

*Capturing Nature* presents forty-five varied nature printing methods, identified within the Zucker Collection. These are described under Direct Impressions on pages 160–165 and Indirect Impressions on pages 177–191

The Zucker Collection consists of 130 items, mostly books and journals. Each item is numbered in date order from B001 to B130. These numbers are used throughout this book to reference the book list on pages 169–176.



DIRECT PRINTING IN A SINGLE COLOR  
→ p.162

1733  
Kniphof B002

# Capturing Nature

Matthew Zucker  
Pia Östlund

With contributions by:  
Harry Willis Fleming  
Nicole Hanquart & Regina Fabri  
Naomi Hume  
Jessica C. Linker  
Adam Lowe  
Harriet Rix  
Michele Rodda

Historic texts by:  
Alois Auer  
Franz Ernst Brückmann  
Ernst Fischer  
Ernst Wilhelm Martius  
Eric P. Newman

# Table of Contents

WRITINGS	PLATES & TECHNIQUES
45 Preface Matthew Zucker	1 Closeups I
47 About this Book Pia Östlund	
	49 On Volume 60 Editions 70 On Colour
81 Two Hundred Years of Nature Printing Ernst Fischer	
	89 Actual Size I 96 Ghost Prints 102 Symmetry 114 Animalia
121 Benjamin Franklin's "Numismatic Secret": Nature Printing on American Colonial and Continental Currency Eric P. Newman	
124 A Coda to Eric P. Newman's "Nature Printing on Colonial and Continental Currency" Jessica C. Linker	
125 The role of Electricity in the Creation of Figures and Images Adam Lowe	
	129 Page by Page I
138 Richard Cockle Lucas: Truth is stranger than fiction even in the leaves of the Chestnut Tree Harry Willis Fleming	
152 Printing American Oak leaves in Belgium Nicole Hanquart & Regina Fabri	
	161 I Direct Impressions
166 The convenient and useful way to print plants from life Franz Ernst Brückmann	
168 Latest instructions for printing plants from life Ernst Wilhelm Martius	
	169 The Zucker Collection 177 II Indirect Impressions

WRITINGS	PLATES & TECHNIQUES
192 The Discovery of the Natural Printing-Process Alois Auer	
	193 Page by Page II
196 The Meeting of the Green Books: Kyhl's Manuscript and Auer's Kyhl Facsimile Pia Östlund	
208 Nature Printing in Japan Michele Rodda	
216 An Anatomy of Nature Printing: Skeletons Revealed Harriet Rix	
225 The Nature Print and Photography in the 1850s Naomi Hume	
	233 Textile 242 Fit to Page 258 Actual Size II
265 Tools & Methods	
	273 Siblings 292 Skeletonize 298 On Relief
305 Index 308 Bibliography 309 Biographies 310 Image credits 311 Acknowledgments 312 Colophon	
	314 Closeups II

## Timeline

The hypotheses in Eric P. Newman's article were put to the test in 2013, when a leaf block for the nature-printed currency turned up at the Delaware County Institute of Science (DCIS) in Media, Pennsylvania. A group of DCIS volunteers including Kathy Hornberger, Geremea Fioravanti, Eric Marsh, and I visited the Library Company of Philadelphia in July 2013 to meet with their librarian, Jim Green. A discussion about Joseph Breintnall's nature prints (pictured in Newman's article) and Newman's work on nature-printed currency prompted Marsh to recall that he had seen an acquisition slip for "stamps for the continental currency." The following weekend we searched the holdings and eventually found these items an old jewelry box. I was excited to discover that one was a leaf block, which I eventually linked to a thirty-shilling note from a 1760 Delaware emission of currency bearing the imprint of Franklin and his partner David Hall. This leaf block depicts three small sage leaves roughly parallel to each other. The block was eventually moved to the Library Company, where it can be seen today.

Various factors led to the blocks being laid away in storage, including mislabeling. The objects were not stamps, but relief printing blocks that could be set alongside type for use with a hand press. My search of extant currency determined that it was used only once in a colonial emission, rather than a continental emission of bills as the label stated. In the later period Franklin was no longer printing paper money, so his name was not connected with the record. The scholar C. W. Miller had visited DCIS in the 1970s for his bibliography of Franklin's printing but had somehow missed the leaf block—perhaps this was why! Additionally, the leaf block was not easy to display. It has very shallow relief and a complex network of patterns from the veins and cloth backing and this makes it hard to photograph or observe from a distance—essentially, it has more linework and details than what shows up in the print. This was an artifact of it being cast from actual leaves, which Newman described in the 1960s. Having read Newman's work beforehand, I immediately understood what the leaf block was when I saw it.

Which is to say that Eric Newman had made some very good arguments about the leaf blocks. Newman brilliantly arrives at casting (rather than cutting) because he realized that certain leaf blocks had been duplicated. Trying to cut or carve these complex leaves by hand would introduce variation, and so identical leaf ornaments would have had to be cast from the same plaster matrix. According to Newman, cloth-backed leaves were pressed into wet plaster, resulting what he calls a negative mold of the leaves.

Newman's idea that the leaves were pressed into plaster was based on a notion that the relief would all be on the same horizontal level. But this was not to be the case; the leaves are slightly higher than the cloth in the casting. Note that Newman observed a "three dimensional effect" of white space surrounding certain leaves. The difference in the height of the leaves and the height of the cloth is slight enough that it usually did not prevent the lower relief from printing, except where you see that white space surrounding the leaves! Some leaves are cast just high enough to prevent paper from touching and thereby picking up ink from the nooks and crannies flush with the border of the leaves. Knowing that even horizontal levels were not necessary, the plaster matrix was more likely produced by pouring plaster over a leaf, but this is a detail only the physical block could clarify. I suspect a pouring method produced a square or oblong matrix that could be put in a French mold, essentially creating a box which one could pour type metal into. When the type metal cooled, it hardened into a thin piece of metal with the shallow relief of leaves. From what I can observe of the physical block, this was trimmed down and mounted on a piece of wood with resin to make it type high. Then the leaf casting could be set with type and other ornaments and be readied for printing.

I eventually plan to share detailed findings that refine and build on Newman's work. For now, I remain impressed by all he was able to determine without ever seeing a leaf block. Newman was made aware of the DCIS leaf block in 2014 when the *New York Times* ran a piece about its rediscovery. He sadly passed away in 2017 at the age of 106, but not before knowing how much he had gotten right.



Benjamin Franklin (1706–1790) and David Hall (1714–1772), Leaf block for thirty-shilling note, 1760, from Delaware County Institute of Science, Image: Library Company of Philadelphia

Philippe-Jacques de Louthembourg's painting of *Coalbrookdale at Night* (1801) presents iron ore smelting in Ironbridge Gorge, Shropshire as an image of the sublime. Picturesque buildings and village life are silhouetted against a skyscape of vast orange plumes of smoke, the centre of the painting white hot and hissing with sparks. Its semi-hidden subject might be the entrance to hell; the moon itself seems to shrink back in awe. A place of outstanding natural beauty was transformed into a blinding record of the industrial revolution. In 1800, the year before this painting was completed, Alessandro Volta revealed his 'voltaic pile', the first electric battery. → [ ] It generated a flow of electricity using a stack of copper and zinc discs separated by wads of absorbent material soaked in brine. The arrival of the battery, and the ability to produce electricity on demand, was followed in 1831 by Michael Faraday's discovery of electromagnetic induction, paving the way for generators capable of producing electricity that powered a host of emerging technologies. These technologies shaped the photomechanical revolution and dominate almost every aspect of life today, particularly the way we create and communicate.

Volta was not alone in his work with electricity, Martinus Von Marum's work on the Electric Generator in Haarlem was published in 1786–88. He visualized electrical activity and generated 'figures' that record the action of man-made electricity. → [ ] At the time, traces of the invisible forces of nature in visible form were normally called 'figures' as they were naturally formed abstractions rather than manual representations of the way we see. Georg Christoph Lichtenberg created his 'figures' to visualize electrical activity in the dust that formed on his electrical apparatus. While trying to repeat these experiments, Ernst Chladni discovered that the figures he created were graphic visualizations of sound—images made in sand and dust by the wave formations of sound—literally nature printing itself. Figures were associated with mathematics, science and cartography. Images made by hand belonged in the domain of art.

In this context the development of photographic images (made using the direct action of light) and a readily available supply of electricity needs re-contextualising. In many of the processes that were emerging between the 1780's and 1850's, electricity plays both a direct and an indirect role. Daguerreotypes, the first commercially available photographic process, required a highly polished silver-plated sheet of copper. Electro-plating and electro-forming coloured the collective imagination of both scientists and artists. In this environment the curious amateur was king.

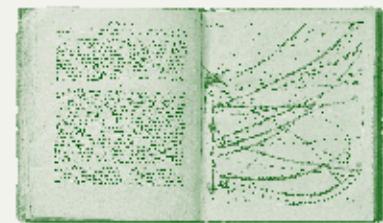
#### The Modern Prometheus

While Volta was developing his battery, Luigi Galvani demonstrated that a circuit created by two metals caused a frog's leg to respond. This reanimation of a dead creature went beyond scientific research and blurred the boundaries between science, the occult and alchemy to create a new literary genre, 'Science Fiction'. In 1816, 'the year without summer' caused by the black clouds that followed the eruption of Mount Tambora, Mary Shelly focused on the ability of electricity to create life. *Frankenstein; or, The Modern Prometheus* (written in competition with Percy B. Shelly and Lord Byron) was published anonymously in 1818 but eventually carried her name.

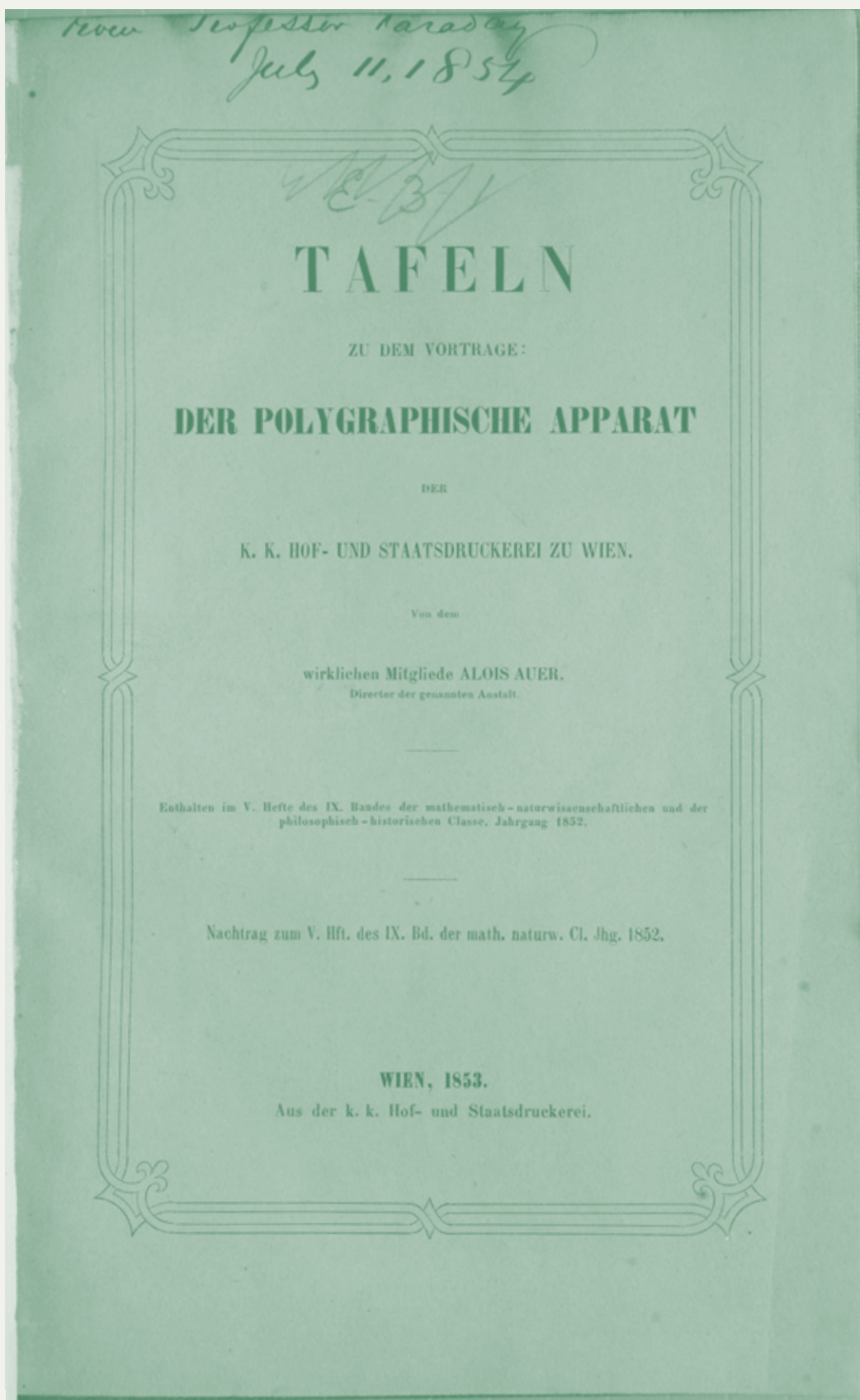
Other important discoveries were taking place that impacted on our awareness of human fragility and the limitations of our knowledge. In 1819 William Buckland discovered the first dinosaur, a Megalosaurus, at Stonesfield in Oxfordshire. Suddenly human history looked very short. Mary Anning had found a fossilized Ichthyosaur skull at Lyme Regis in 1811 but it was initially thought to be a type of crocodile. The fossil-rich chalk that surfaces from Grimes Graves in East Anglia across the south of



A Voltaic Pile, made by Aapps, London 1860s, Image: Oak Taylor-Smith



Van Marum, *Beschreibung einer ungemein grossen Elektrisirer-Maschine...* B012 →p.129



Auer, *Der polygraphische Apparat...* Michael Faraday's copy, courtesy Adam Lowe.

England to the coast contained marine remains from the Cretaceous Period (145–66 million years ago). Fossils are imprints of former life from deep time. They are rocky negatives of the positive organic structures of past worlds. If dinosaurs roamed the planet millions of years ago all Abrahamic knowledge seemed to occupy little more than the blink of an eye.

#### Knowledge and Objectivity

With the arrival of electricity mankind had within its grasp both the creation of light and the animation of life itself. Alois Auer was born in Wels, Austria in 1813 into this fusion of art, science, religion, technology, fiction and the quest for knowledge and objectivity. Alois Auer became the director of the Staatsdruckerei (Austrian National Printing Office) in Vienna in 1841 and worked there until 1868. Under his direction he turned the Staatsdruckerei into a modern printing house employing over 900 people. The availability of electricity extended the range of what was technically possible in printing, significantly contributing to the photo-mechanical revolution. Several of the processes under Auer's leadership used Galvanoplasty (electro-forming), electro-plating and electric light. In Auer's hands electricity, photography, the impact of lead type on paper, mechanical precision and chemical reactions inspired an explosion of printing processes and the fusion of 'figures' dependent on physical process with 'images' that needed aesthetic and artistic interventions. His 1853 publication, *Der Polygraphische Apparat* contained a selection of different processes developed and sometimes patented by the Imperial printworks.<sup>1</sup> → [ ]

→ p.126

#### Image and Form

One of the most innovative processes Auer patented was *Natureselbstdruck*, and its close relative *Mineralographie*. In these processes a physical specimen is transformed into a printing plate using lead, pressure, casting and electroforming to create a 3D negative that can then be printed like an etching plate by rubbing ink into the relief and wiping it off the surface. → [ ] The result is a 1:1 scale, naturalistic colour print with many of the qualities of a pressed specimen stuck onto the surface of the paper. Aesthetic elegance and objective accuracy were fused into a colour image with volume. Electroforming was essential to produce a copper plate using a cast of the impression left in the lead that the plant was pressed into using mechanical force. With a copper plate containing an exact negative relief of the plant, accurate multiples could be produced. The subjectivity of the botanical illustrator had been replaced with objective fact.

Other printing processes followed that focused on the relationship between depth and tone. By 1864 Walter Woodbury had invented the first continuous tone process, which created beautiful black and white images through the depth of the electroformed plate using similar principles to those developed by Auer. In the Woodburytype process the copper plate containing the relief functions as a shallow mould. When filled with pigmented gelatine it can transfer a continuous-tone image onto paper. → [ ] Leopold and Rudolph Blaschka's work to make glass flowers and an assortment of creatures at the end of the C19 was described as, 'an artistic marvel in the field of science and a scientific marvel in the field of art'. The description could equally apply to Auer and others operating before the borders between art and science had hardened into the divide we know today.

The creation of an electrical power supply has had more impact on the development of printing technologies, of which photography is a very interesting and significant sub-set, than the ability to fix silver nitrate to prevent the image fading away. It opened the door to rethinking the relationship between image and form by focusing on how things are mediated and transformed. It made nature printing possible and provided the artificial light source for early microphotography. Some fundamental assumptions about photography are starting to be addressed. Photo 'graphy' emerged slightly before photo 'sculpture'. It wasn't long until it captured motion and then started moving itself to become film. With the advent of digital technologies,



Auer, *Copper printing plate*. B057 → p.264



Auer, *Der polygraphische Apparat...* B041 → pp.114-115

diverse forms of representation are proliferating and finding both on- and off-line forms. We are in a time of virtual-, mixed- and augmented-realities that coexist with both additive and subtractive forms of re-materialisation.

### Sculpting Light

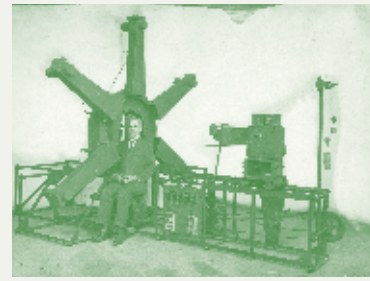
The first sculptural photographic process was developed in 1859. It is attributed to François Willème, in Paris, using his 'ingenious devices'. He placed his sitter on a circular platform surrounded by twenty-four equally spaced cameras that were all triggered at the same time creating twenty-four silhouettes that together described the complete head. → [ ] From the images he could extract profiles that he assembled like the segments of an orange. Later, others would find ways to layer (sinter) the data to produce complex forms. → [ ] Willème needed electricity on demand, but the technology wasn't there to support the accurate and detailed output of forms.

In today's digital world electricity is the driving force but it has become so ubiquitous that it is almost invisible. It facilitates both input and output technologies, data storage and transmission. Digital archiving presents a real challenge as the volume of information of all kinds grow exponentially. Long-term archiving without electricity is still outside the realms of possibility. A small number of companies are focusing on storing digital data in material form. PIQL's *Arctic World Archive* is perhaps the most advanced with digital microfilm being stored in dry sub-zero conditions in the Svalbard Archipelago. Laser writing into glass is possible but very expensive and the next generation of CDs are being developed using recycled plastics that store the data within a three-dimensional matrix.

Without electricity the world would be a very different place and much of the last 200 years of human activity would vanish without a trace.

Thanks to Charlotte Skene Catling, Simon Schaffer, David Phillips, Angus Patterson, Hans P. Kraus Jr. and many others who have helped shape these thoughts.

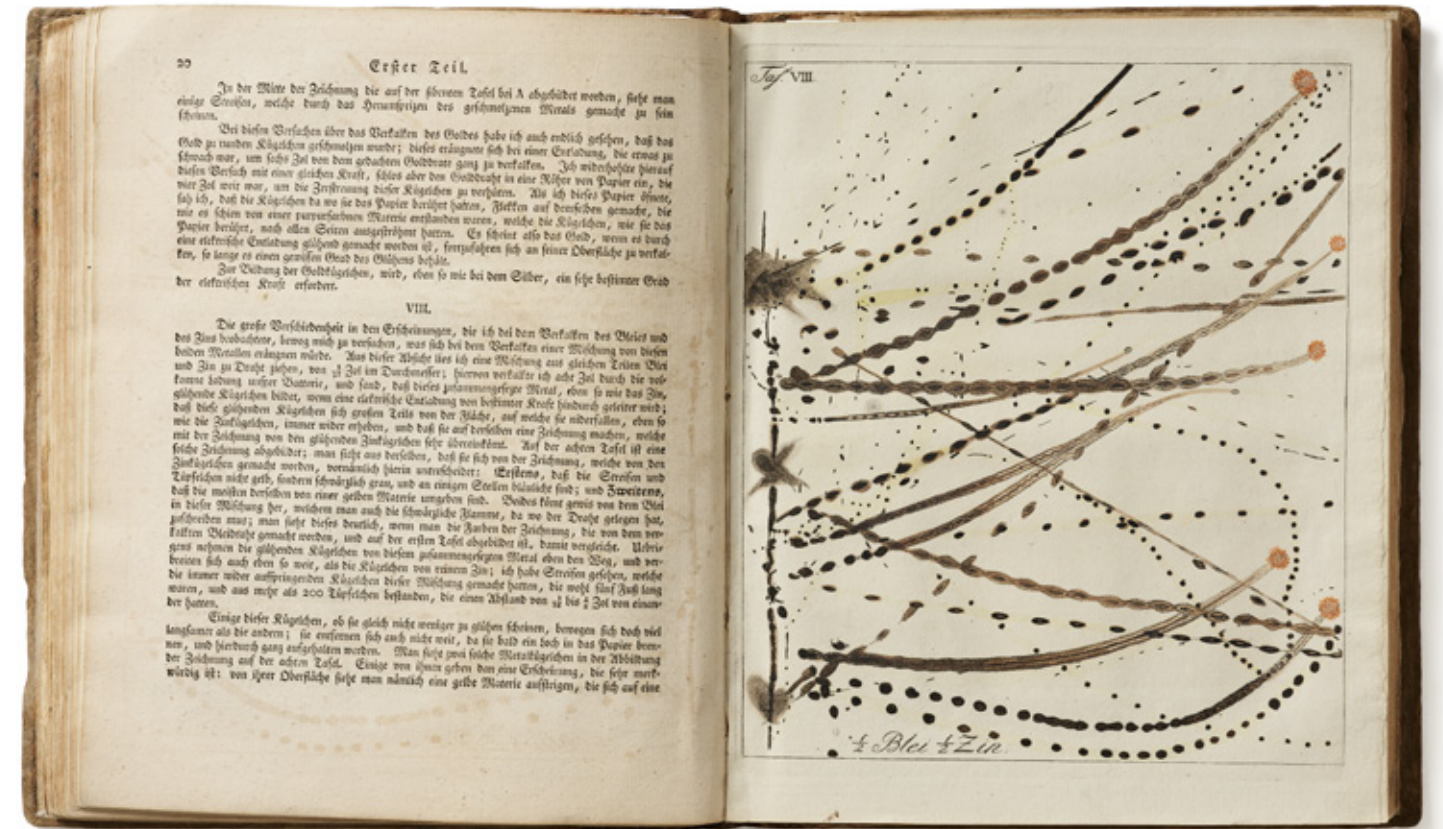
1 *The Museum and the Factory* by Alistair Grant and Angus Patterson Lund Humphries, 2018  
*Der Polygraphische Apparat* was published in 1853. It was intended for the Great Exhibition in 1851. In 1853 an experimental relationship was established between Elkington's factory in Birmingham the newly formed Victorian and Albert Museum. Elkington's had been founded in 1840 to use the process of electro-forming metals for the creation of artworks and perfect replicas. Metals were being manipulated at a molecular level using electricity.



Claudius and Xavier Givaudan (1902–1925). Early 3D photography system. Image: Nicéphore Niépce Museum, Chalon-sur-Saône, France



François Willème (1830–1905), Unfinished photosculpture—portrait head of a woman, oak maquette on base, c.1865, Image: George Eastman Museum



## Bibliography

- Abate, F. (1854) 'Method of Representing Objects by Printing Direct from the Objects Themselves', *Journal, Society of the Arts*, 2, pp. 539–40.
- Aitken, W. (1854a) 'Ancient and Modern Metal Working and Ornamentation, with Some Allusion to the Newly Discovered Art of Nature Printing', *Journal, Society of Arts*, 2, pp. 227–35.
- Anonymous. (1842) 'A Day at a Copper and Lead Factory'. London: *The Penny Magazine of the Society for the Diffusion of Useful Knowledge*.
- Arber, A. (1938) *Herbals: Their Origin and Evolution. A Chapter in the History of Botany 1470–1670*. Cambridge: Cambridge University Press. (reprinted 1963)
- Armstrong, Carol and De Zegher, Catherine (Editors). (2004) *Ocean Flowers: Impressions from Nature*. Exhibition at The Drawing Center, New York and Yale Center for British Art. Princeton, and Oxford: Princeton University Press.
- Auer, A. (1854) *Die Entdeckung des Naturselbstdruckes*. Vienna: k. k. Hof- und Staatsdruckerei.
- Benson, Richard (2008) *The Printed Picture*. New York: The Museum of Modern Art.
- Bernasconi, Gianenrico (2007) 'Objects in Transition' Berlin: Max Planck Institute.
- (2022) Personal communication'
- Bigmore, E. & Wyman, C. W. H. (1880) *A Bibliography of Printing*. London: Bernard Quaritch
- Blunt, W. (1950) *The Art of Botanical Illustration*. London: Collins.
- Blunt, W. & Raphael, S. (1979) *The Illustrated Herbal*. London: Frances Lincoln. (reprinted 1994)
- Bradbury, H. (1855a) 'On Nature Printing', *Proceedings, Royal Institution 2*, pp. 106–18.
- (1855b) *Nature-Printing, a Technical Process for Obtaining Printed Reproductions of Plant and Other Objects, Natural and Artificial*. London: Bradbury & Evans.
- (1856) *Nature Printing, Its Origin and Objects*. London: Bradbury & Evans.
- (1860) *Autotypography; or, Art of Nature-Printing*. London: for special circulation.
- Bridson, Gavin and Donald E. Wendel. (1986) *Printmaking in the Service of Botany*. Pittsburgh: Hunt Institute for Botanical Documentation, Carnegie-Mellon.
- Brückmann, F. E. (1733) *Send-Schreiben, an tit. Herrn Joh. Hieron. Kniphof ... die bequeme und nützliche Art, die Kräuter nach den Leben abzudrucken ... Wolfenbüttel*.
- Cave, Roderick. (2010) *Impressions of Nature: A History of Nature Printing*. London and New York: The British Library, Mark Batty Publisher.
- Cave Roderick and Geoffrey Wakeman. (1967) *Typographia Naturalis*. Wymondham: Brewhouse Press.
- Duchesne, E. (1836) *Repertoire des plantes utiles et des plantes vénéneuses du globe*. Paris: Jules Renard.
- Dunthorne, Gordon. (1938) *Flower and Fruit Prints of the 18th and Early 19th Centuries: Their History, Makers and Uses, with a Catalogue Raisonné of the Works in Which They are Found*, Washington DC.
- Dyer, Adrian F. (2011) *The Nature Printed Works of Henry Bradbury*. Unpublished.
- (2015) *The life and craft of William and Henry Bradbury, masters of nature printing in Britain*. In: *Huntia*, vol. 15 (no. 2), 2015, pp. 115–215
- (2020) Personal Communication
- Eder, Josef Maria. (1945) *History of Photography*, trans. Epstein, E. New York: Columbia University Press.
- Einsle, A. (1891) 'Naturselvttryk and Woodburytypi', Copenhagen: *Beretning fra den fotografiske Forening*, 1890–91, [part VI] pp. 386–390
- Faber, Monika and Gröning, Marin. (2008) *Urban Panoramas, The Photography of the Imperial and Government Printing Establishment 1850–1860*. Vienna: Christian Brandstätter Verlag.
- Fischer, Ernst. (1933) 'Zweihundert Jahre Naturselbstdruck'. *Gutenberg-Jahrbuch*, 1933, vol. 8, pp. 186–213
- Friis, F. R. (1891) 'Naturselvttryk', Copenhagen: *Beretning fra den fotografiske Forening* 1890–91, [part VI] pp. 483–486
- (1901) *Bidrag til Dansk Kunsthistorie*. Copenhagen: Hans Frandsen, 1890–1901, pp. 115–120 and pp. 234–241
- Hayward, Michael. (2015) *The Jones Nature Prints*.
- (2021–2022) personal contact
- Harris, E. M. (1968) 'Experimental Graphic Processes in England 1800–1859' [Parts I and II], *Journal of the Printing Historical Society* 4, pp. 33–86.
- (1969) 'Experimental Graphic Processes in England 1800–1859' [Part III], *Journal of the Printing Historical Society* 5, pp. 41–80.
- (1970) 'Experimental Graphic Processes in England 1800–1859' [Part IV], *Journal of the Printing Historical Society* 6, pp. 53–70
- (1989) *The Art of the Nature Print; an exhibition in the Hall of Graphic Arts ... Smithsonian Institution, November 1989 to November 1990*. Washington: National Museum of American History.
- Hayward, Michael. (2015) *The Jones Nature Prints-Nature printing and the Victorian fern cult*. Kent: BPS Publications.
- Heilmann, P. N. (1996) 'Die kommerzielle Herstellung von Werken mit Naturdrucken: Versuch einer Rekonstruktion

des Herstellungsverfahrens', *Gutenberg-Jahrbuch*, 1996, vol. 71, pp. 176–81.

Hullmandel, C. (1824) *The Art of Drawing on Stone, Giving a Full Explanation of the Various Styles of the Different Methods to be Employed to Ensure Success, and of the Modes of Correcting as well as the Several Causes of Failure*. London: C. Hullmandel and R. Ackerman.

Ivins, William M. (1969) *Prints and Visual Communication*. Cambridge and London: The M.I.T Press.

Kraus, Hans. (2021) personal communication.

Lack, H. W. (2016) *Garden of Eden Masterpieces of Botanical Illustration*. Taschen

Moschik, Mila. (2021–2022), personal communication.

Newell, L. F. (1952) *Stereotyping and Electrotyping*. London: Sir Isaac Pitman & Sons.

Newman, E. (1964) 'Nature Printing and Colonial and Continental Currency', *The Numismatist*, 77, pp. 1–34.

Nissen, Claus. (1966), *Die Botanische Buchillustration Ihre Geschichte und Bibliographie*. Stuttgart: A. Hiersemann.

Smee, A. (1841) *Elements ref..Electrometallurgy*. London: E. Palmer.

Stannard, William J. (1860) *The Art Exemplar: A Guide to Distinguishing One Species of Print from Another with Pictorial Examples and Written Descriptions of Every Known Style of Illustration*. London: Stannard & Rae.

Tomlinson, Charles, ed. (1854) *Tomlinson's Cyclopaedia of Useful Arts*. London: George Virtue & Co.

Twyman, Michael. (1970) *Printing 1770–1970: An illustrated history of its development and uses in England*. London: Eyre & Spottiswoode.

— (1970) *Lithography 1800–1850*. London: Oxford University Press.

— (1970) *Printing 1770–1970*. London: Eyre & Spottiswoode.

— (1990) *Early Lithographed Books*. London: Farrand Press & Private Libraries Association.

— (2013) *A History of Chromolithography*. London: The British Library and Newcastle: Oak Knoll Press.

Wakeman, G. 'Henry Bradbury's Nature Printed Works', in: *The Library*, XXI, pp. 63–67.

Weber-Unger, Simon, and Mila Moschik, Matthias Svojtka. (2014) *Naturselbstdruck*. Vienna: Album Verlag.

## About the Authors

### Editors

**Pia Östlund** is a designer and printmaker, and co-author of *Capturing Nature*. She has revived Alois Auer's nature printing method from the 1850s. She lives and works in Hackney, London.

**Matthew Zucker**, publisher, Autodidact in Rare Book world, and loves the outdoors.

### Contributors

**Régine Fabri** has a PhD in Botany from the ULiège. She worked as a botanist and as Head of Library and Archives at Meise Botanical Garden (Belgium).

**Dr. Harry Willis Fleming** is a historian, creative practitioner, and consultant concerned with the ways that architecture and place engage with memory and imagination. His recent scholarly research focus has been the nineteenth century artist and tower-dweller Richard Cockle Lucas (1800–1883), for which he was awarded a Henry Moore Research Fellowship (2012) and a funded doctoral Research Studentship at Middlesex University (2012–2016).

**Nicole Hanquart** is Head of Library, Art, and Archives at the Meise Botanical Garden (Belgium). She has a degree in Art History from the KULeuven and a Ma in History from the UCLouvain.

**Naomi Hume** is Associate Professor of Art History in the Department of Art, Art History and Design at Seattle University. She specializes in the history of modern art and visual culture.

**Jessica C. Linker** is an Assistant Professor of History at Northeastern University, and the co-director of Huskiana Press.

**Adam Lowe** is the director of Factum Arte and founder of Factum Foundation for Digital Technology in Conservation. He was trained in Fine Art at the Ruskin School of Drawing in Oxford and the RCA London.

**Harriet Rix** read Biochemistry at St Edmund Hall, Oxford and was also President of the Oxford University Society of Bibliophiles. She worked for UK charity the Tree Council and now studies plants and trees in their natural environments, focusing on Iraq and Turkey.

**Michele Rodda** is a taxonomist at the Singapore Botanic Gardens, who specializes in the Apocynaceae of Southeast Asia and neighboring regions. He is the curator of exhibitions at the Garden's Botanical Art Gallery and he has written a book on botanical illustration in Singapore (Tropical

Plants in Focus: Botanical Illustration at the Singapore Botanic Gardens), and he is a hobbyist printmaker.

### Designers

**Haller Brun** is an Amsterdam-based graphic design studio run by Sonja Haller and Pascal Brun. They mainly work in the fields of art, design and architecture, with a focus on editorial design.

## Image Credits

The ALBERTINA Museum, Vienna—  
On permanent loan from “Höhere  
Graphische Bundes- Lehr- und  
Versuchsanstalt”  
American Philosophical Society  
Oleg Baburin, Chicago Albumen Works,  
Housatonic, Mass.  
Bonhams  
George Eastman Museum  
George Loudon, London/Photograph:  
Steve Ward  
Hans P. Kraus Jr. Inc., New York  
Les Archives Digitales/Alamy Stock  
Photo  
Library Company of Philadelphia  
National Gallery of Denmark. SMK  
Photo/Jakob Skou Hansen  
Nicéphore Niépce Museum, Chalon-  
sur-Saône, France  
Michele Rodda  
Royal Danish Library’s Manuscript  
Collection, Copenhagen  
Martin Slivka, London  
The Wendel Collection, Neanderthal  
Museum

## Acknowledgements

This book, *Capturing Nature*, would have not been possible without so many dedicated wonderful people that I am so grateful to have worked along with. The spark came during the pandemic when I received a little green book which led me to Pia Östlund through a dedicated scholar we both knew, Adrian Dryer whose work on Henry Bradbury is second to none. Pia immediately got thrown into this project like a twister and if not for her Scandinavian demeanor this publication would not exist. Having ideas and knowledge is one thing but to organize those ideas with images and texts was only possible through the Swiss, living in Amsterdam, design studio Haller Brun; Sonja Haller and Pascal Brun who formed what you see here brick by brick. One of those key bricks initiated by Haller Brun and Pia was Martin Slivka who’s mastery of light made a bunch of books on the shelf come alive! I believe these images motivated our incredible team of authors, each a key brick to build with as that is how this book was created, through people. First on board was Naomi Hume as we needed to point the finger at photography, then we discovered Nicole Hanquart and Regina Fabri’s excellent text on Houba, and to add more flames to the fire we discovered Harry Willis Fleming’s knowledge of an English Eccentric who used nature printing in his art practice. Harriet Rix joined in from Eastern Turkey/ Iraq where she is bringing back the Quercis... replanting trees while Jessica Linker in Massachusetts continues her work on the knowledge of Franklin’s printing and teaching non-stop. Adam Lowe never stops, we know each other the longest and have shared this passion for almost all of my 20 years of collecting so it was a ringer when he put to paper his knowledge he needed to get out into the world. Last author on board is the second longest person I’ve known and enjoyed many years of communication with, an Italian nature printer/Botanist living in Singapore, Michele Rodda! This book is their book collectively.

Bricks need mortar and these are the copy editors, translators and advisors along the way that help shape this book. Jude Ahern who was invaluable in keeping it all together, excellent in all the details and keeping us all focused which I am grateful to have had on the team. Early on Ellen Lapper translated German texts for us to learn from and set a course as did Kim and Andrew. Some translated texts were not used like those of important mention from Gianenrico Bernsconi, referenced in Bibliography. His text in 2007 with Max plank institute was a real motivator for me. I thank Barbara Mirecki in Chicago who has copy edited everything I have published and another friend checking many of my texts, Michael Weintraub in New York.

More thanks go to; Jennifer Lippert of Princeton Architectural Press, Todd Bradway, Michael Hayward, Simon Hiscock of Oxford Botanical Garden, David Nathan-Maister, David Hanson, Larry McCaffrey, my uncle Ira Zucker, Carolina Nitsch,

Lastly I thank my wonderful family Isotta, Irving, Adele, Peppa, and Apollo who all sacrificed time with me throughout this endeavor.

I am very fortunate that the collection now resides with really wonderful custodians who continue to care for improve the collection for the greater education of the planet.

## Colophon

*Capturing Nature, 2022*

Published and Distribution by:  
Zucker Art Books, New York

Designed by: Haller Brun, Amsterdam  
Printed by: robstolk, Amsterdam  
Photography by: Martin Slivka, London

Copy editors: Andrew Kerr-Jarrett, London  
and Barbara Mirecki, Chicago  
Translation from German: Ellen Lapper  
Translation from French: Kim Glassman  
and Andrew Kerr-Jarrett

Paper: Lessebo Smooth Natural, Rebello,  
Forever Sap Green  
Typefaces: Gerstner Programm, Ivar Text

© 2022 Zucker Art Books  
All rights reserved.

First edition, 500 copies.

ISBN 979-8-218-00204-6

No part of this book may be used or  
reproduced in any manner without written  
permission from the publisher, except  
in the context of reviews.

Every reasonable attempt has been made  
to identify owners of copyright. Errors or  
omissions will be corrected in subsequent  
editions.

**ISBN:**



Purchase your copy of Capturing Nature on  
<https://zuckerinc.com/collections/capturing-nature>