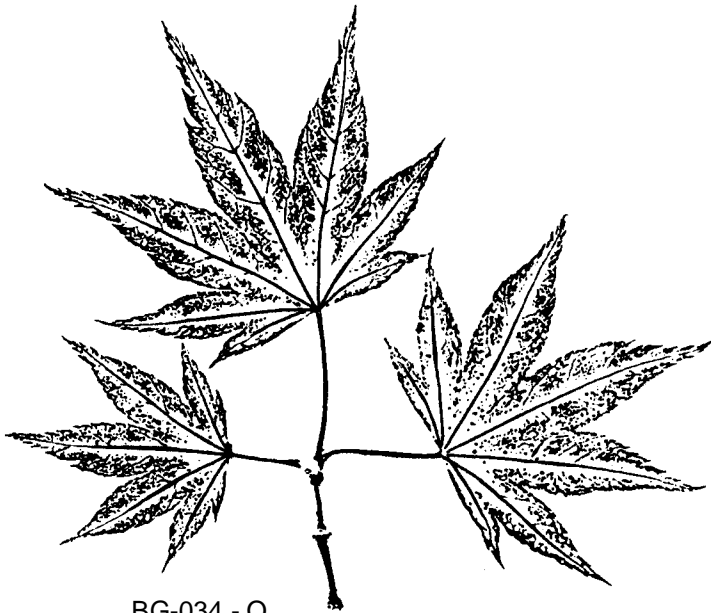


BG-031 - N  
Big Fuzzy Feather

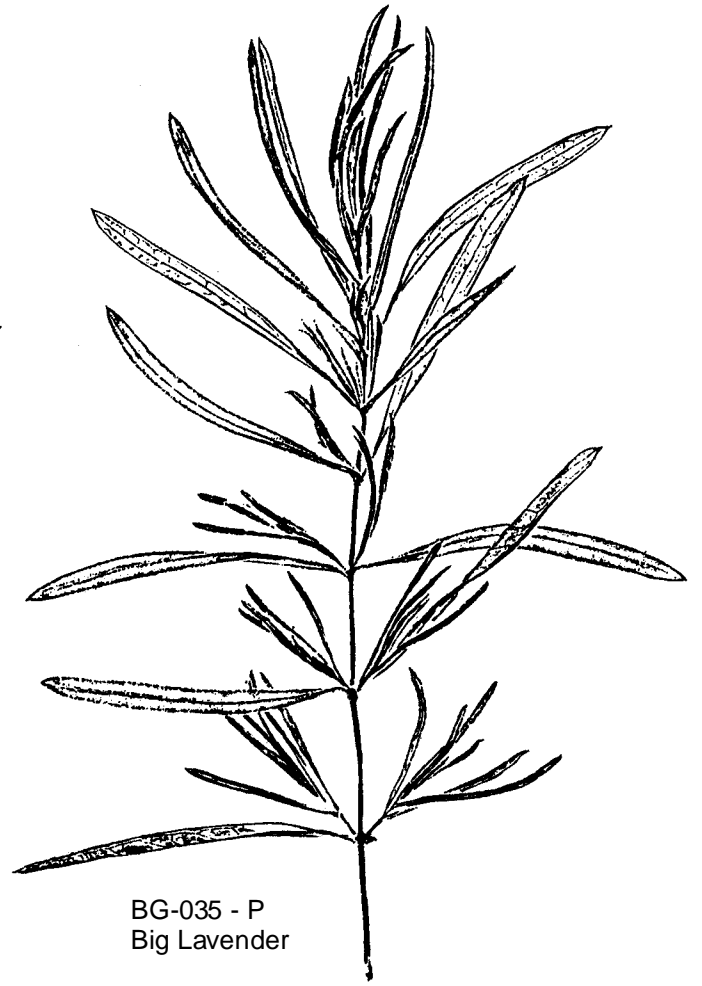
BG-032 - P  
Big Cedar Bough



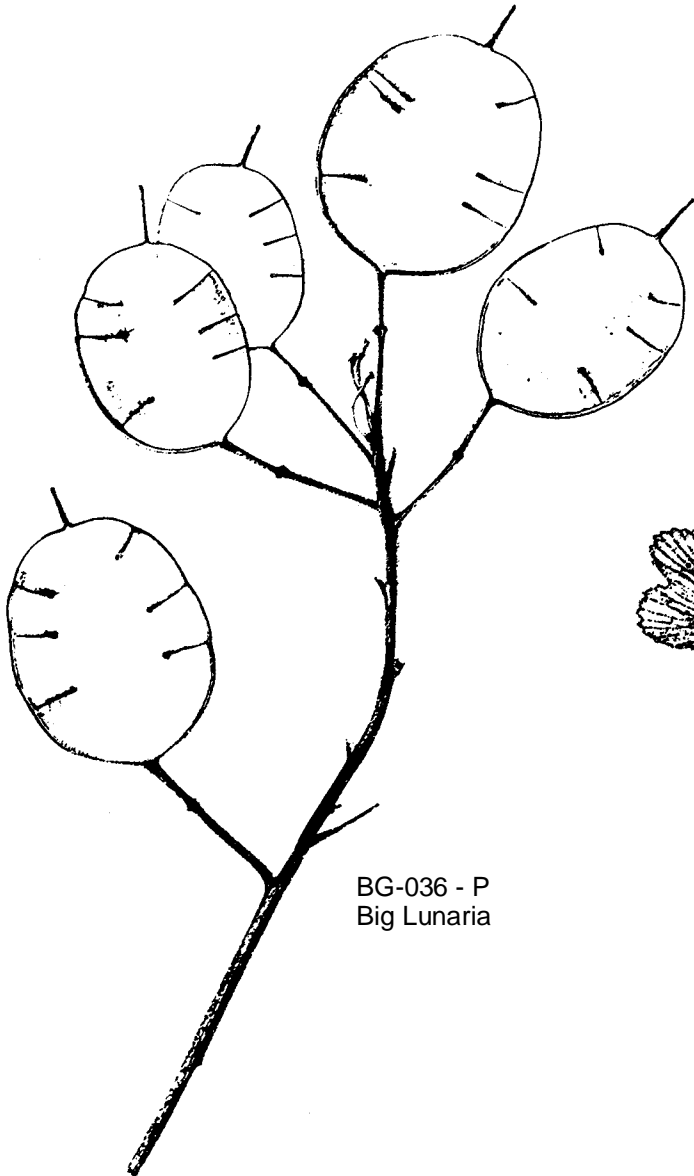
BG-033 - N  
Big Italian Parsely



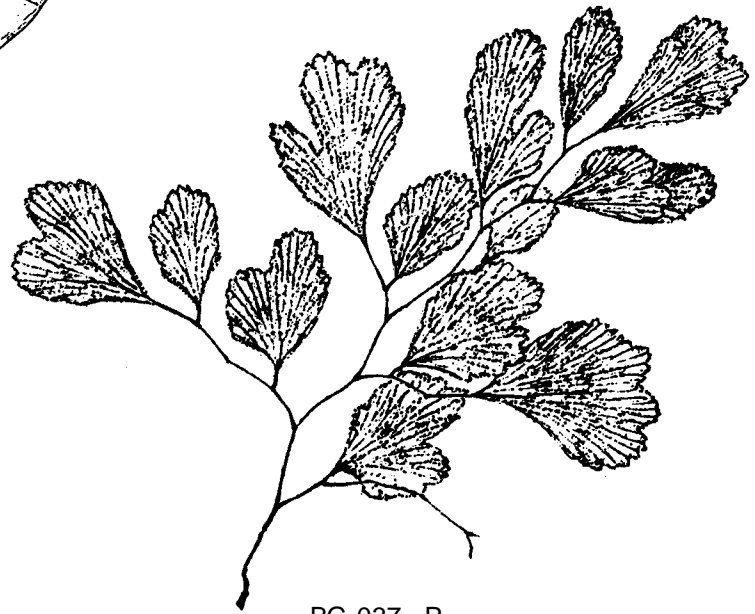
BG-034 - O  
Big Japanese Maple Group



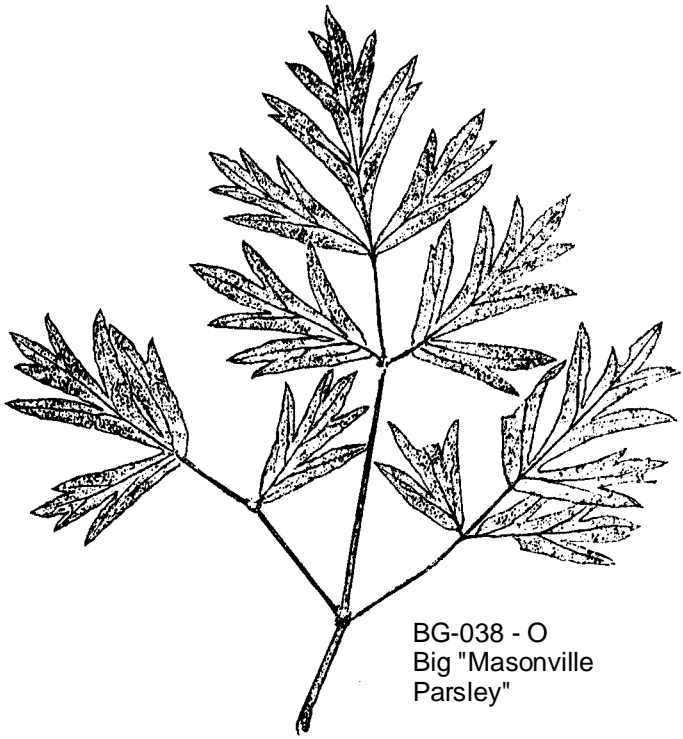
BG-035 - P  
Big Lavender



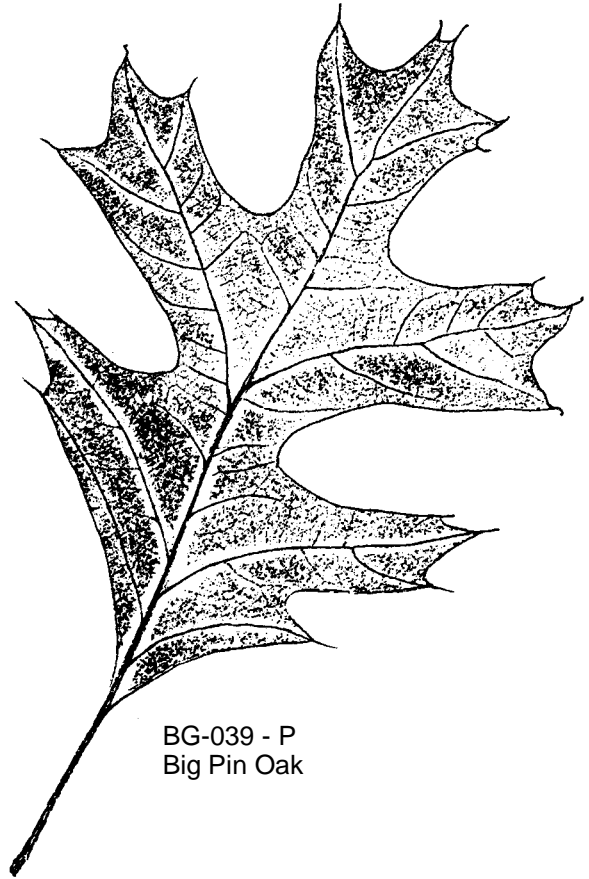
BG-036 - P  
Big Lunaria



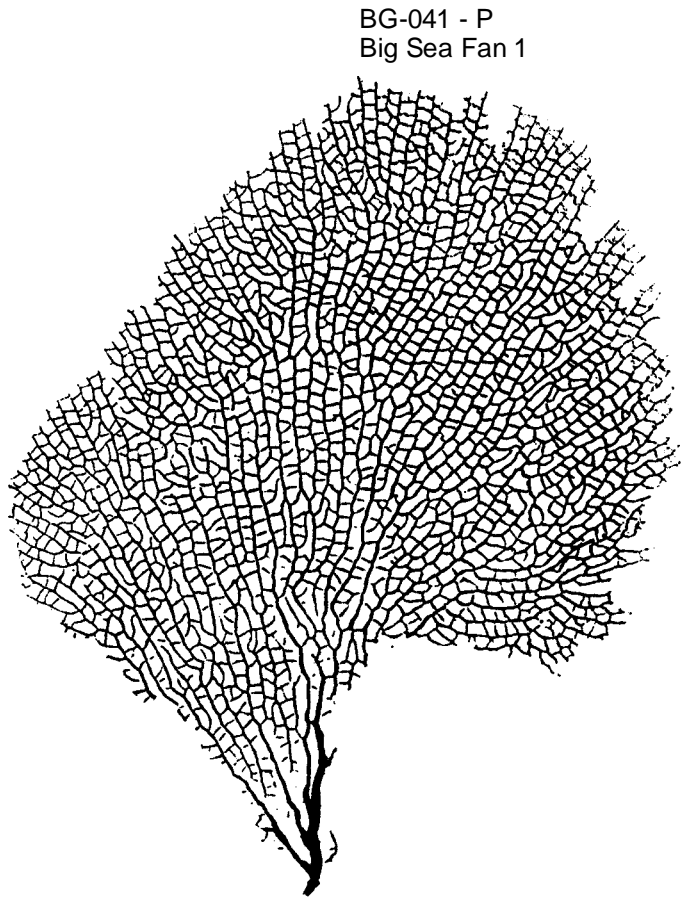
BG-037 - P  
Big Maidenhair Fern



BG-038 - O  
Big "Masonville  
Parsley"

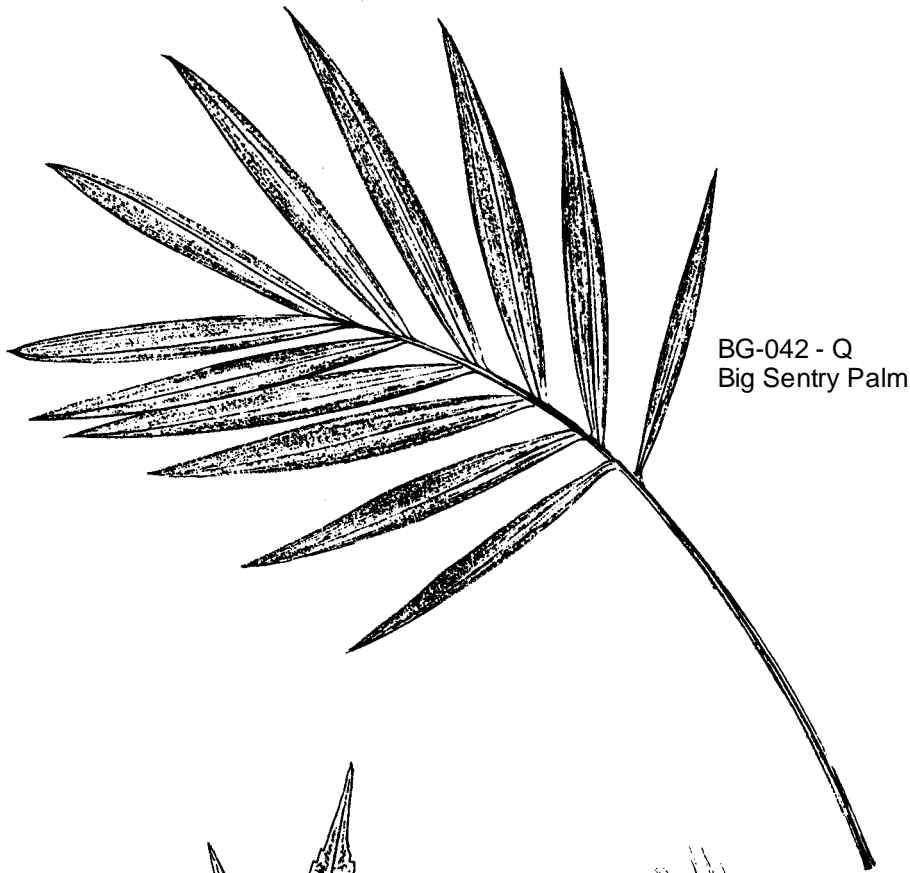


BG-039 - P  
Big Pin Oak

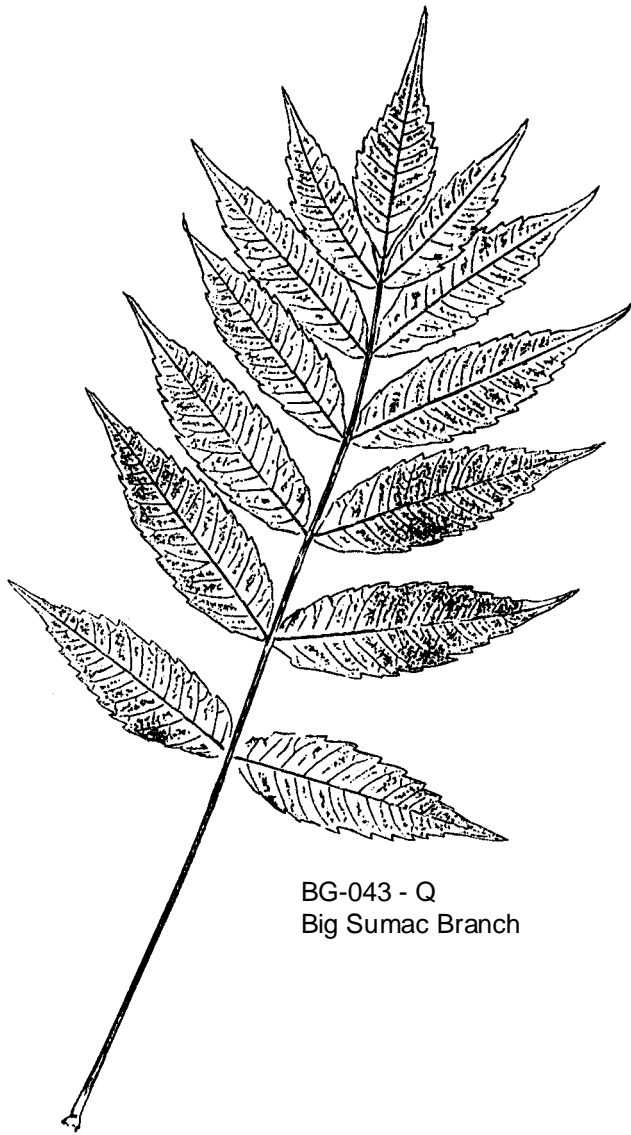


BG-041 - P  
Big Sea Fan 1

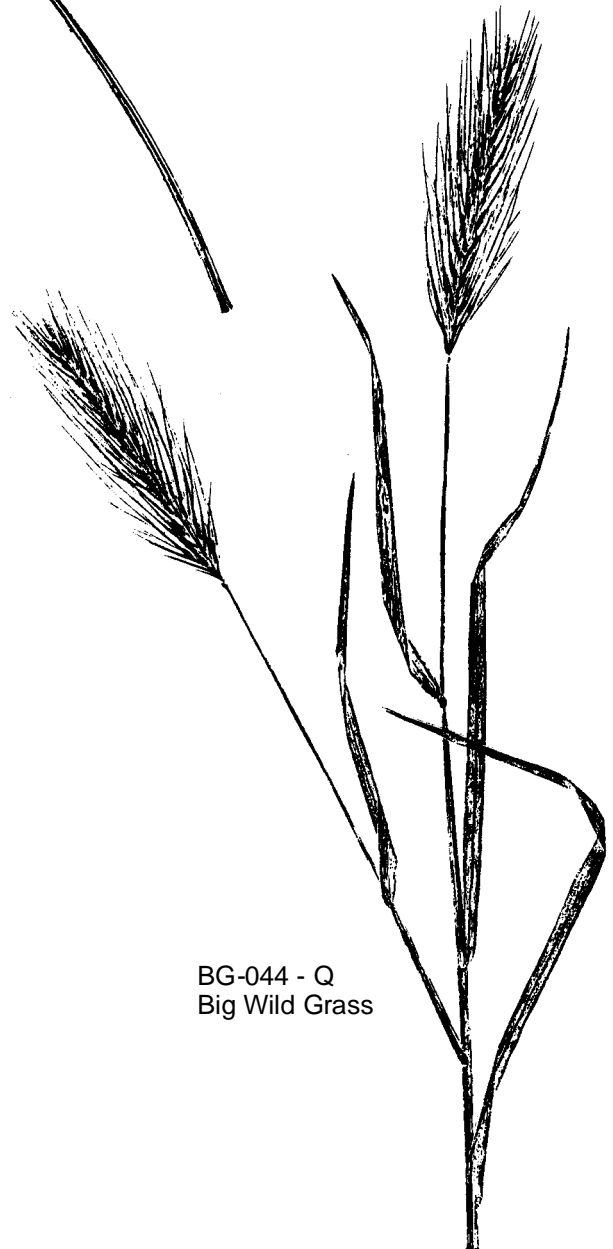




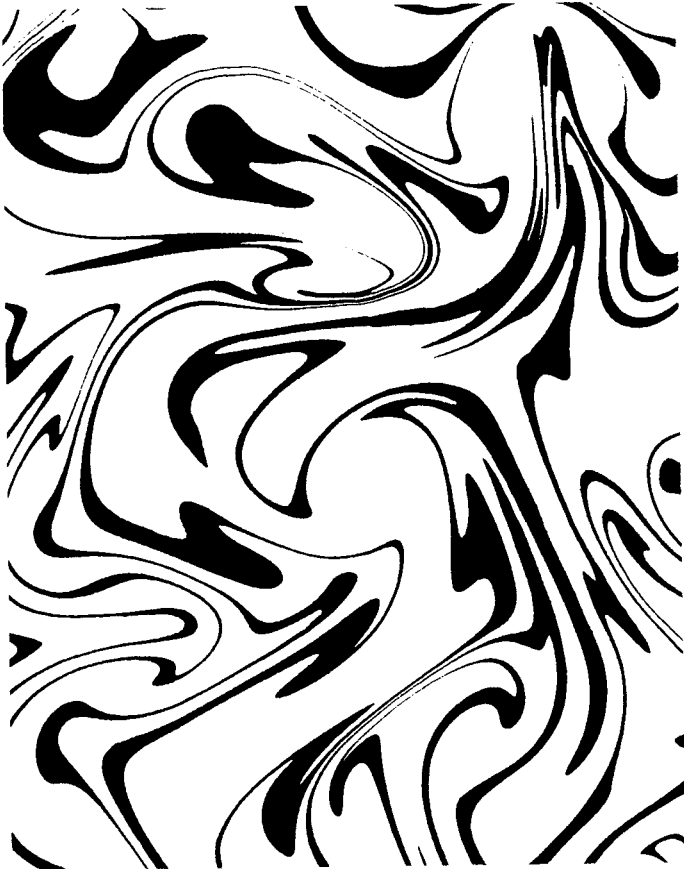
BG-042 - Q  
Big Sentry Palm



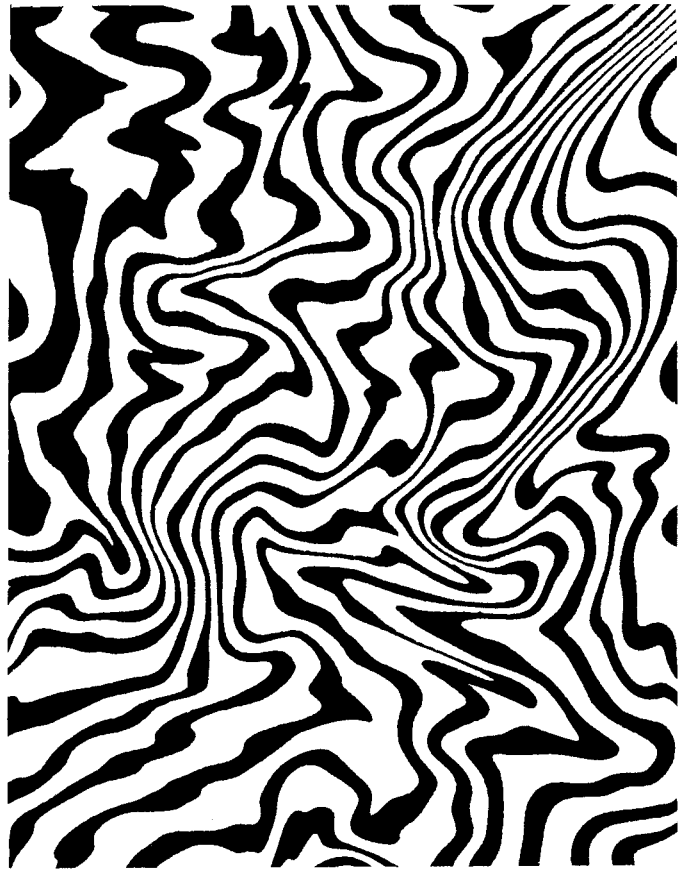
BG-043 - Q  
Big Sumac Branch



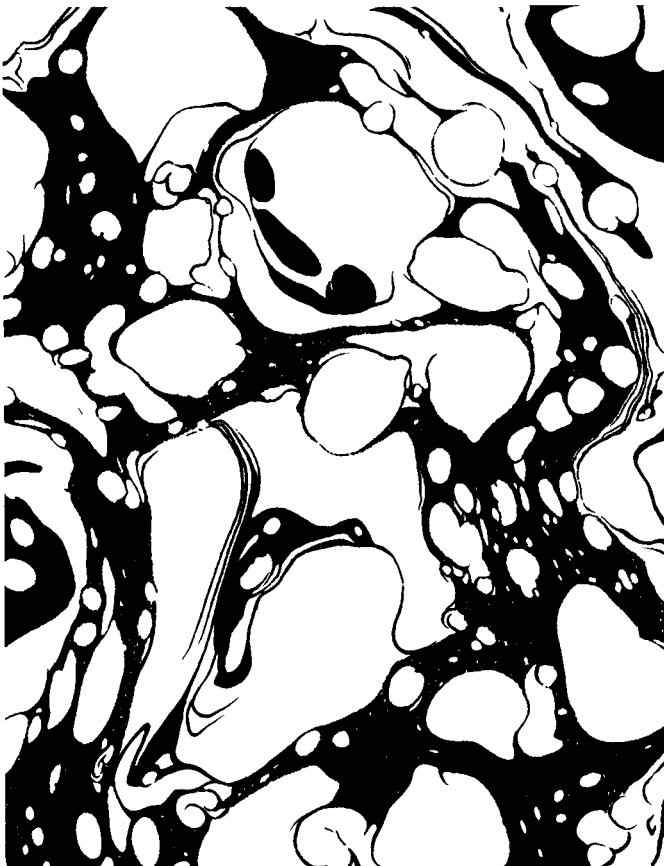
BG-044 - Q  
Big Wild Grass



BG-045 - G Kuchi-kaze (Mouth Breeze)



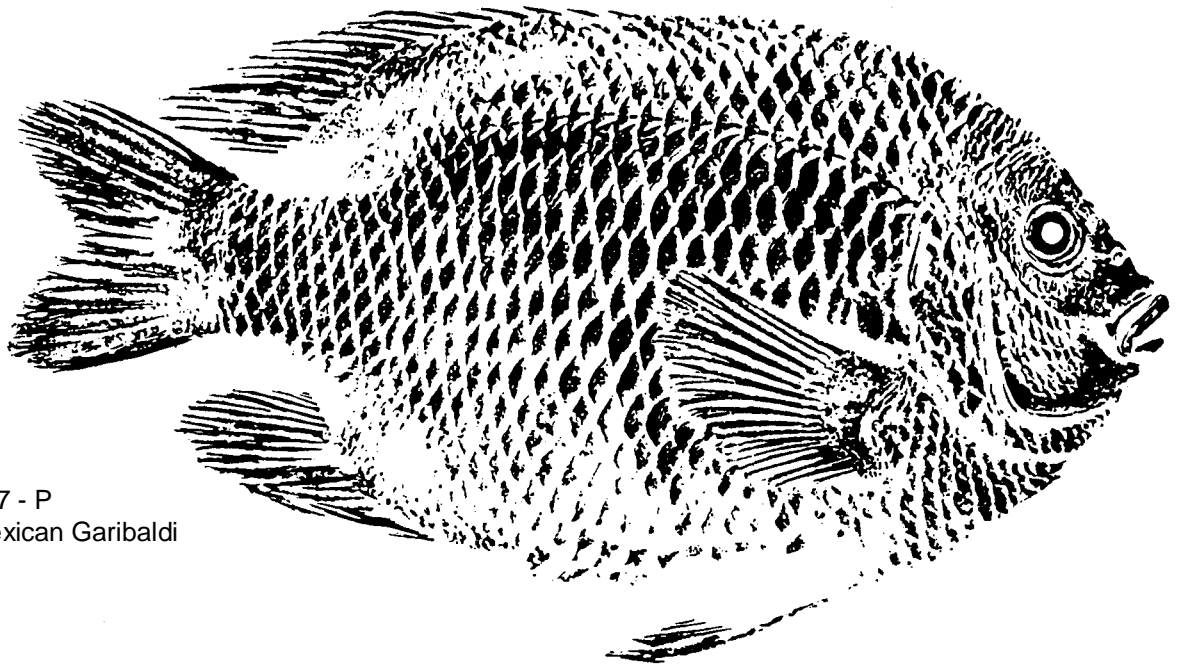
BG-046 - G Ogi-iki (Fan Breath)



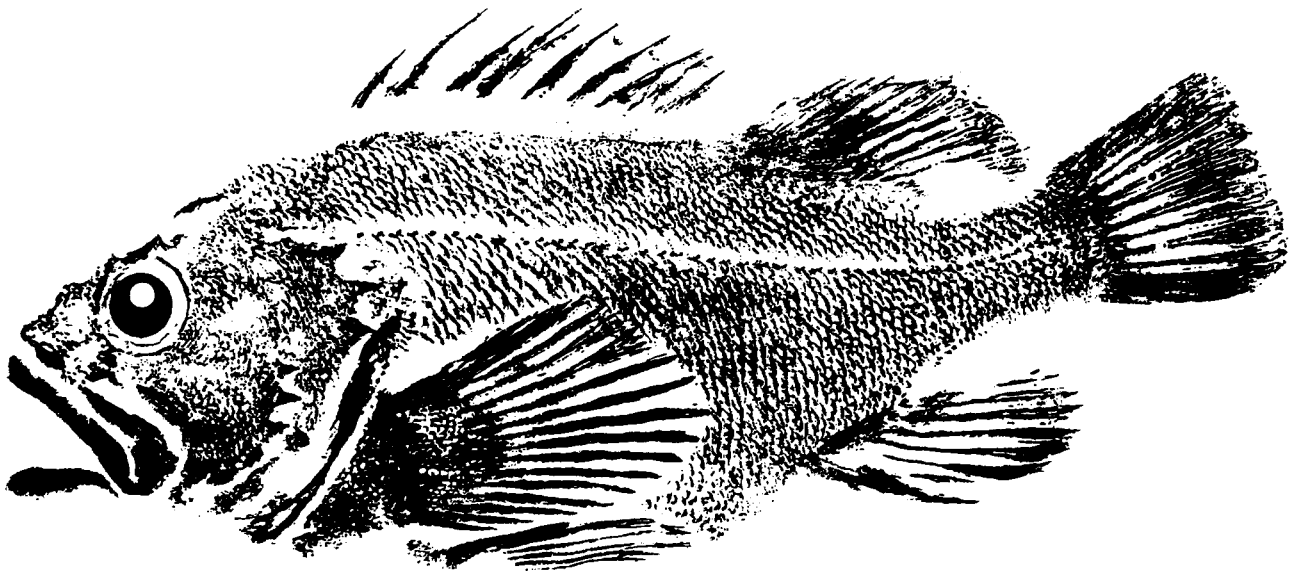
BG-063 - G Mizu Ga Furu (Water Sprinkles)



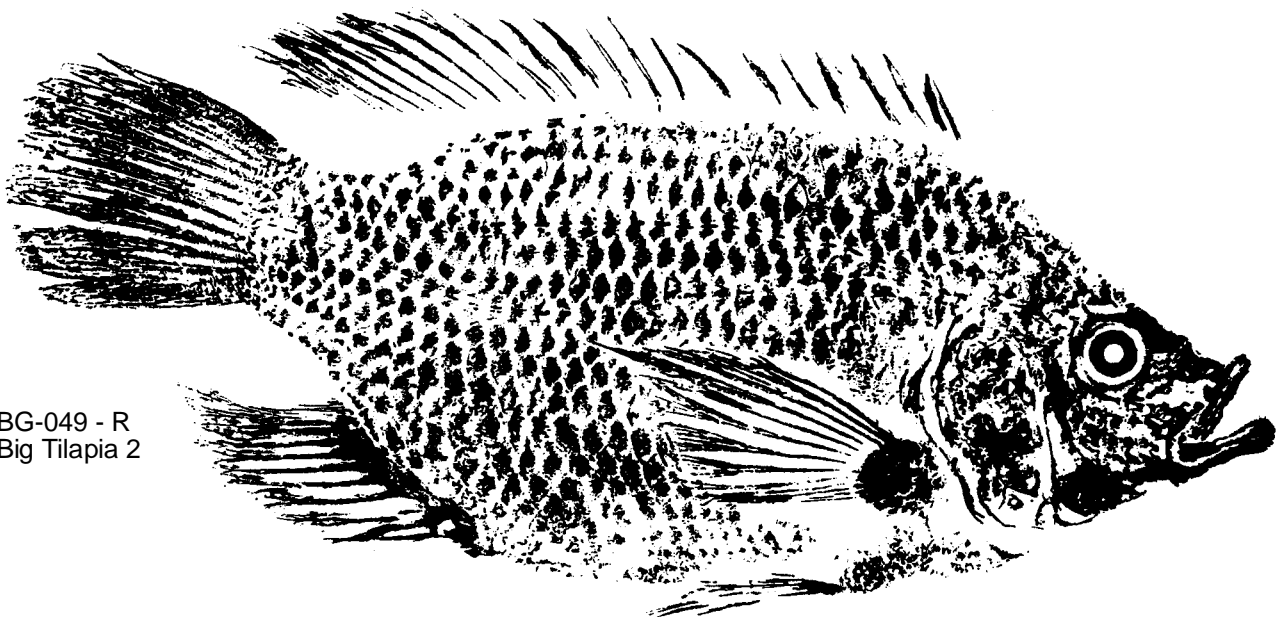
BG-064 - G Kemuri (Visual Vapor)



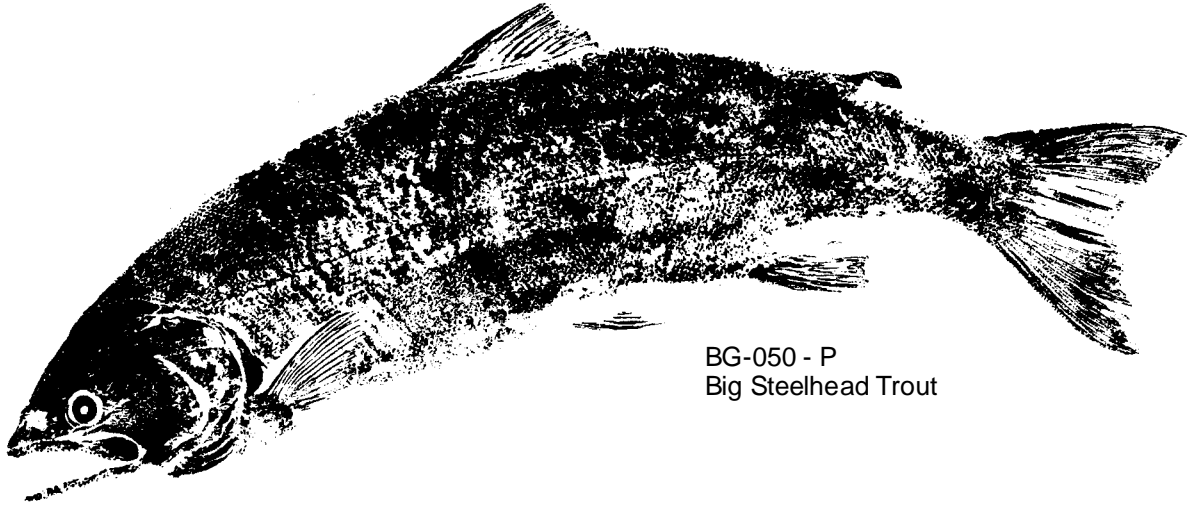
BG-047 - P  
Big Mexican Garibaldi



BG-048 - R  
Big Rockfish 1



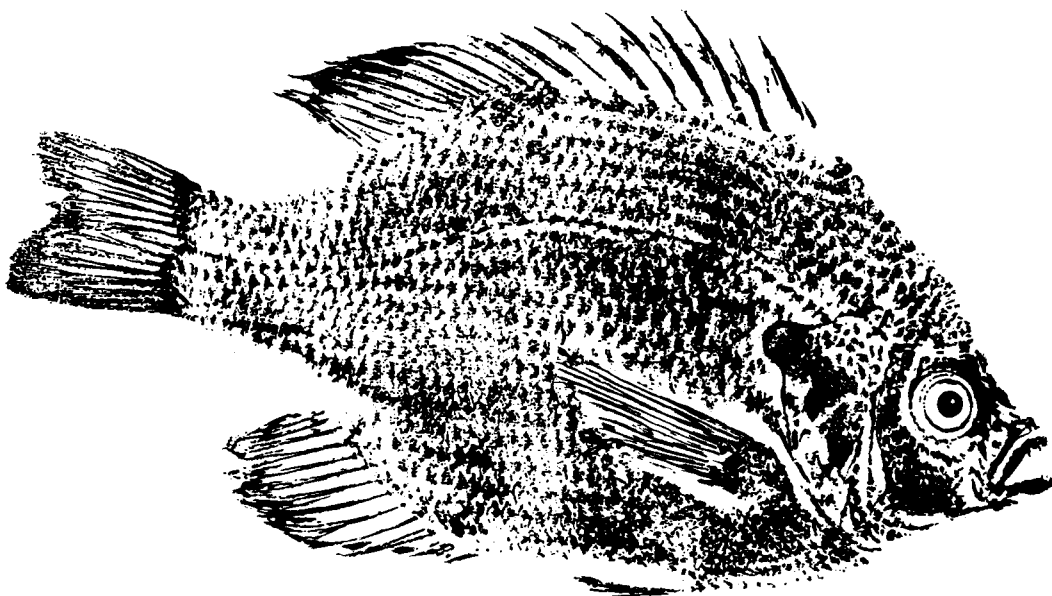
BG-049 - R  
Big Tilapia 2



BG-050 - P  
Big Steelhead Trout



BG-051 - O  
Big Feather



BG-054 - Q  
Big Bluegill

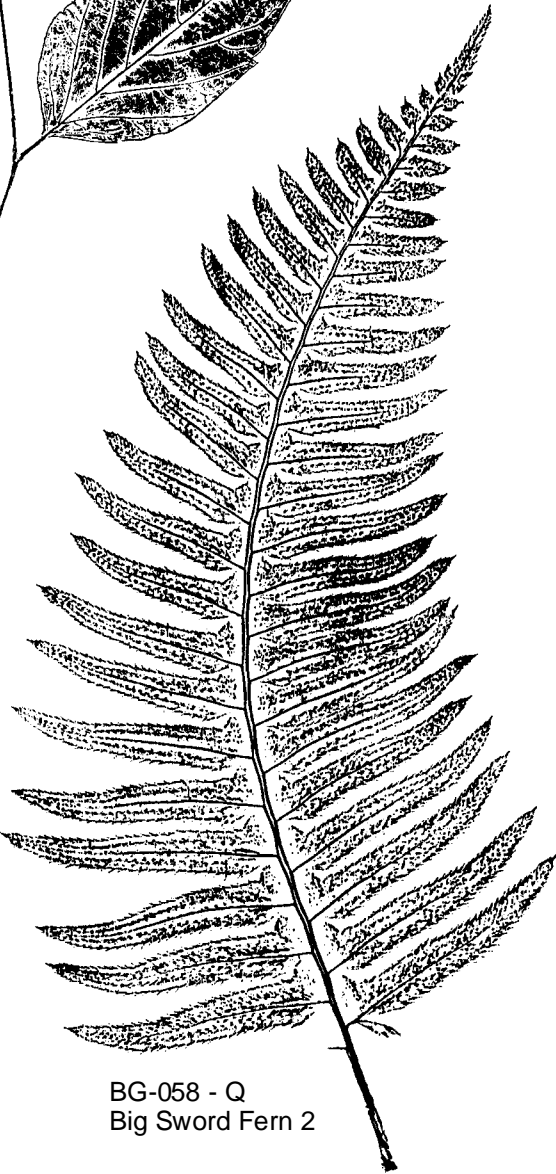
BG-056 - O  
Big Flowering Ash Branch



BG-057 - P  
Big Leather Leaf Fern



BG-058 - Q  
Big Sword Fern 2

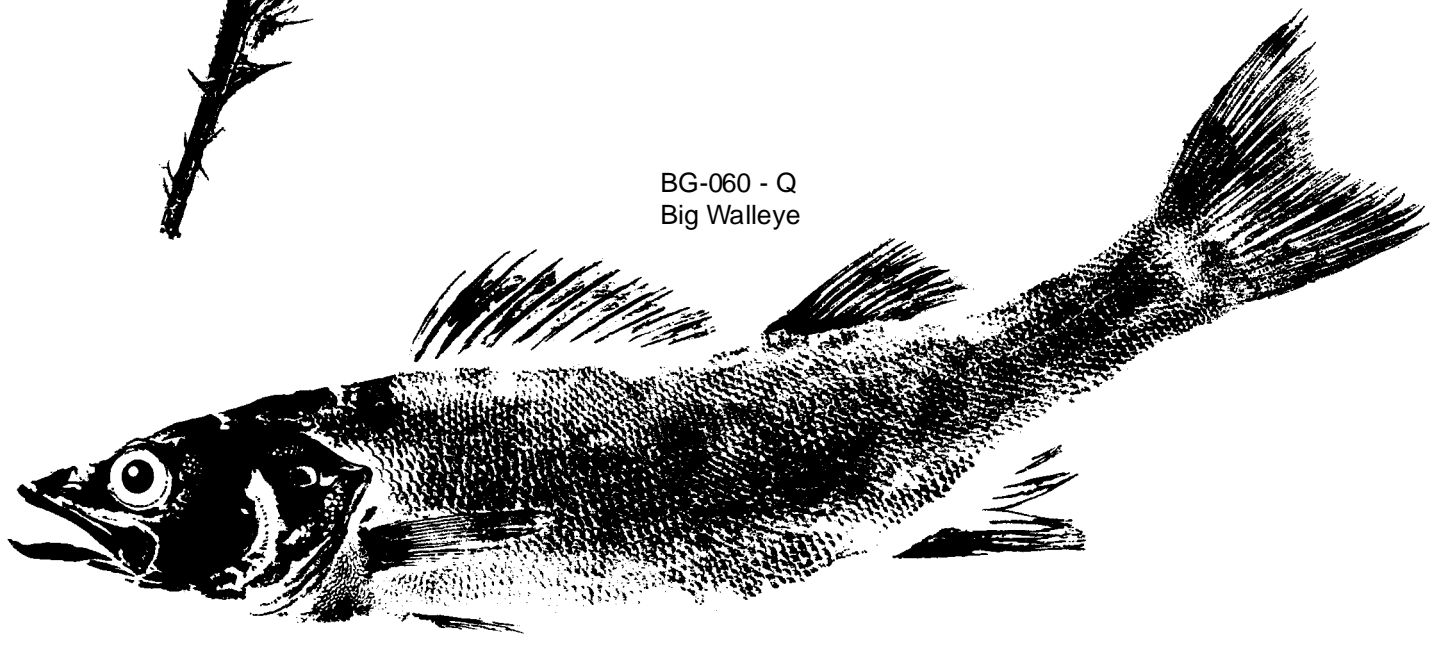




BG-059 - P  
Big Thistle



BG-061 - P  
Big Weeping Willow Branch

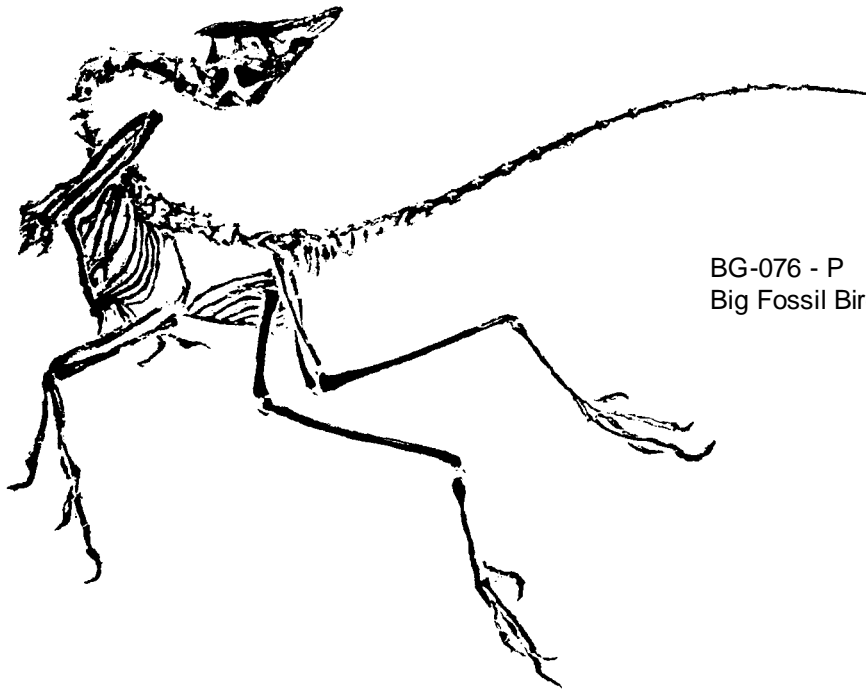
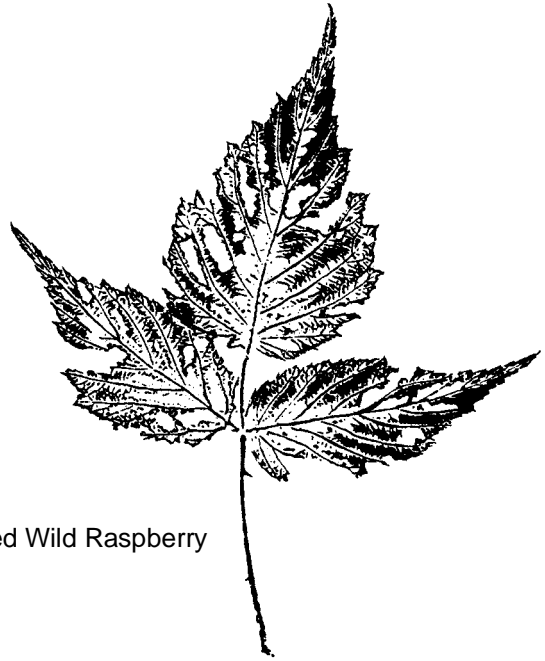


BG-060 - Q  
Big Walleye

BG-067 - L  
Big Asparagus Group

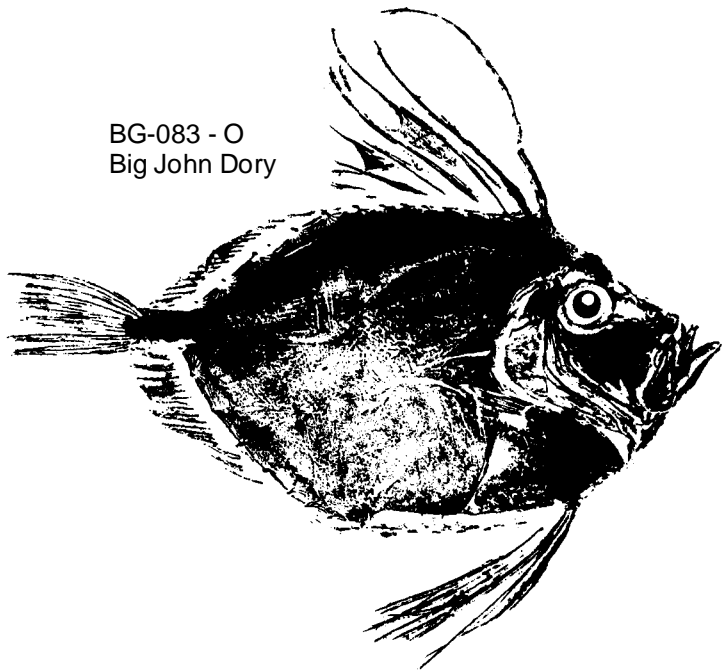


BG-074 - K  
Big Distressed Wild Raspberry

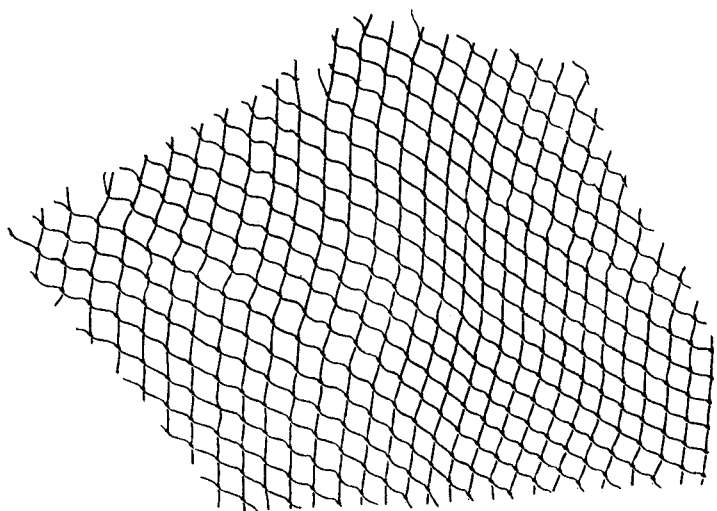


BG-076 - P  
Big Fossil Bird

BG-083 - O  
Big John Dory

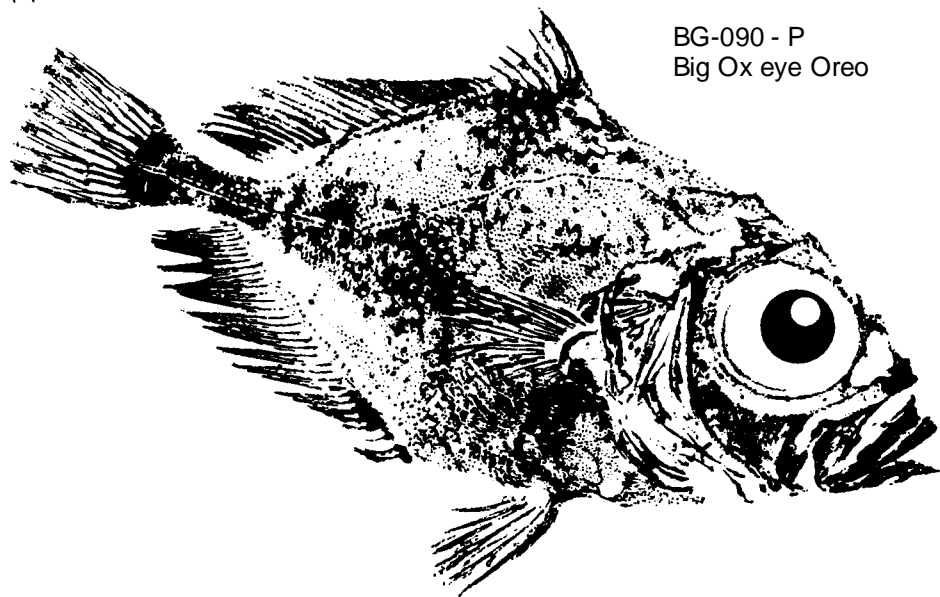


BG-085 - N  
Big Korean Mint



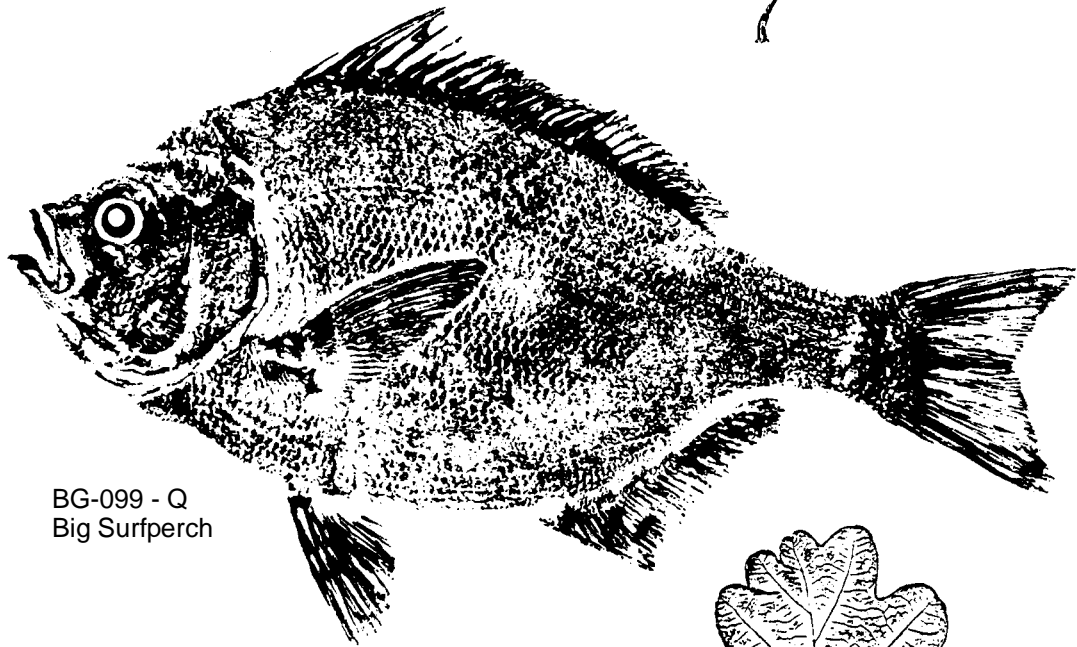
BG-088 - M  
Big Net

BG-090 - P  
Big Ox eye Oreo





BG-095 - M  
Big Silver Maple



BG-099 - Q  
Big Surfperch

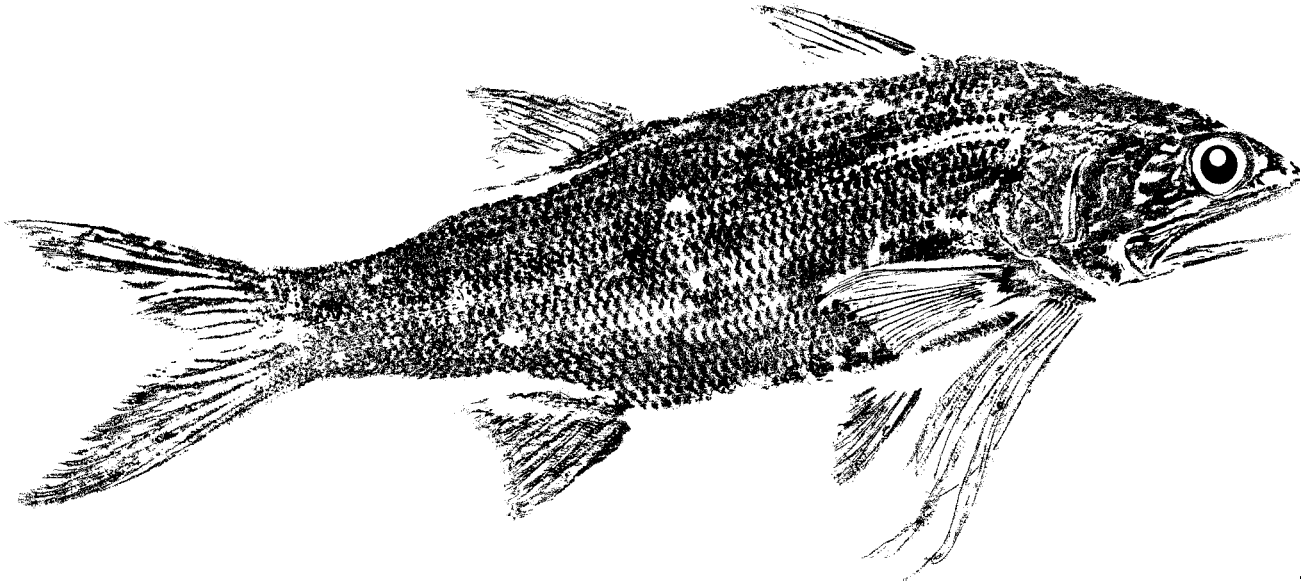
BG-101 - P  
Big Turkey Oak Group 1



BG-106 - P  
Big Bracken 2



BG-105 - R  
Big Blue Bobo



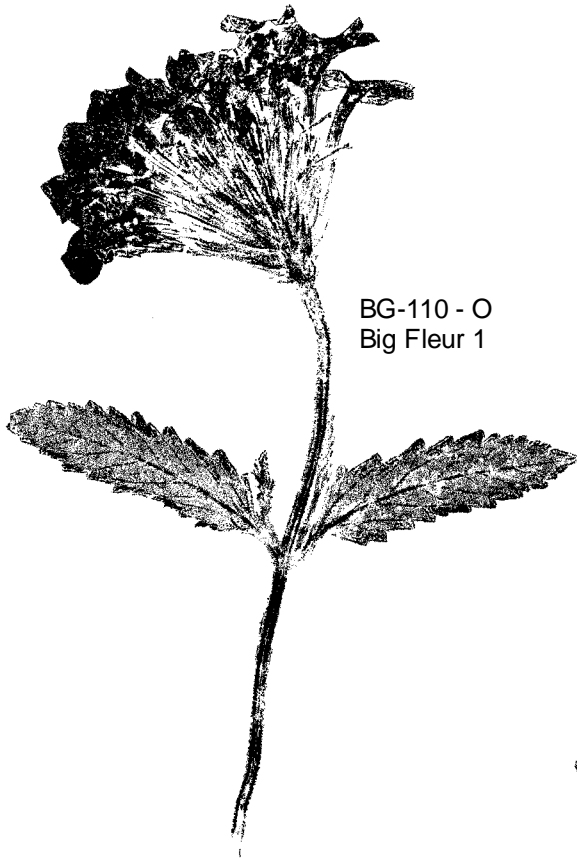
BG-108 - P  
Big Deer Fern Group



BG-109 - P  
Big Dungeness Crab

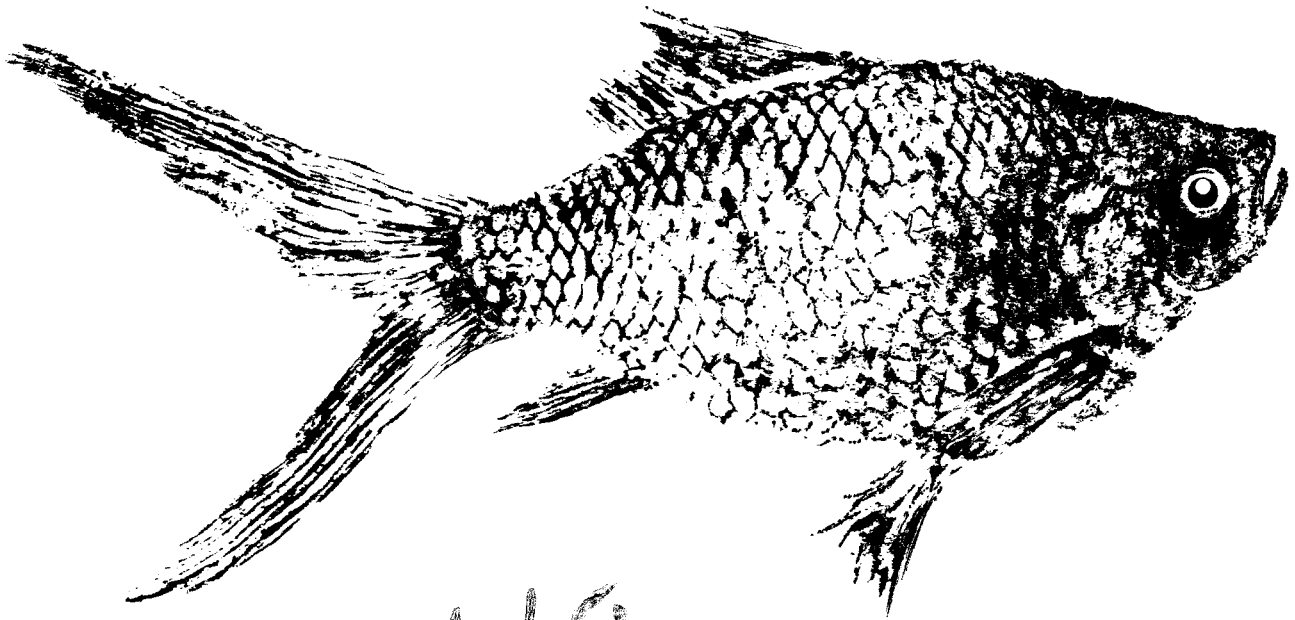


BG-110 - O  
Big Fleur 1

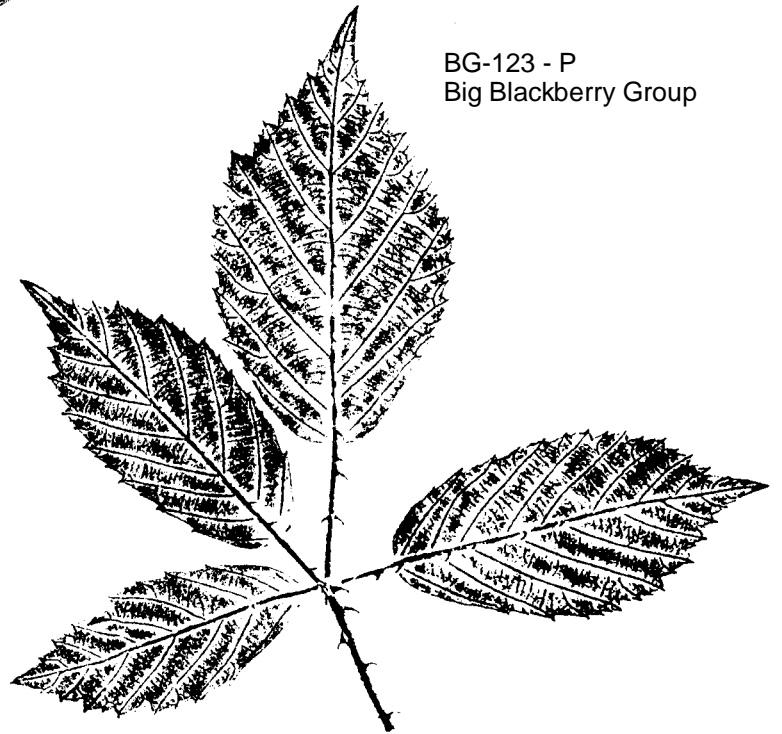


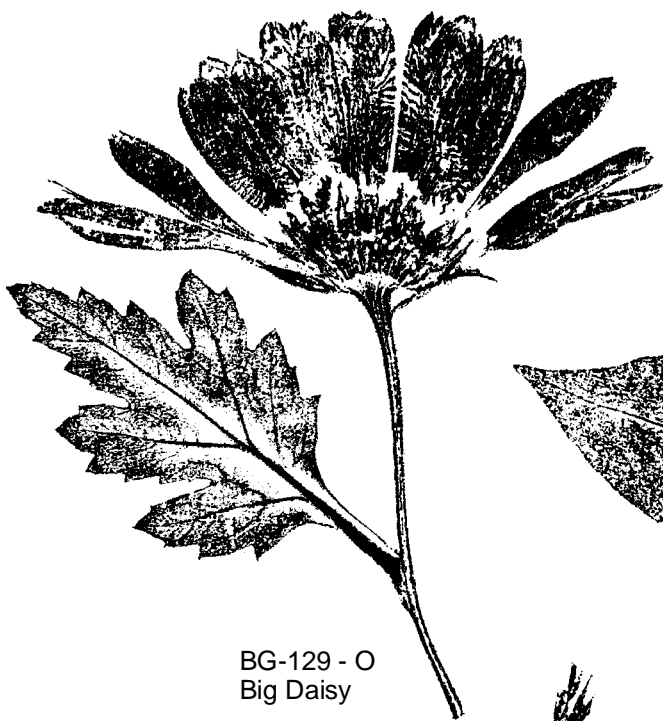
BG-113 - N  
Big Northern Maidenhair



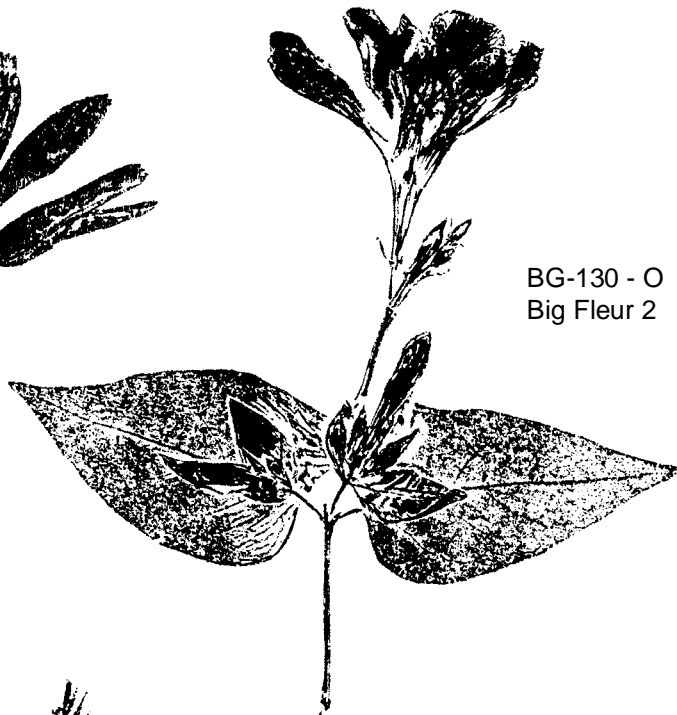


BG-123 - P  
Big Blackberry Group





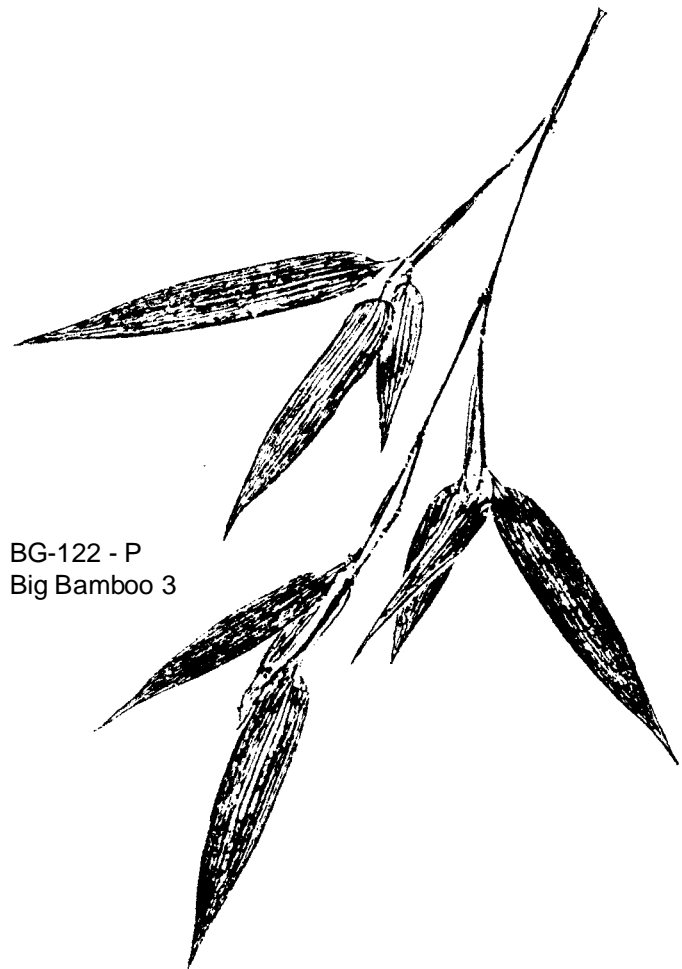
BG-129 - O  
Big Daisy



BG-130 - O  
Big Fleur 2



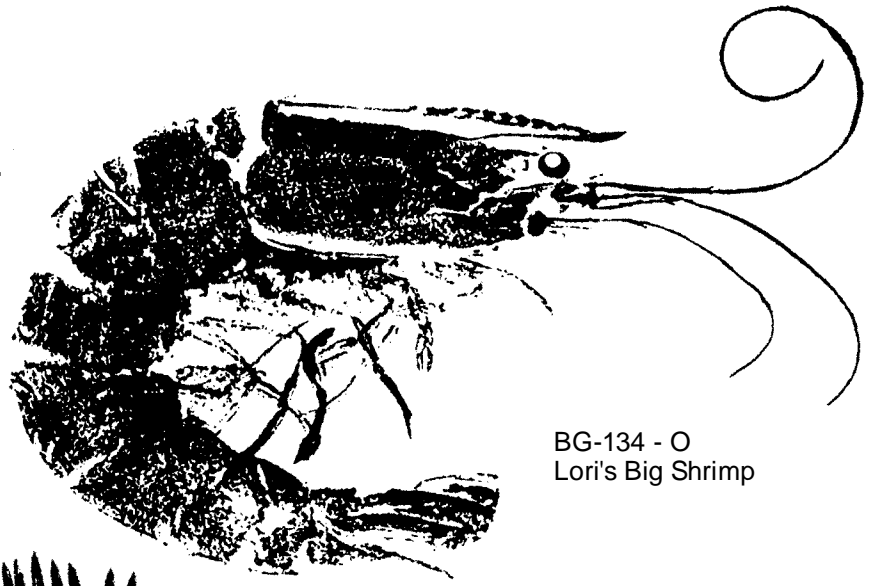
BG-132 - O  
Big Grass Group 2



BG-122 - P  
Big Bamboo 3



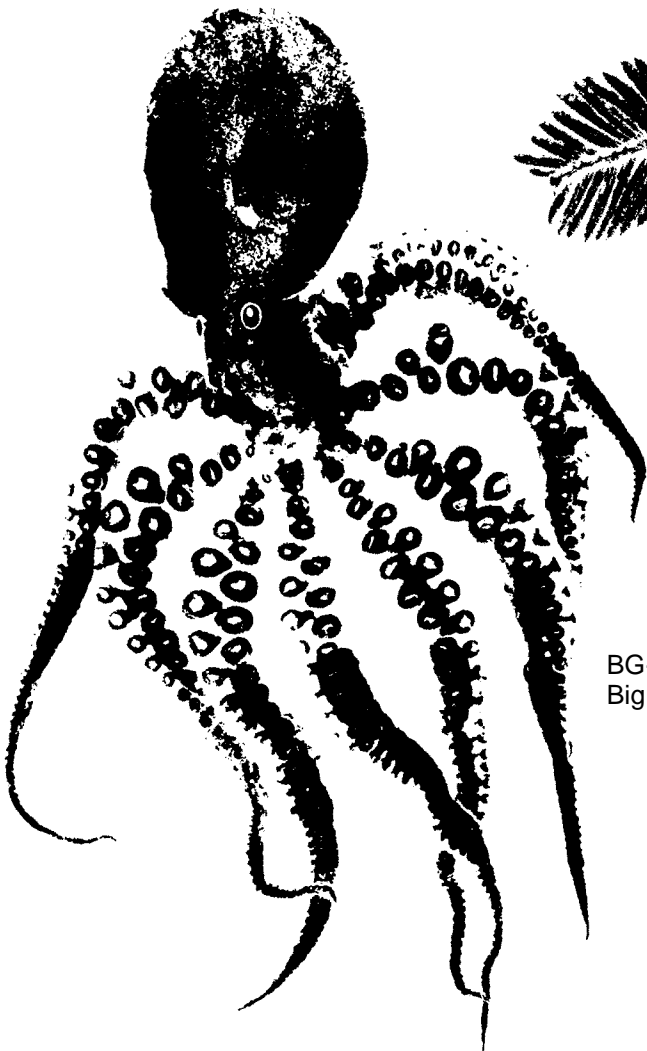
BG-133 - O  
Big Kelp



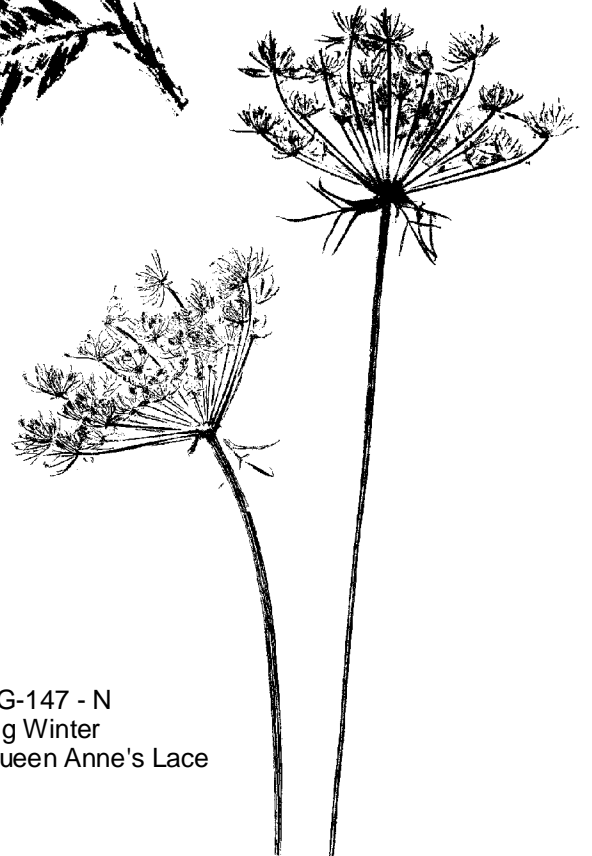
BG-134 - O  
Lori's Big Shrimp



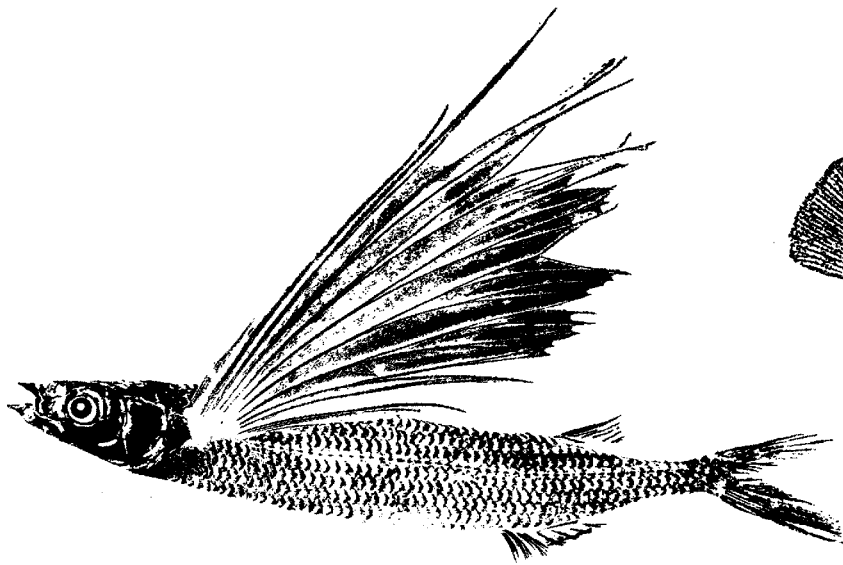
BG-144 - M  
Big Spruce



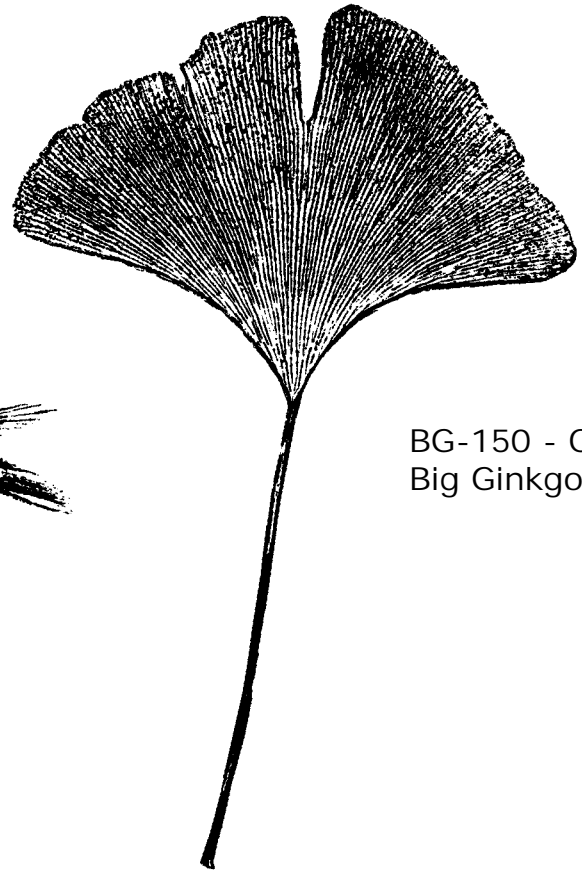
BG-137 - P  
Big Octopus



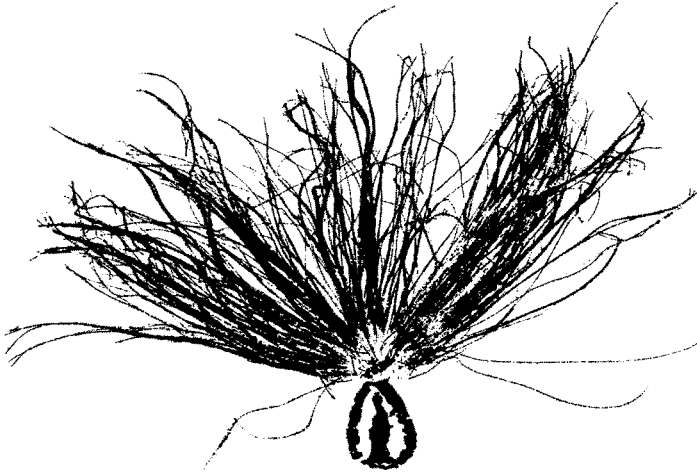
BG-147 - N  
Big Winter  
Queen Anne's Lace



BG-149 - O  
Big Flying Fish 2



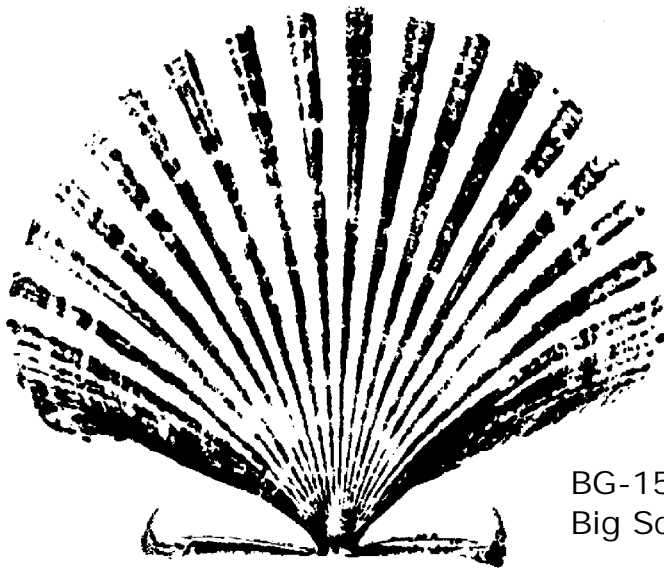
BG-150 - O  
Big Ginkgo 3



BG-151 - L  
Big Milkweed Seed



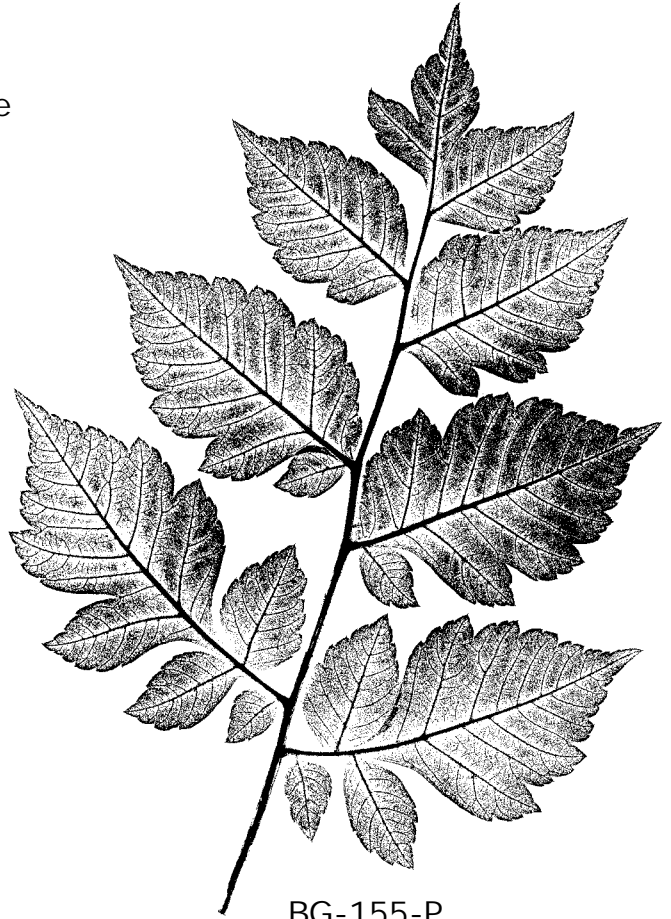
BG-153-P  
Big Button  
Daisy



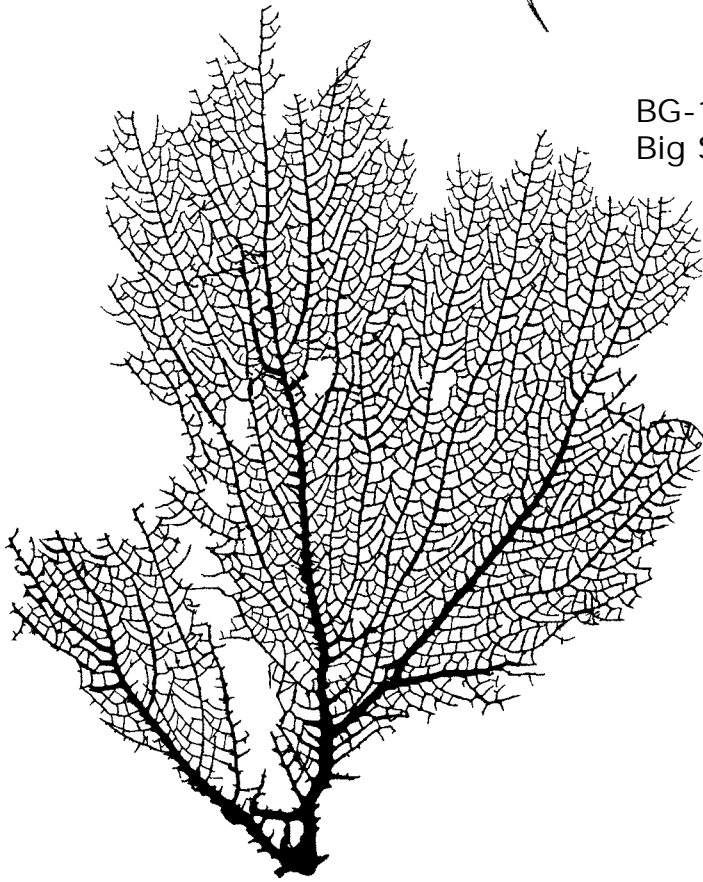
BG-152 - M  
Big Scallop



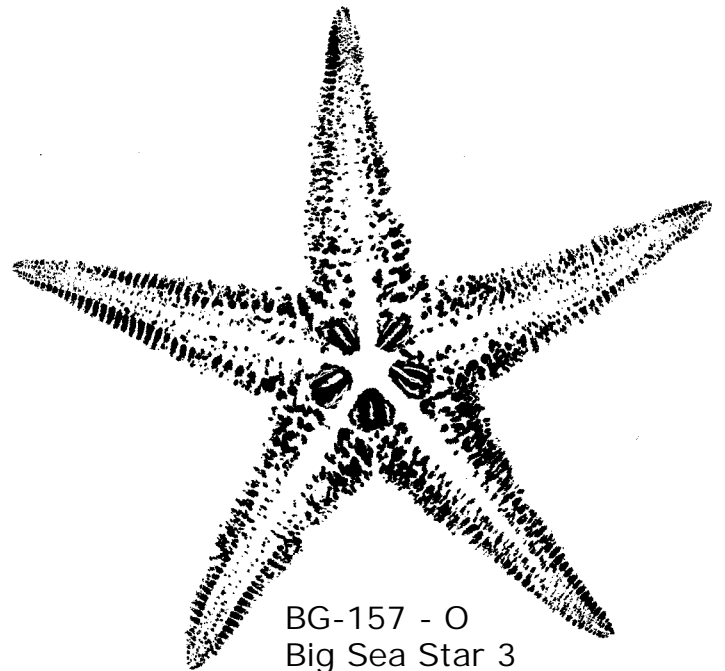
BG-154-P  
Big Chinese  
Mahogany



BG-155-P  
Big Golden Rain  
Branch



BG-156-P  
Big Sea Fan 2

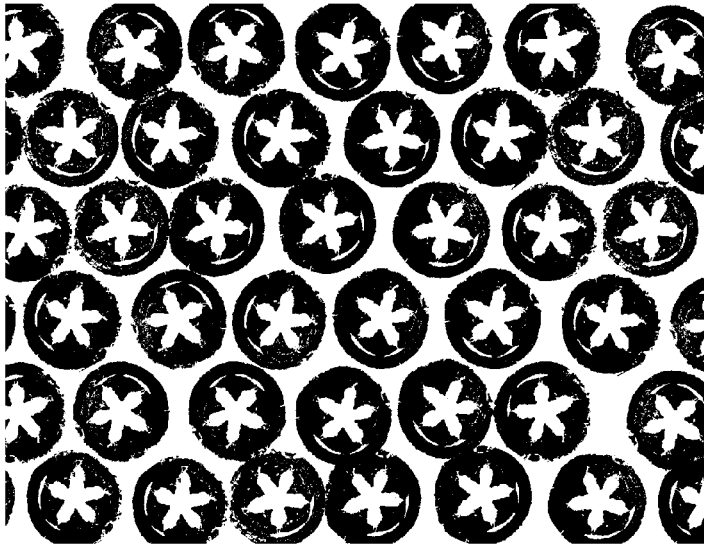
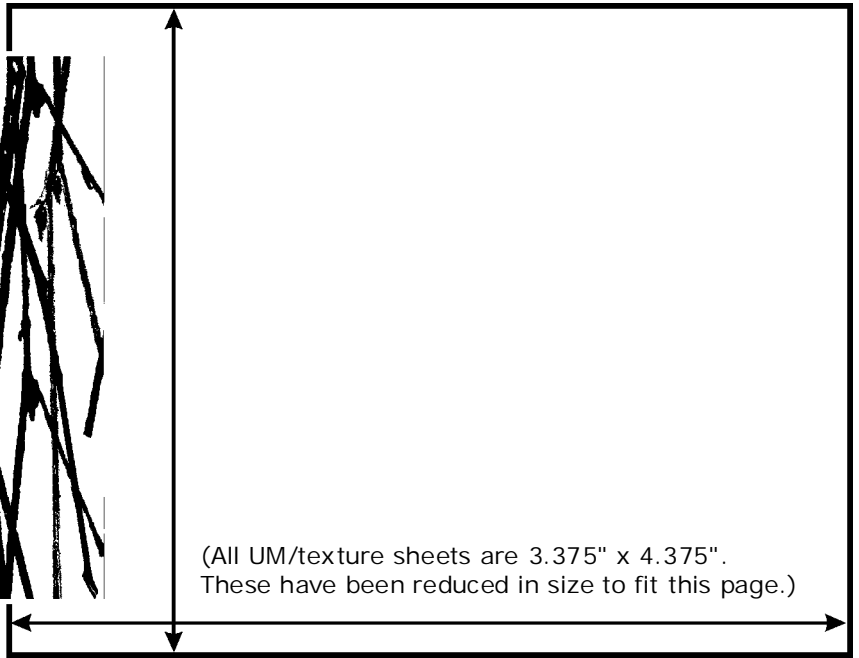


BG-157 - O  
Big Sea Star 3

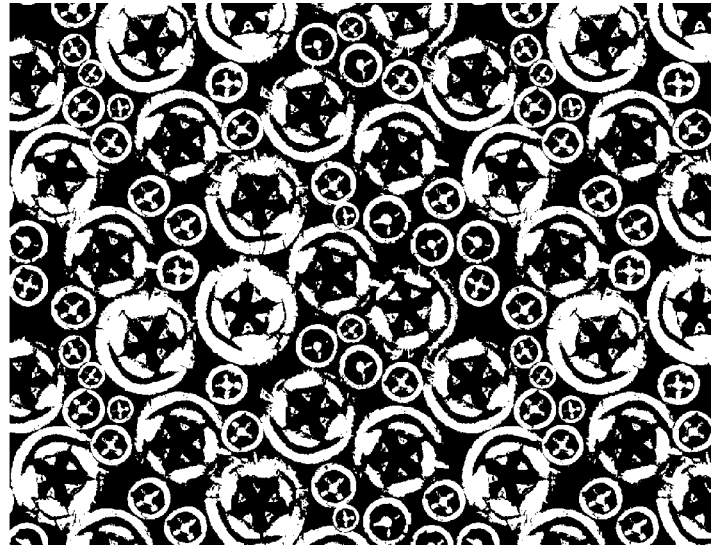




BG-158-G Sticks (UM/texture)



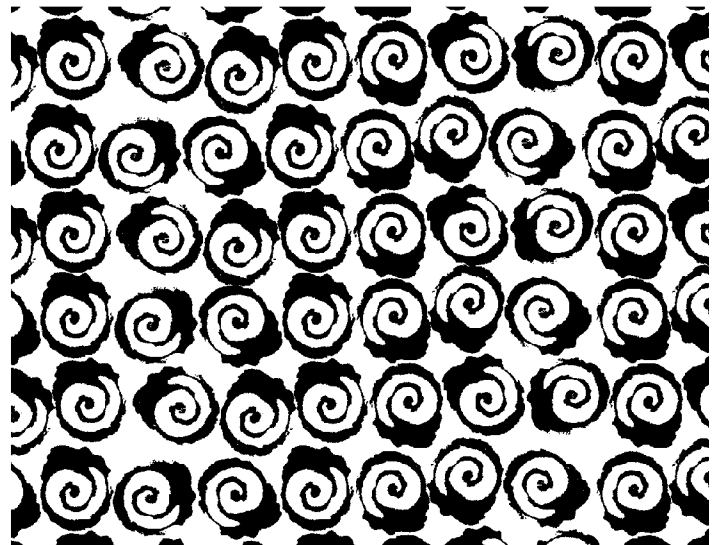
BG-159-G Eucalyptus Pods 1 (UM/texture)



BG-160-G Eucalyptus Pods 2 (UM/texture)



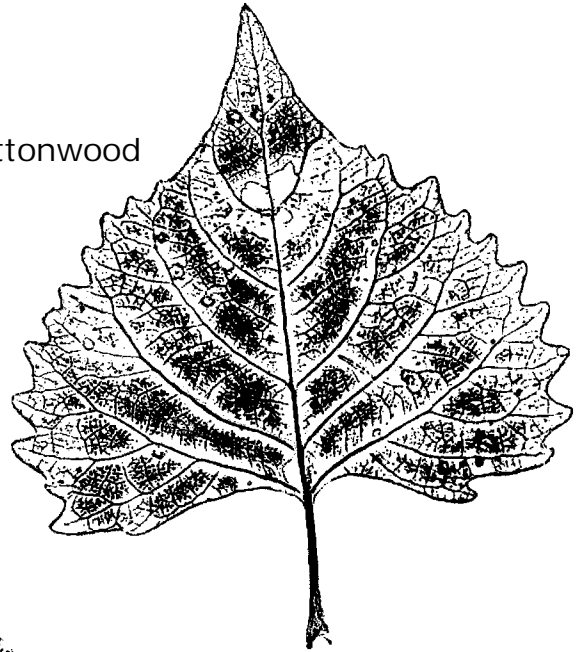
BG-161-G Half Shells 1 (UM/texture)



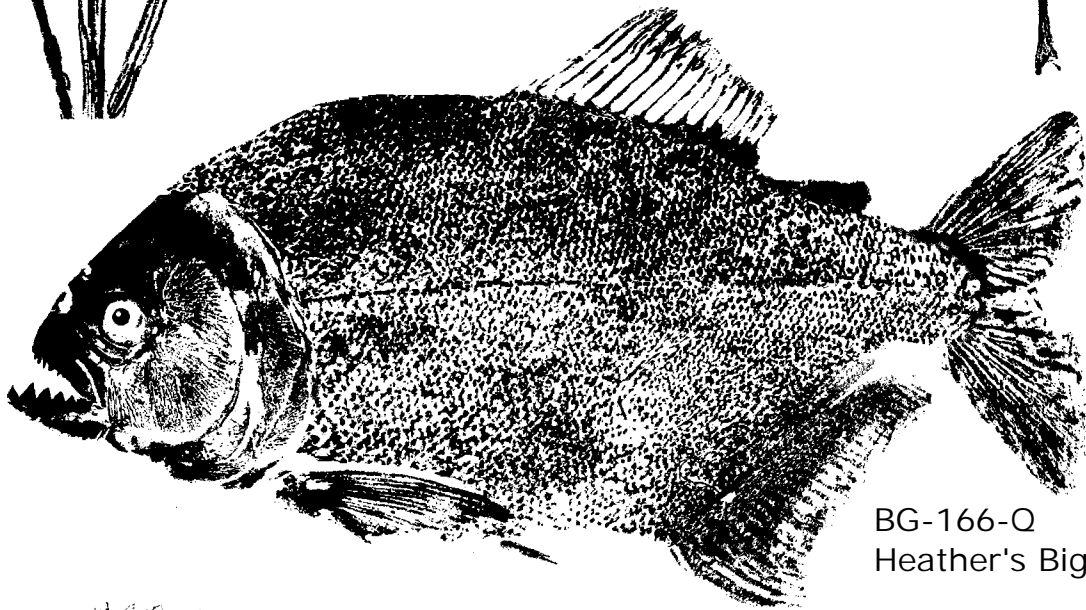
BG-162-G Half Shells 2 (UM/texture)



BG-164-M  
Big Eastern Cottonwood



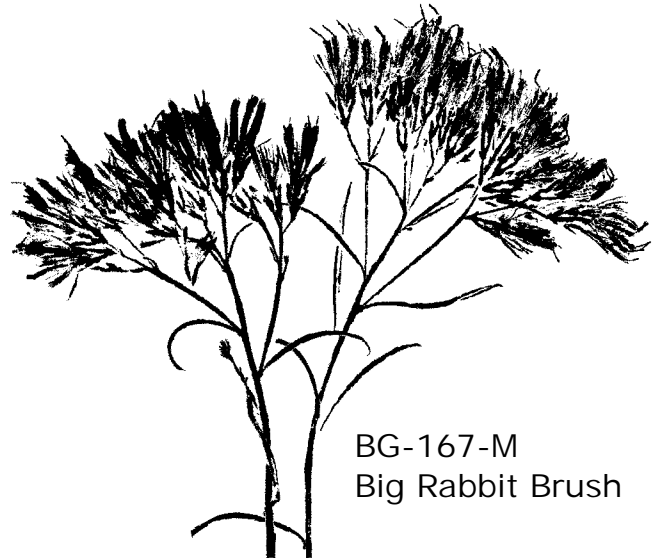
BG-163-L  
Big Carnation Top



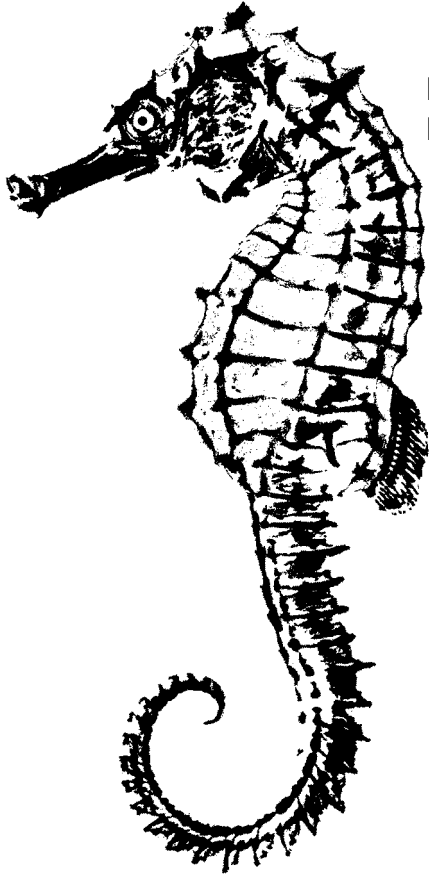
BG-166-Q  
Heather's Big Piranha



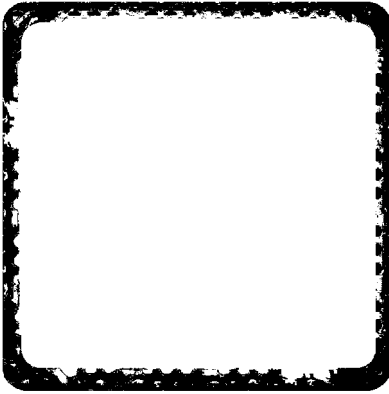
BG-165-M  
Big Meadow Thistle



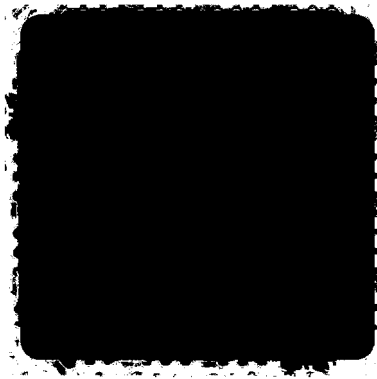
BG-167-M  
Big Rabbit Brush



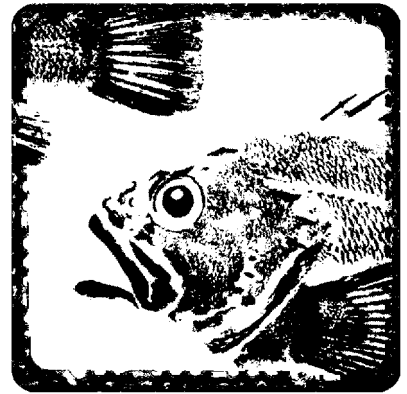
BG-168-N  
Big Seahorse 2



CN-001 - G  
Crop (blank)



CN-002 - G  
Neg (blank)



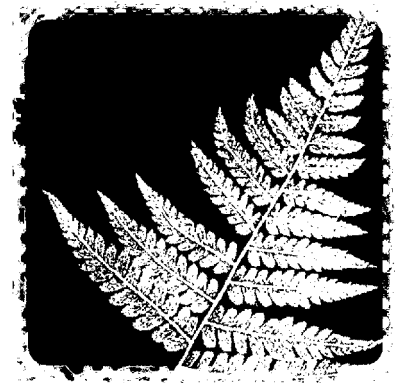
CN-005 - G  
Crop Rockfish 1



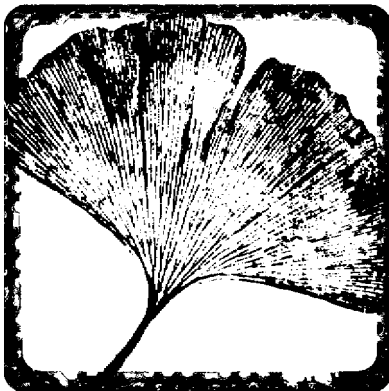
CN-006 - G  
Neg Rockfish 1



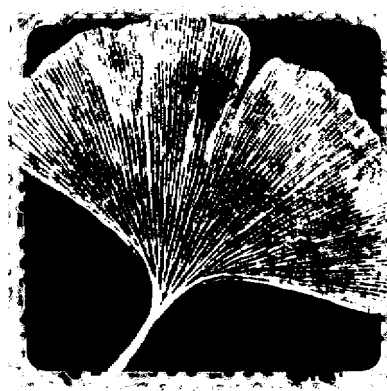
CN-009 - G  
Crop Bracken Fern



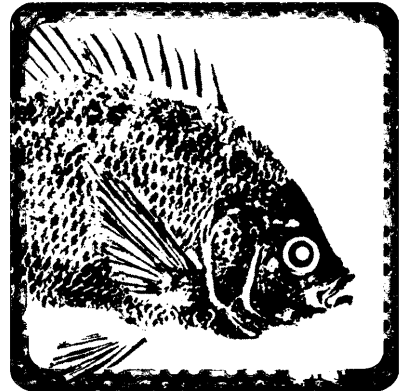
CN-010 - G  
Neg Bracken Fern



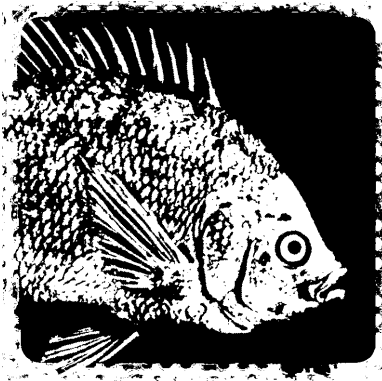
CN-011 - G  
Crop Gingko 1



CN-012 - G  
Neg Gingko 1



CN-013 - G  
Crop Sunfish



CN-014 - G  
Neg Sunfish



CN-015 - G  
Crop Japanese Maple



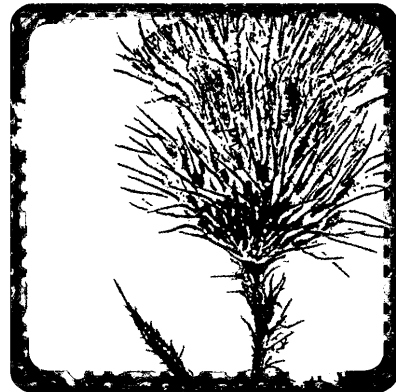
CN-016 - G  
Neg Japanese Maple



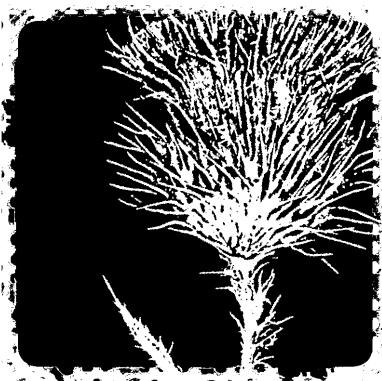
CN-023 - G  
Crop Skeleton Leaf



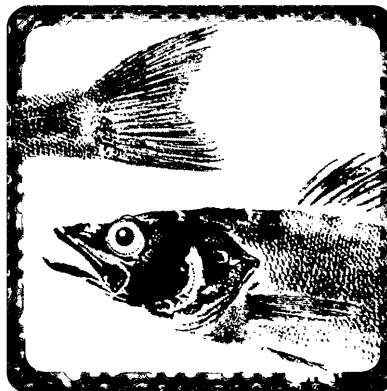
CN-024 - G  
Neg Skeleton Leaf



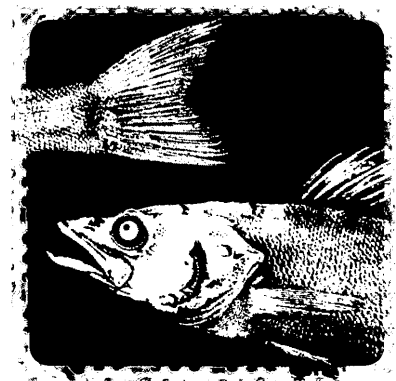
CN-033 - G  
Crop Thistle



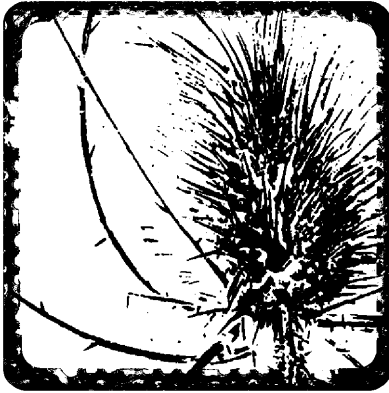
CN-034 - G  
Neg Thistle



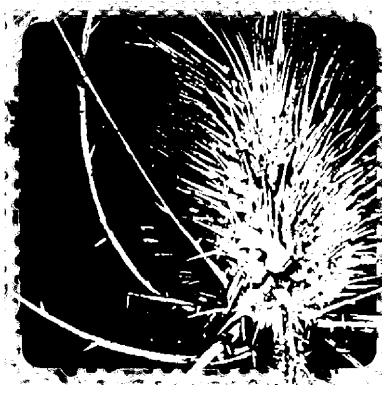
CN-035 - G  
Crop Walleye



CN-036 - G  
Neg Walleye



CN-049 - G  
Crop Teasel



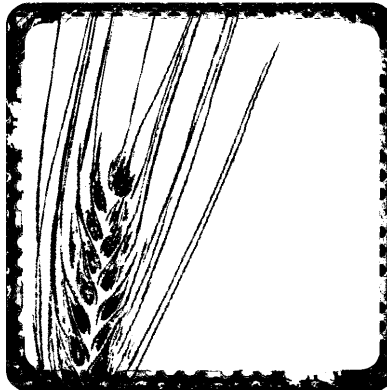
CN-050 - G  
Neg Teasel



CN-053 - G  
Crop Salal Branch



CN-054 - G  
Neg Salal Branch



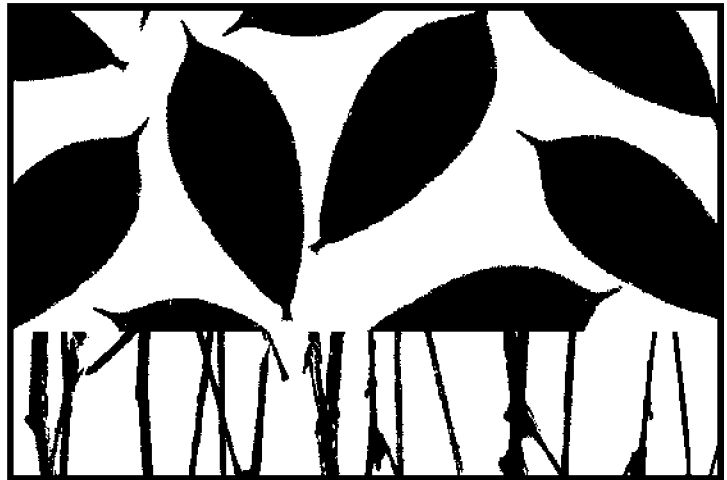
CN-061 - G  
Crop Blackbeard Wheat



CN-062 - G  
Neg Blackbeard Wheat



FRR-001-L  
SwirlFish

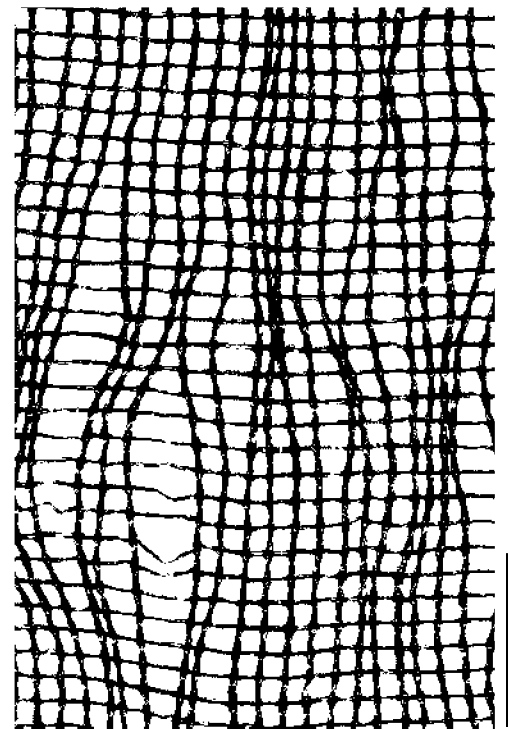


FRR-002-L  
MagnoliaSticks

FRR-003-L  
BirchPatch

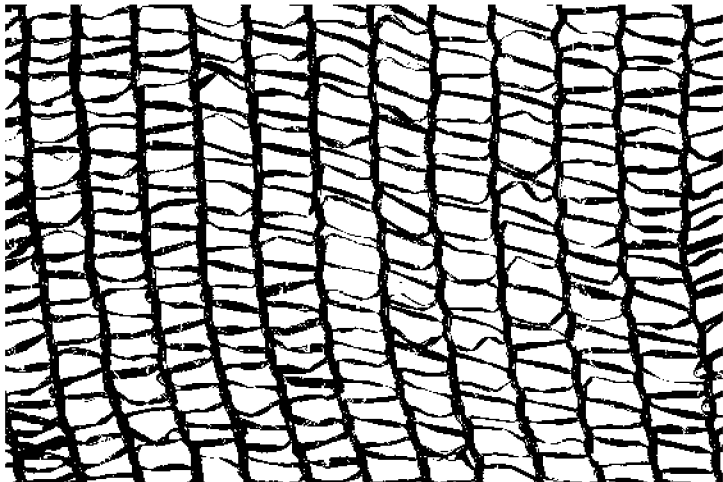
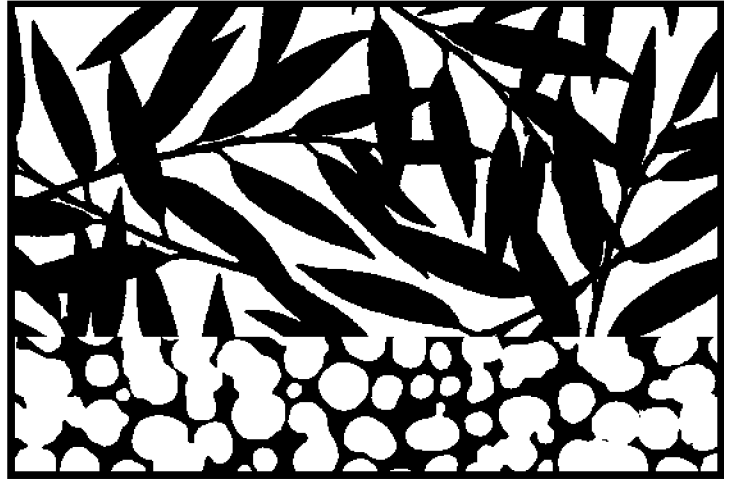


FRR-004-L  
Netting 1



all four of the above available  
together on half-sheet

FRRS-001-P Free Range UM Sheet 1



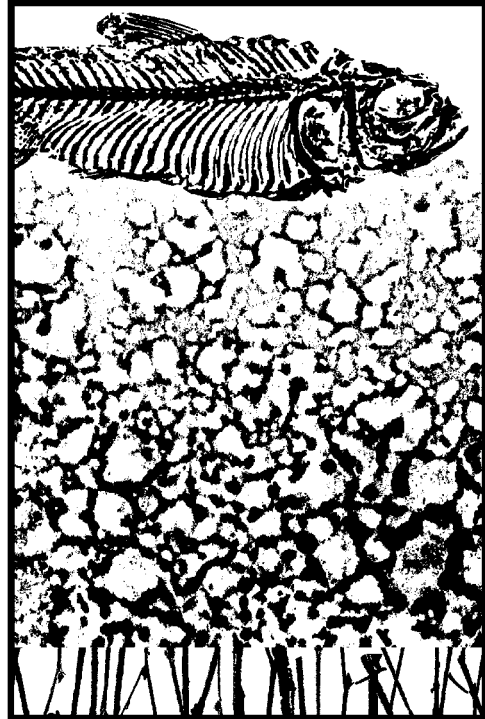
all four of the above available  
together on half-sheet

FRRS-002-P Free Range UM Sheet 2

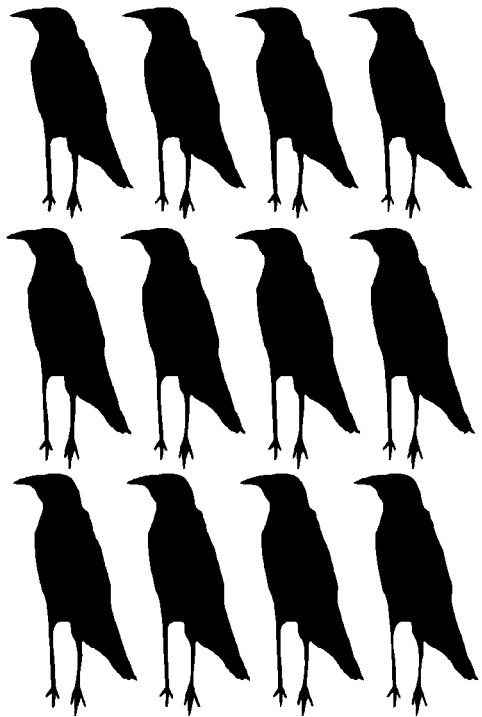




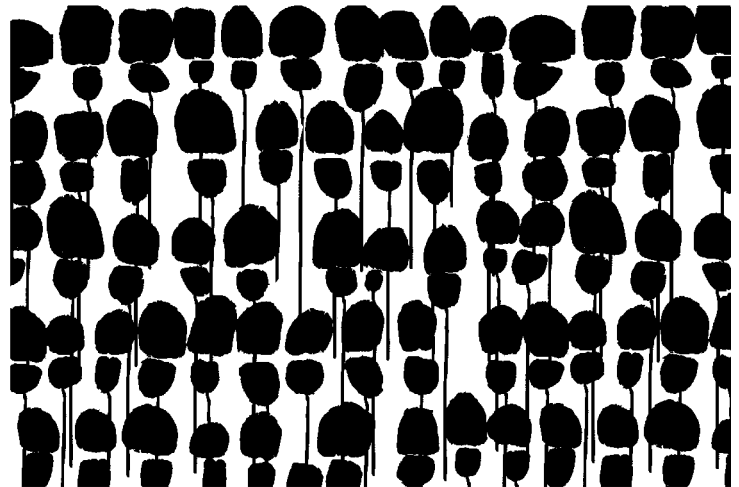
FRR-010-L  
Searching



FRR-011-L  
FossilWash



FRR-012-L  
Jury

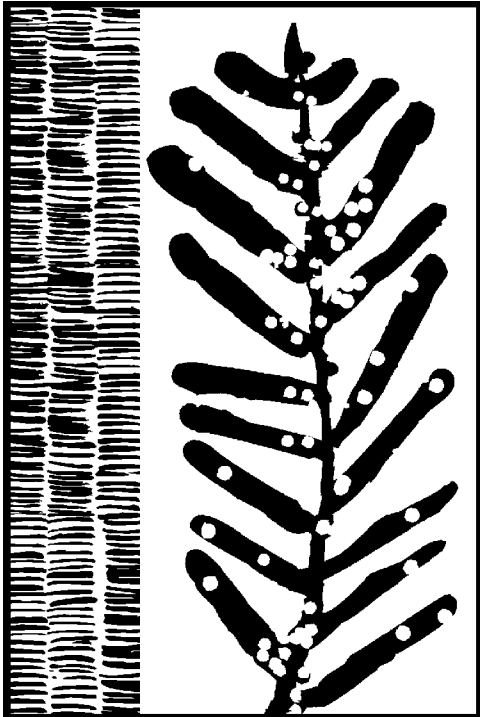


FRR-013-L  
SeedPods



all four of the above available  
together on half-sheet

FRRS-003-P Free Range UM Sheet 3

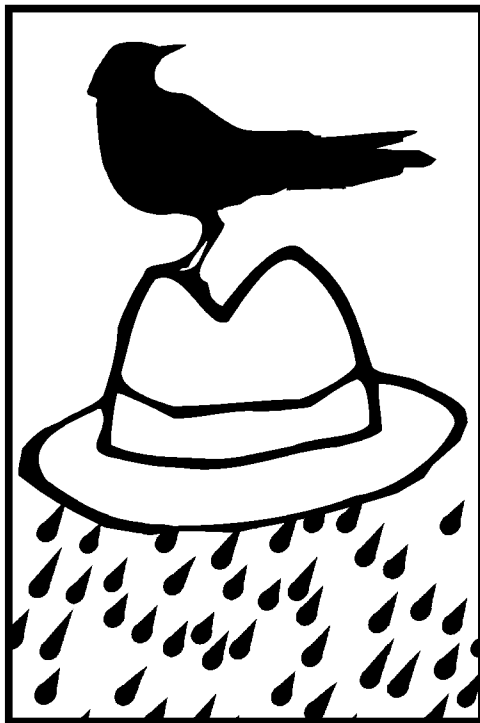


FRR-014-L  
MarkStick

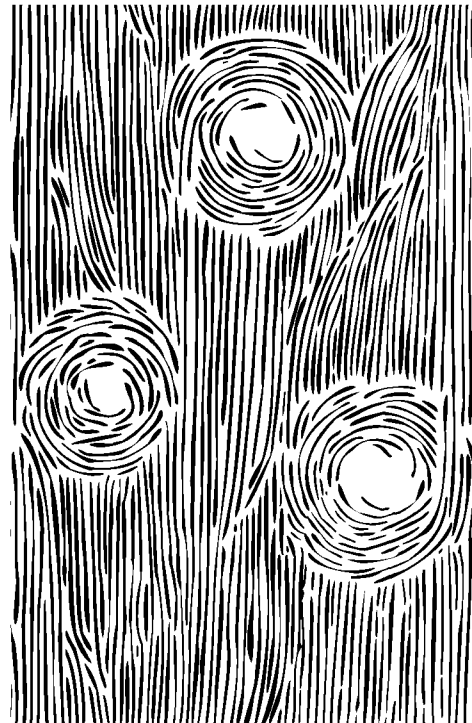


FRR-015-L  
RiverBoat

FRR-017-L  
Whirlpools



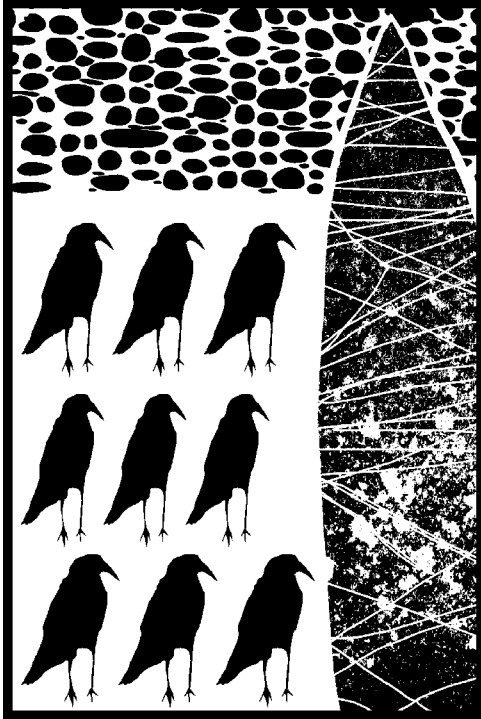
FRR-016-L  
OnMyMind



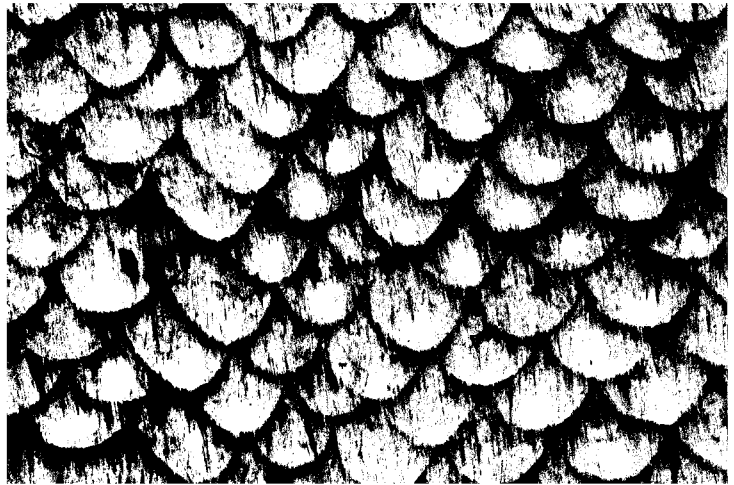
all four of the above available  
together on half-sheet

FRRS-004-P Free Range UM Sheet 4





FRR-018-L  
BirdChurch

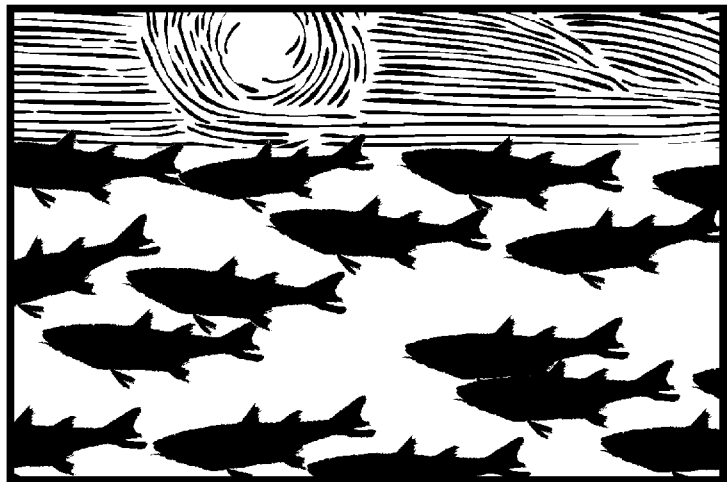


FRR-020-L  
FishSkin



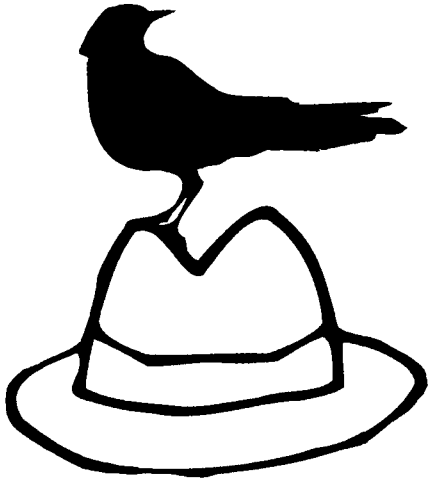
FRR-019-L  
Traveler

FRR-021-L  
NightRiverRun

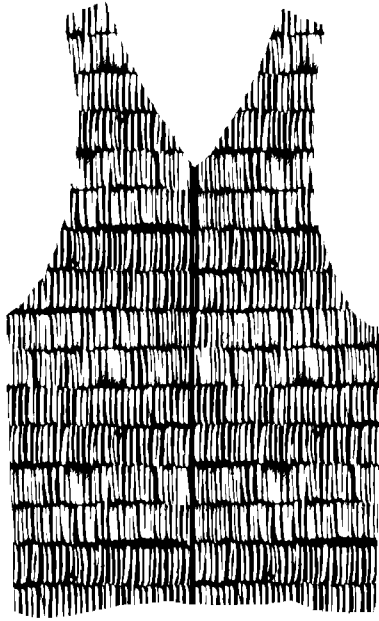


all four of the above available  
together on half-sheet

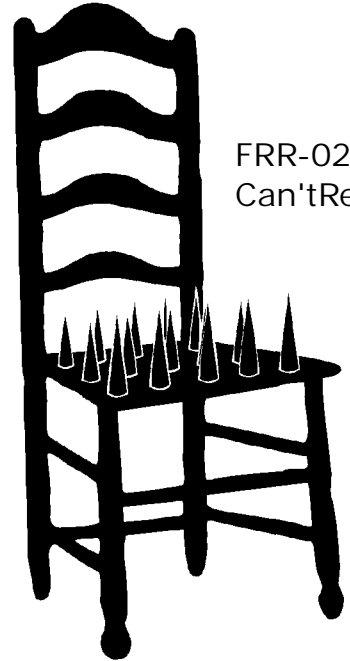
FRRS-005-P Free Range UM Sheet 5



FRR-022-I  
BirdBrain



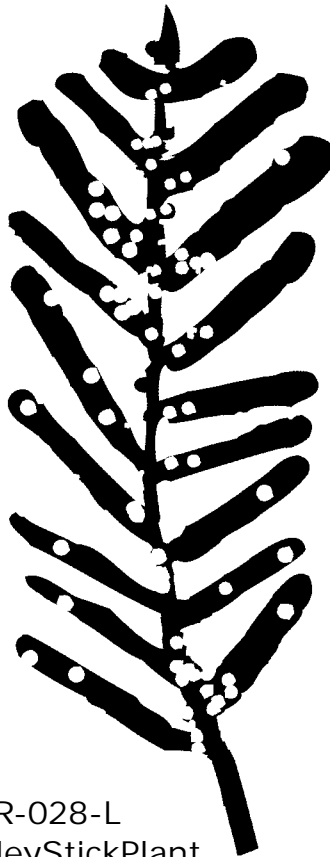
FRR-023-J  
Vest



FRR-024-J  
Can'tRest



FRR-025-I  
Worrisome



FRR-028-L  
HoleyStickPlant



FRR-027-L  
AllWrappedUp



FRR-026-F  
Little Seer

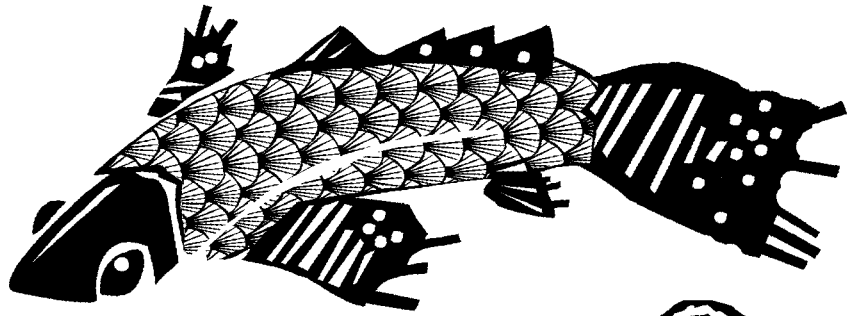


all of the above available  
together on half-sheet

FRRS-006-P Free Range UM Sheet 6



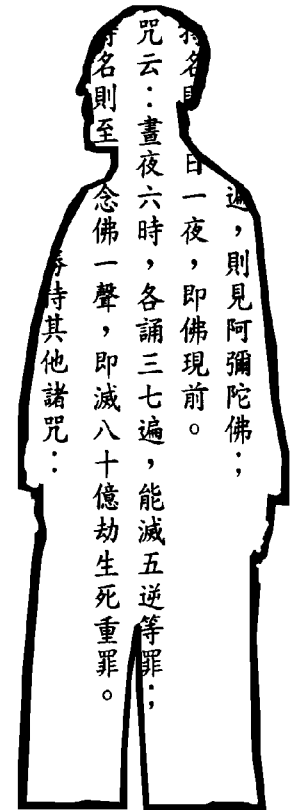
FRR-029-K  
Seer



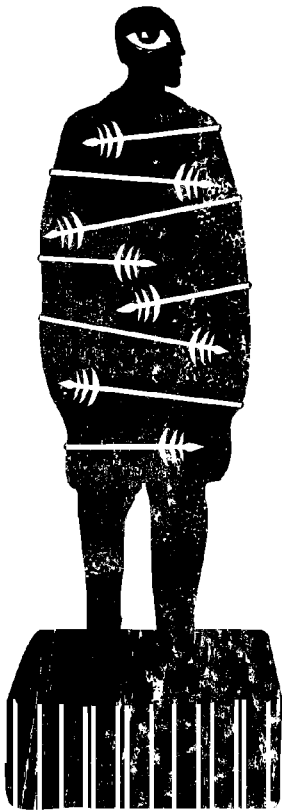
FRR-030-L  
CollageFish



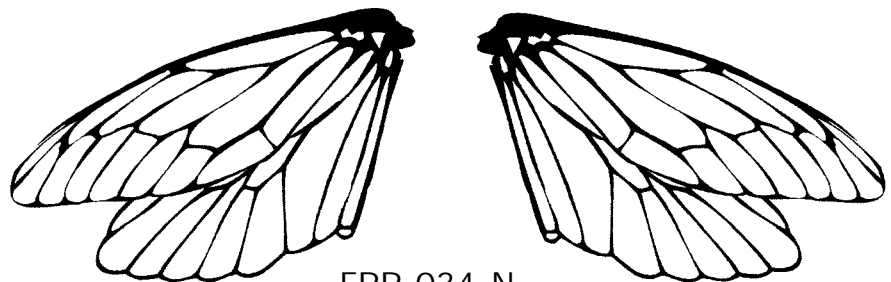
FRR-033-G  
Little AllWrappedUp



FRR-031-J  
NotOccidental



FRR-032-J  
Conflicted

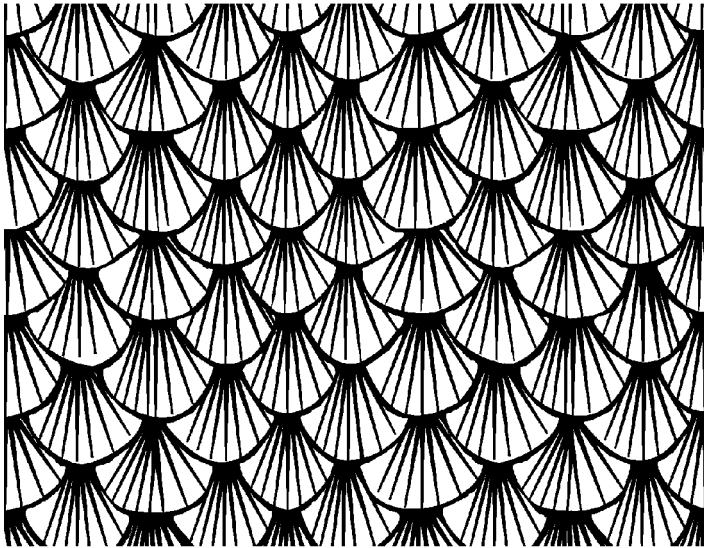


FRR-034-N  
Cicada Wings (set of 2)

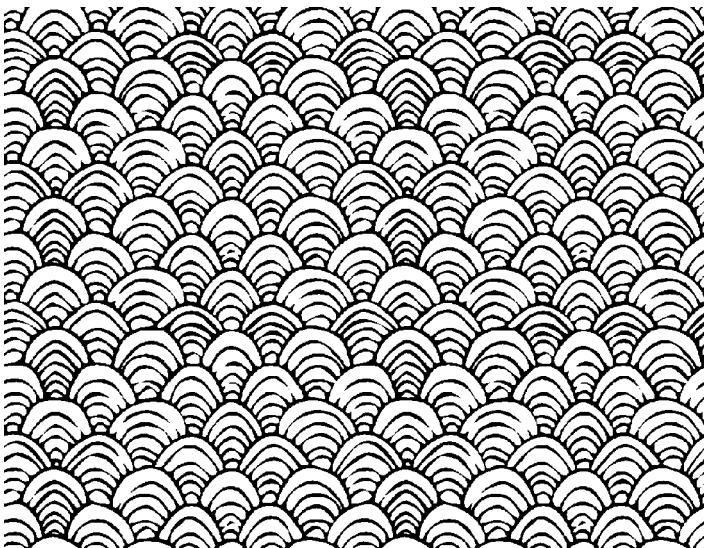
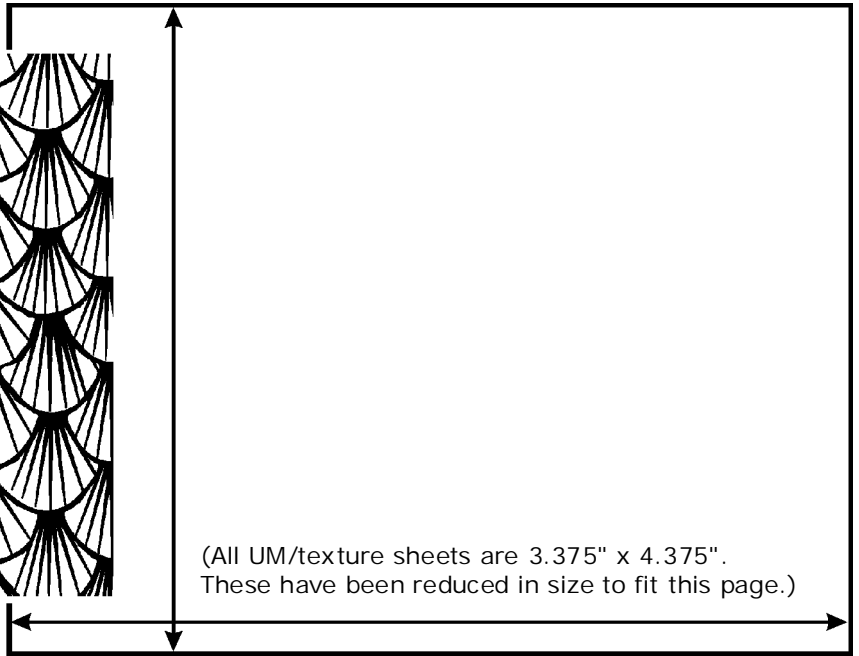


all of the above available  
together on half-sheet

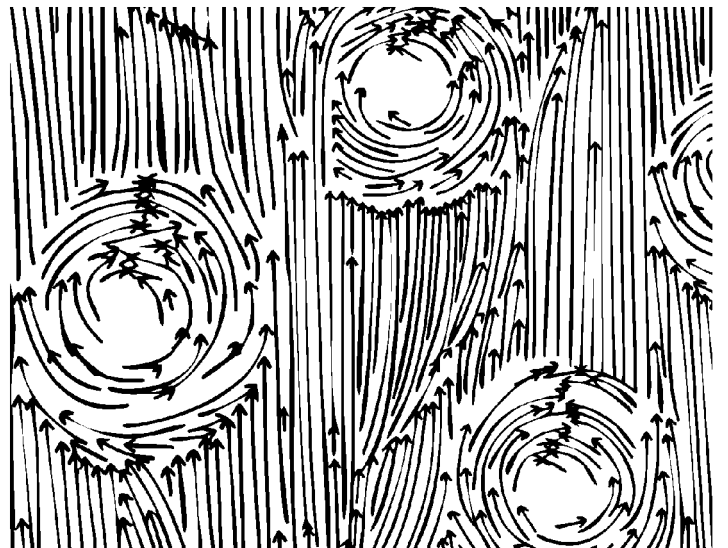
FRRS-007 -P Free Range UM Sheet 7



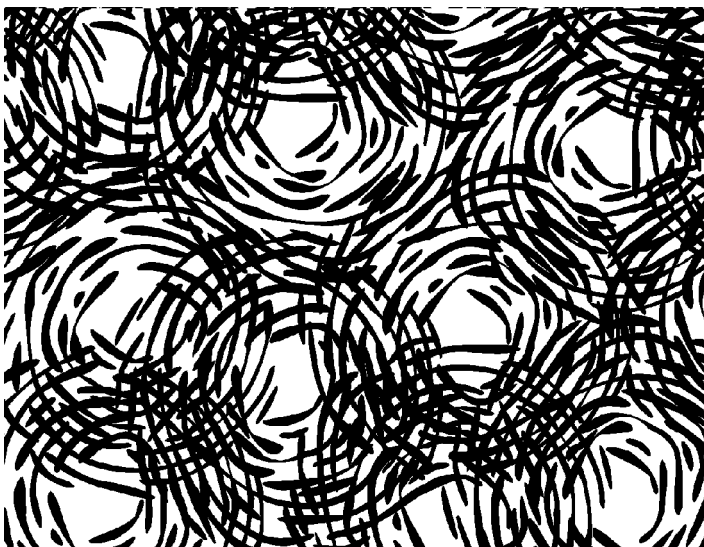
FRR-035-G Scales (UM/texture)



FRR-036-G Waves (UM/texture)

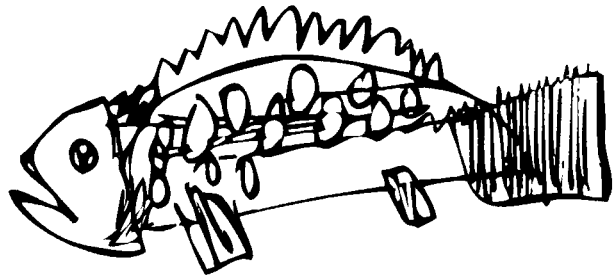
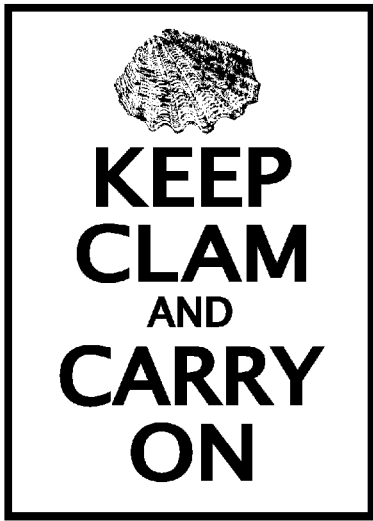


FRR-046-G  
Naruto Uzu (UM stamp/texture)

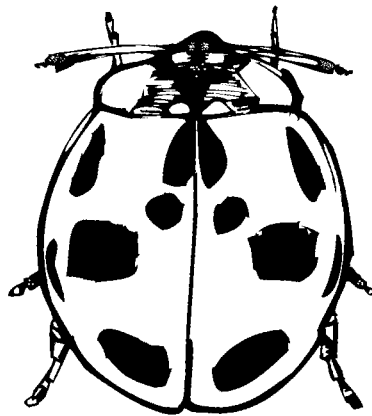


FRR-047-G  
Vortices (UM stamp/texture)

FRR-009-J  
KEEP CLAM...

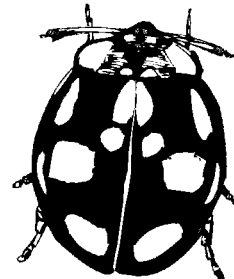
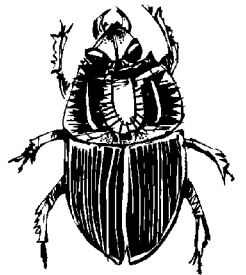


FRR-037-H  
SketchFish

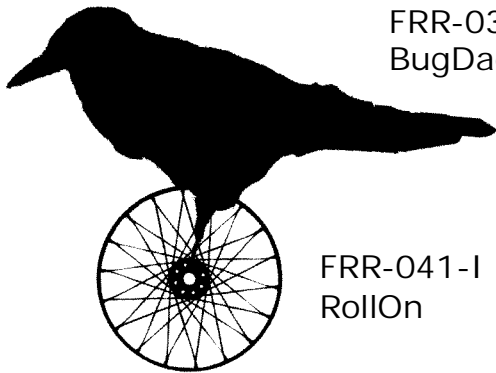


FRR-038-H  
BugDaddy

FRR-039-E  
BugBoy



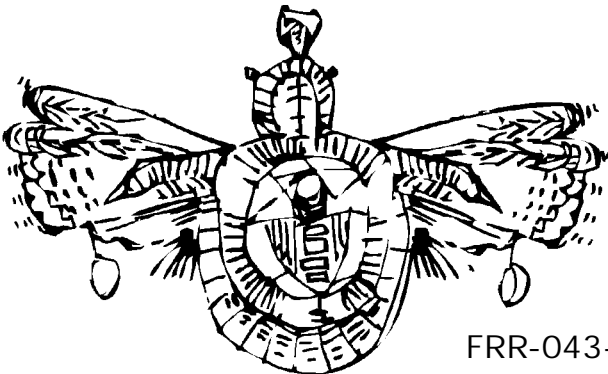
FRR-040-E  
MommaBug



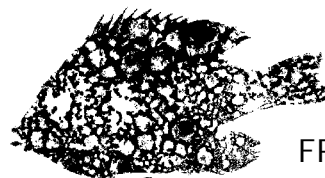
FRR-041-I  
RollOn



FRR-042-I  
SailAway



FRR-043-J  
Scarab

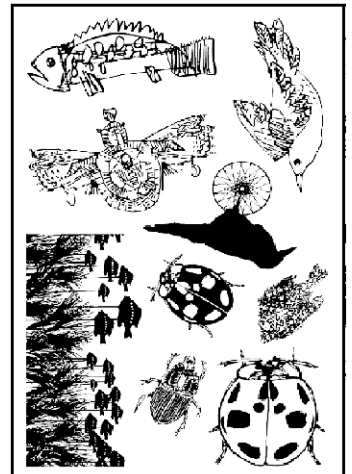
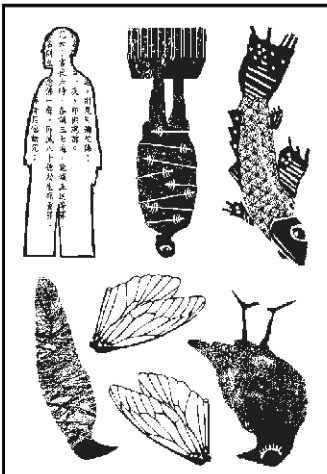
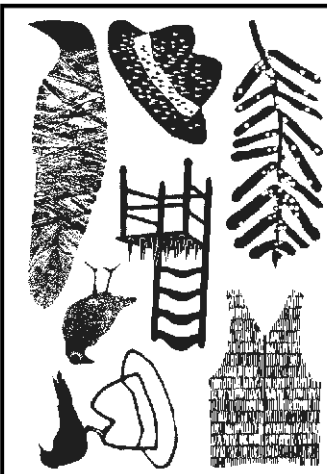
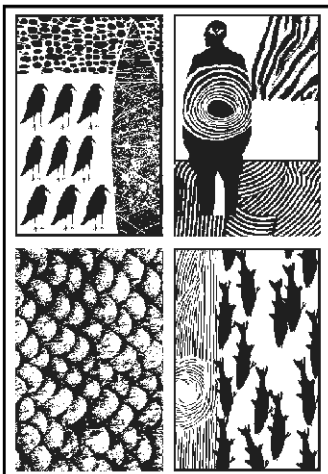
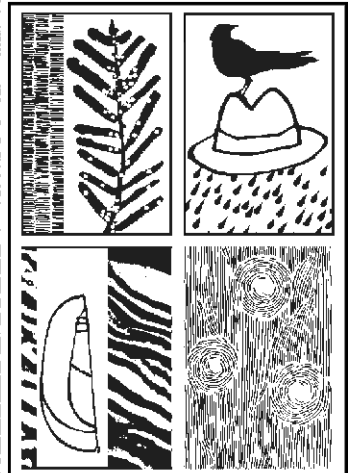
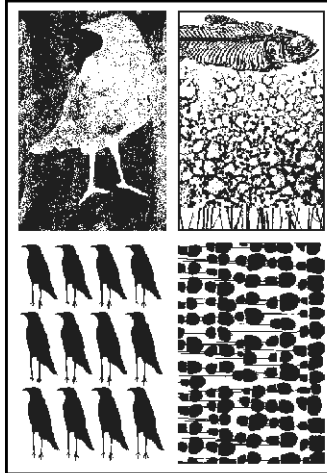
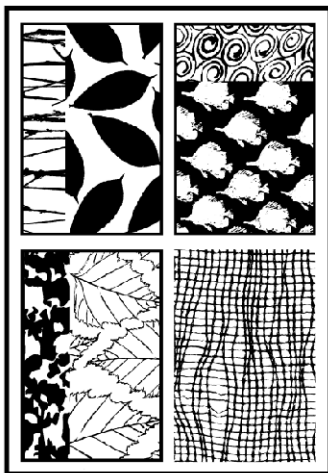


FRR-044-D  
SpotFish



FRR-045-L  
WheatFish

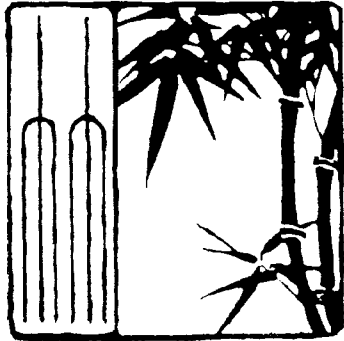
As a visual reminder (and because I had some room left over), the 8 Free Range Rubber UM sheets mentioned earlier are laid out as seen here. Each is somewhere around 5.5" x 8.25" and their Price Code is P.



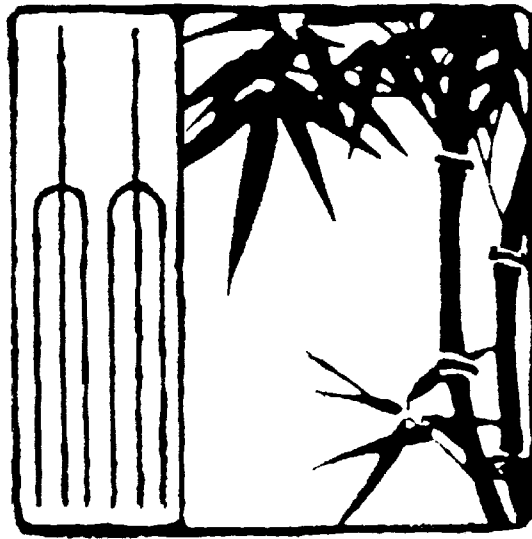




RP 0011-C



RP 0012-F



RP 0013-K



RP 0021-C



RP 0022-F



RP 0023-K

words for pictures  
(translations available as stamps)

# Bamboo (zhū)

RP 0010-F

A foundation of Asian sensibility, bamboo is ever present in Japanese and Chinese art and philosophy. Tenacious, resilient and able to bend in the winds of change without breaking.



RP 0171-C



RP 0172-F



RP 0173-K



RP 0181-C



RP 0182-F



RP 0183-K

words for pictures  
(translations available as stamps)

One always gains something  
by opening a book.

RP 0170-F

Support your public library.



RP 0351-C



RP 0352-F



RP 0353-K

words for pictures  
(translations available as stamps)

# Dragon (lóng)

RP 0350-F

Complex and multi-faceted, the Eastern dragon stands in sharp contrast to the dragons in Western mythology. It is a friendly symbol embodying masculinity (yang), bringing good fortune, and stands as guardian of the Emperor.



RP 0361-C



RP 0362-F



RP 0363-K

words for pictures  
(translations available as stamps)

# Fish (yū)

RP 0360-F

Symbolic of a good harvest and abundance, the fish finds itself a staple of both Chinese and Japanese philosophy and culture.

愛  
し  
き  
た  
も  
の

一  
ま  
か  
け  
て

こ  
れ  
を  
わ  
た  
し  
が  
か  
い  
て

RP 0391-N  
"I have loved this  
all my life." \*

RP 0396-E  
Text

I have loved this  
all my life.

椅  
子  
を  
置  
く

み  
た  
ら  
ば

雲  
を  
わ  
ら  
わ  
ら  
し  
め  
て

RP 0392-N  
"I will place my chair  
where I can watch  
the clouds at play." \*

Thoughts  
like  
butterflies.

Words like  
stones.

My youthful  
tongue  
grows gray.

RP 0398-I  
Text

I will place  
my chair  
where  
I can  
watch  
the clouds  
at play.

RP 0397-I  
Text

こ  
れ  
を  
わ  
た  
し  
が  
か  
い  
て

わ  
が  
し  
た  
は

蝶  
の  
し  
ら  
べ  
の  
し  
ら  
べ  
の  
し  
ら  
べ

RP 0393-N  
"Thoughts like butterflies.  
Words like stones.  
My youthful tongue grows gray." \*

我が師  
心ひろき  
竹は

RP 0394-N  
"Bamboo, which is open-  
minded, is my teacher." \*

RP 0399-F  
Text  
Bamboo,  
which is  
open-minded,  
is my  
teacher.

用  
意  
者  
と

RP 0395-F  
"Dare to be not evil." \*\*



Dare to be  
not evil.

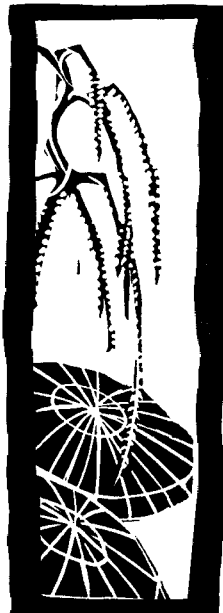
RP 0402-H  
Fence



RP 0412-H  
Hut



RP 0422-H  
Parasol



RP 0400-E  
Text

\* Japanese calligraphy  
by Masako Custer

\*\* Chinese calligraphy  
by Zhou Huijin

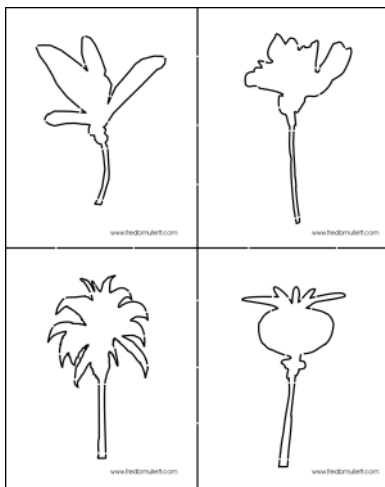
## mask, stencil and cropping shapes

Stencils and masks are exactly the same thing. Generally, one allows treatment of the positive shapes and spaces (stencils) and the other the negative (masks).

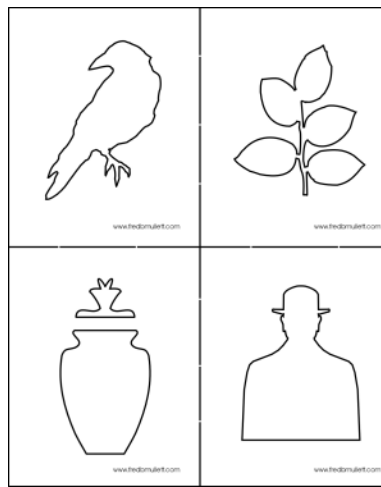
Separate the rectangular plates in each set by cutting through the connecting tabs holding them together by using a sharp craft knife. To do this, lay the full sheet on a cutting mat and slide the knife along until you find one of the small tabs. Firmly but gently just slice through it and go on to the next. (It is suggested to use a dark surface under the plate sheet to more easily see the tabs.)

Having separated each plate, now each individual mask may be removed from the stencil by the same method. With the plate still firmly on your cutting mat, slide the knife along and around the shape until you find a tab. Again, firmly but gently slice through all the tabs until the mask easily falls away from the stencil.

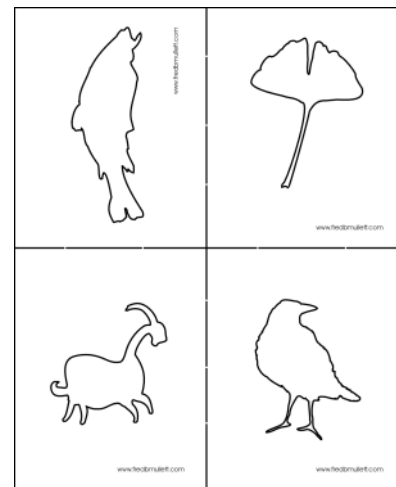
Masks and stencils can now be used in any traditional manner, but the stencil can also be used as a shaped viewing window to find a shaped image on an otherwise unremarkable or dismissible piece of paper.



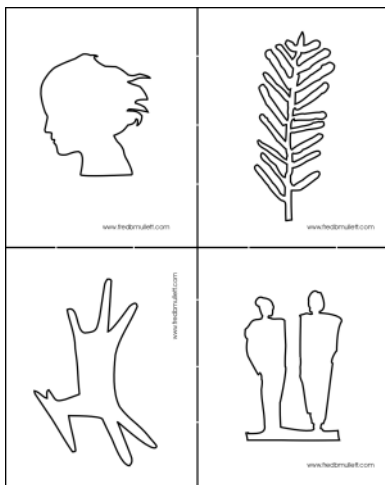
stencil set 1



stencil set 2



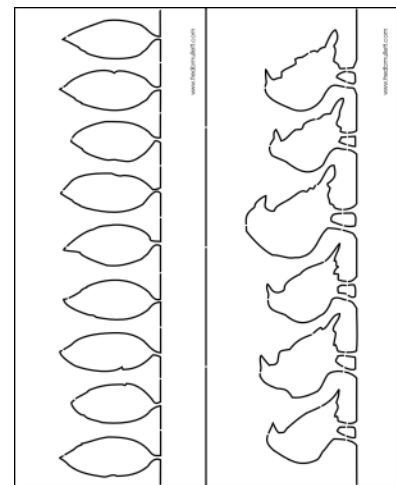
stencil set 3



stencil set 4



stencil set 5



stencil set 6

(current retail price available on website:  
[www.fredbmullett.com](http://www.fredbmullett.com))

Sometimes there is a extra space left on an engraved plate for special images. You know; things we want but may not fit in with the general theme and scheme of things. After a while, you end up with spares and overstock. Well, why not offer those up to folks who might be interested. Enter the PRIVATE STOCK.

PRIVATE STOCK images are available occasionally and always limited to stock on hand. Sometimes I have them, sometimes not.



More Private Stock images available. Check the website for current selection:  
[WWW.FREDBMULLETT.COM/MM5/MERCHANT.MVC](http://WWW.FREDBMULLETT.COM/MM5/MERCHANT.MVC),  
then click OTHER STUFF/PRIVATE STOCK from the MENU