

Strategies to improve

Weds 16 March @ 4pm

JUNIOR + LEVEL 1

PRINT OUTCOMES

ONLINE HUI

with Esther Hansen

Part 1

Pukekohe High School ART DepARTment



With thanks to the ANZAAE executive

With Thanks and Praise to the Pukekohe High school art department:
HOF/HOD Vicky Moore Allen, Jay Pressnell, Martin Bennett, Kylie Waitai,
Jessica Bluck, Morgan Hogg, Catherine Tamihere, Renee Neville, Donna
Tupaea-Petero, and Jennifer Stewart.



In today's talk:

Resources

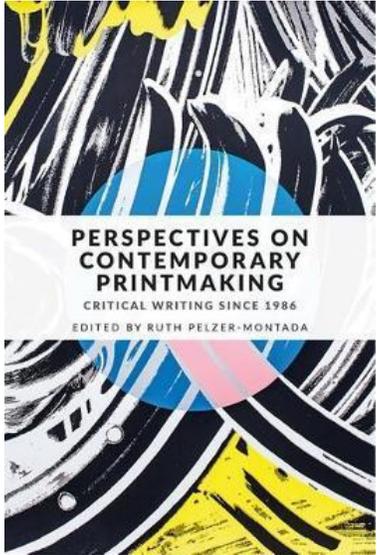
Dry point etching

Woodcut

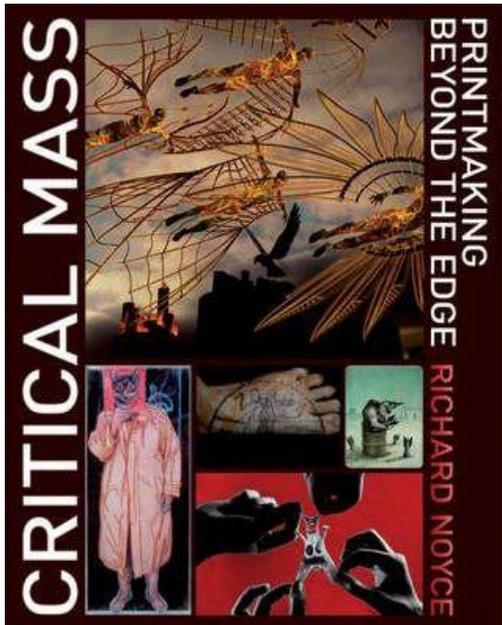
EXtras

Year 11 A2 half board 3 colour woodcut - Strong print legacy at PHE thanks to: Jeff Lockhart, Dianne Glenn, Rachel Schanzer, Vicky Moore-Allen

Resources



- **Perspectives on Contemporary Printmaking : Critical Writing Since 1986** Edited by [Ruth Pelzer-Montada](#)
- **The Printmaking Ideas Book** By (author) [Frances Stanfield](#), By (author) [Lucy McGeown](#)
- **Installations and Experimental Printmaking** By (author) [Alexia Tala](#)
- **Singular and Serial: Contemporary Monotype and Monoprint** By (author) [Catherine Kernan](#), With [Laura G. Einstein](#), With [Janice Oresman](#), Edited by [E. Ashley Rooney](#)
- **Modern Printmaking : A Guide to Traditional and Digital Techniques** By (author) [Sylvie Covey](#)
- **Printmaking Off the Beaten Track** By (author) [Richard Noyce](#)
- **Critical Mass : Printmaking Beyond the Edge** By (author) [Richard Noyce](#)
- Imprint Magazine OZ
- Pressing Matters Magazine UK



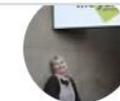


MadeBySueBrown

Printmaking instruction leaflets

Cheltenham, United Kingdom

1,496 Sales | ★★★★★



Sue Brown

Contact

Announcement

Last updated on 04 Mar, 2018

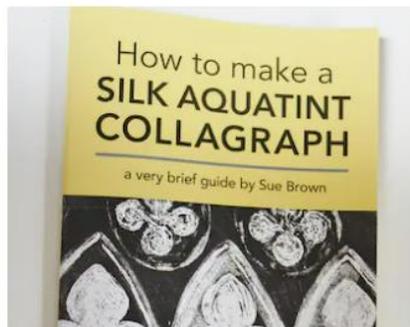
Welcome to MadebySueBrown. I am an artist who uses printmaking to tell stories. Inspired by process as much as nature, my work springs from the pages of sketchbooks, and I develop carefully researched themes, exploring and developing them

[Read more](#)

Items

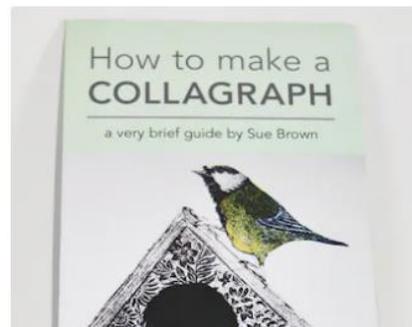
Sort: Relevance ▾

- All 9
- HOW TO LEAFLETS 4
- COLLAGRAPH PRINTS 2
- ETCHINGS 2



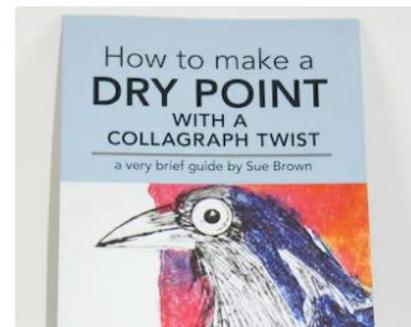
How To Make A Silk Aquatint Coll...
NZ\$14.72

3 people have this in their basket



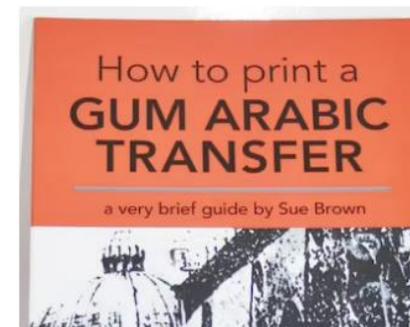
How to Make a Collagraph
NZ\$14.72

17 people have this in their basket



How to make a Dry Point Print wit...
NZ\$14.72

8 people have this in their basket



How to Make a Gum Arabic Transf...
NZ\$14.72

10 people have this in their basket



- <http://printopia.nz/>
- <https://www.printcouncil.nz/>
- <http://tonihartillart.blogspot.com/>
- <https://inaarraoui.com/>
- <https://www.pressingmattersmag.com/>
- <https://www.printcouncil.org.au/imprint-magazine/>
- <https://civa.org/>
- <http://www.cs.org.nz/>

<https://www.pinterest.nz/triffidgirl72/saved/>

<https://www.facebook.com/groups/304856440276248>

<https://www.facebook.com/125-Celebrate-125-540731813029937>

<https://abc-nz.org.nz/>

<http://costumeandtextile.co.nz/>

<http://www.nzprintmakers.com/>

<https://austinkleon.com/>

<https://www.instagram.com/esther.hansen.737/>

<https://www.instagram.com/vicky.mooreallen/>

SCAFFOLDING OF PRINT at PHS by year level

Year 9

Woodcut or collagraph or reduction woodcut, Chine-collé

Year 10

dry point etching, reduction woodcut, linear mono printing, mono type, collagraph – 3 processes

Year 11

Dry point etching, woodcut on folio, cyanotype, mono print, Chine-collé

Year 12

Woodcut, cyanotype, digital printing, Chine-collé, mono printing, dry point etching, screen printing, eco printing, collagraph, photocopy prints, pronto plate

Year 13

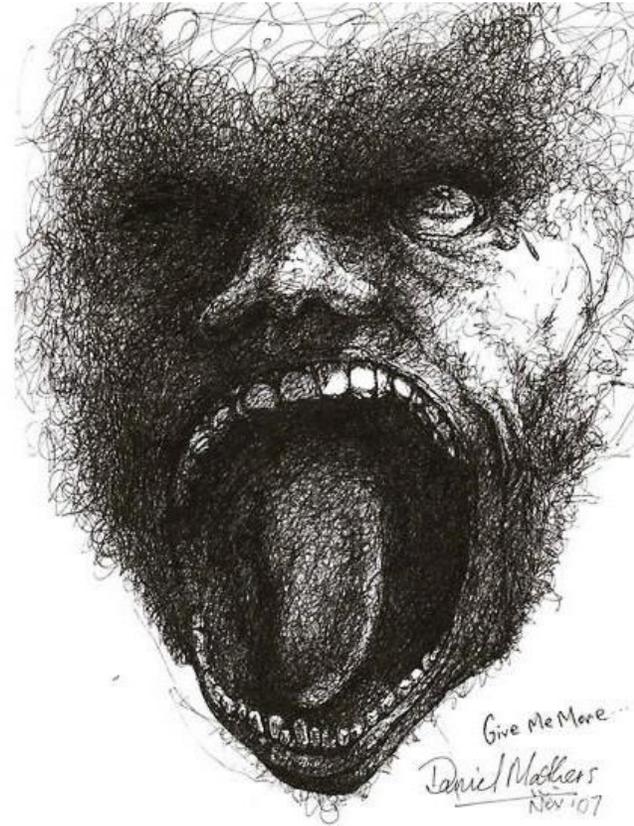
Woodcut, cyanotype, photograms, digital printing, Chine-collé, mono printing, dry point etching, screen printing, eco printing, collagraph, mezzotint, salt etching, soft ground and hard ground etching, pronto plate, 3D printing, laser cut prints, waterless lithography, embossing

Drawing for printmaking

Continuous line drawings



Scribbled line drawing

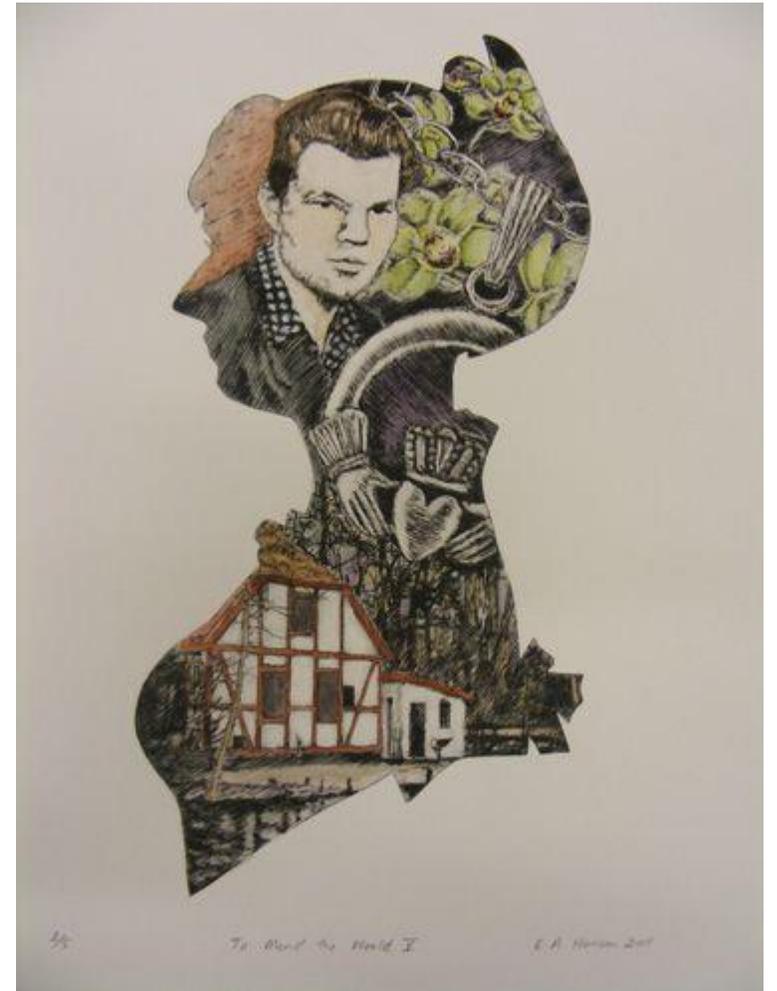
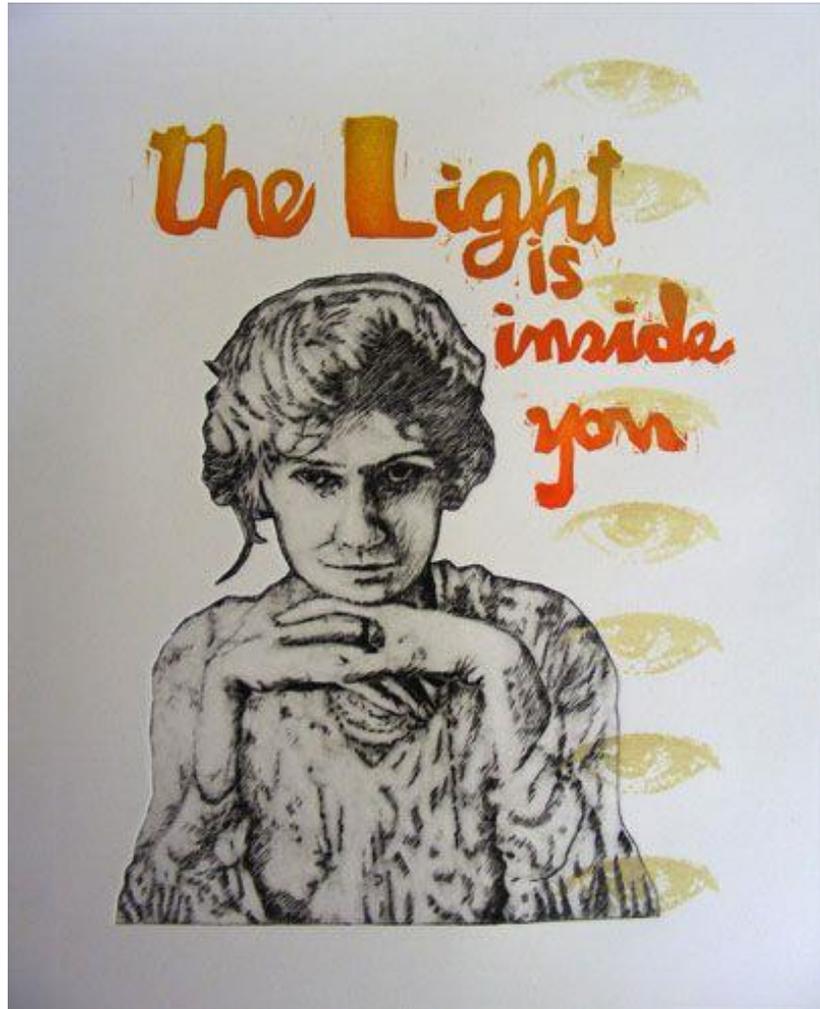


Scribble everywhere, then scribble more to create tone and form



Class with Graham Hall @ Solander Gallery

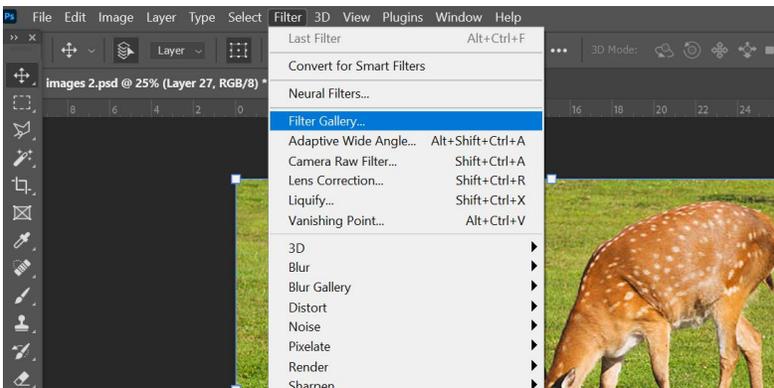
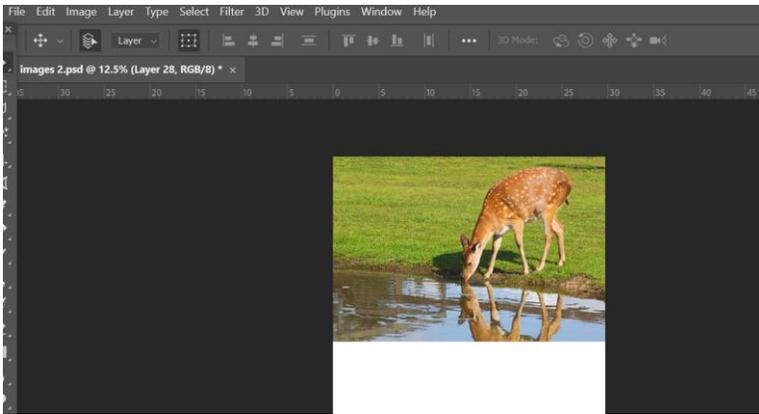
- Etching for tone rather than for line





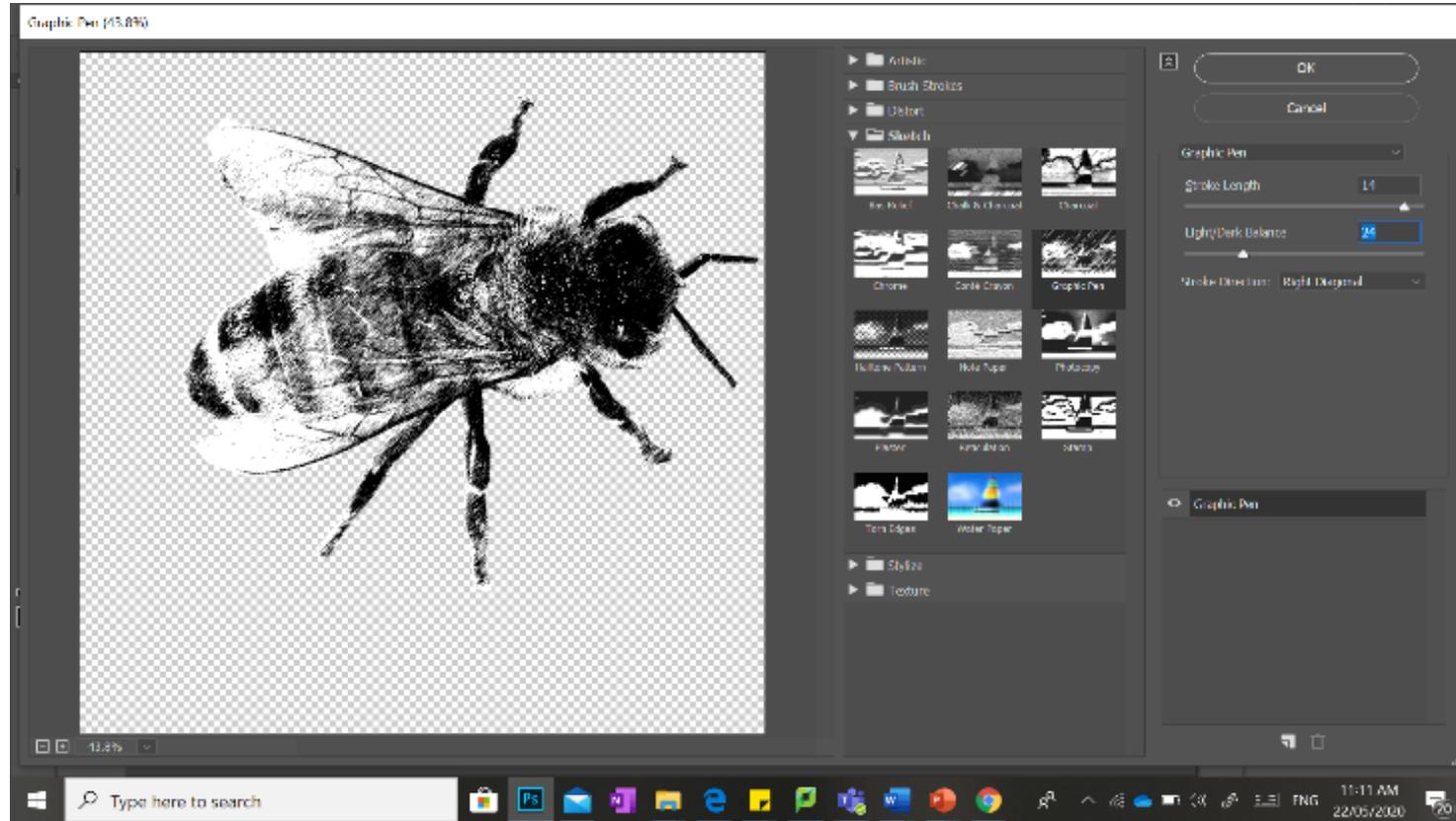
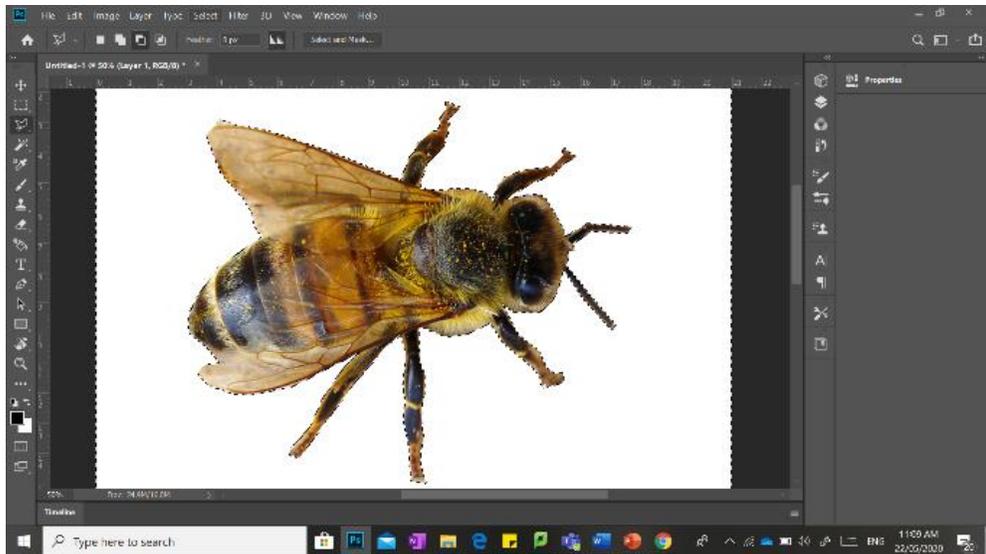
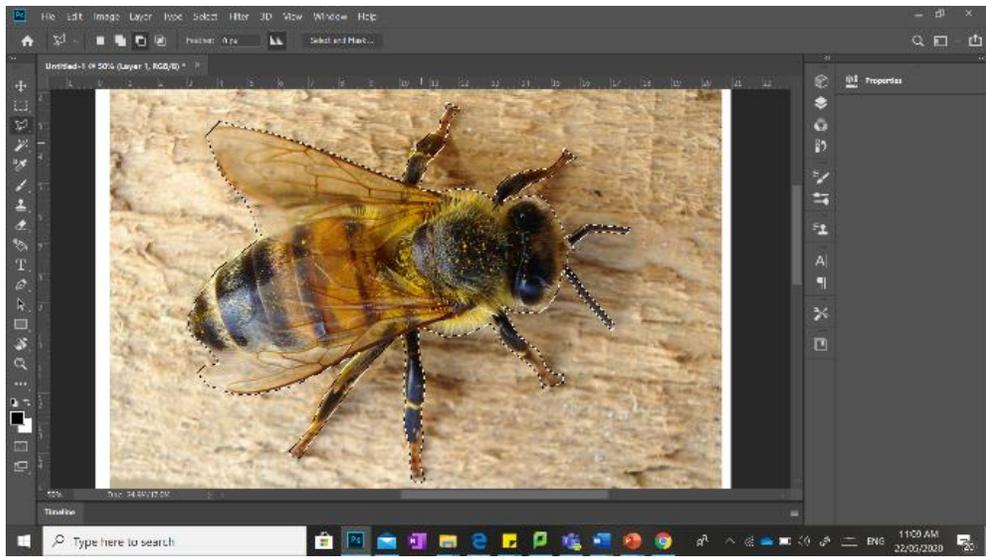
How do I get students to understand form in line?

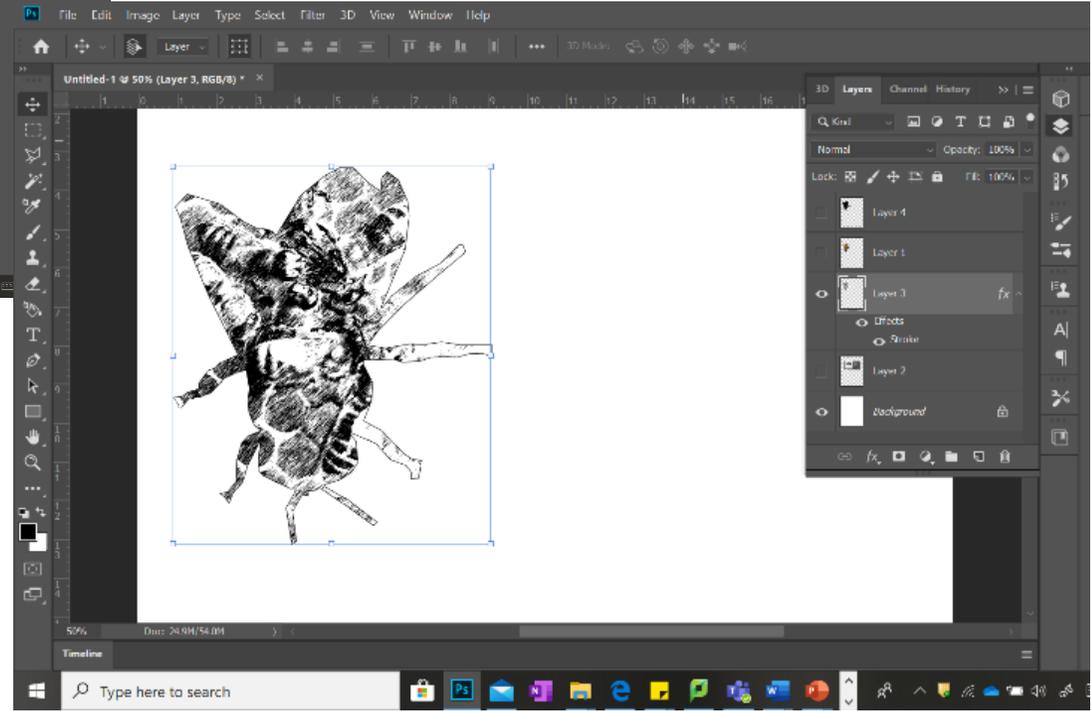
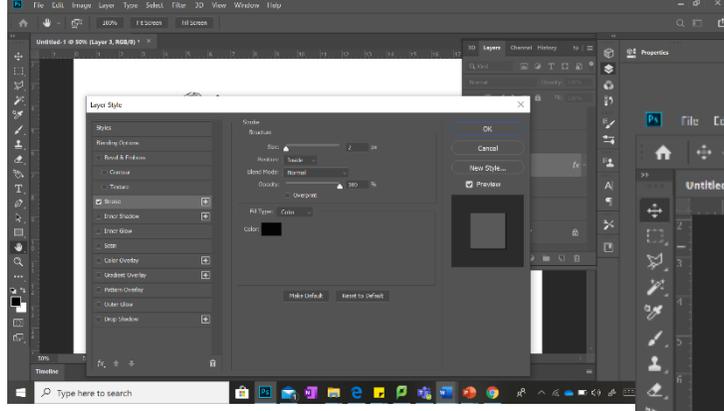
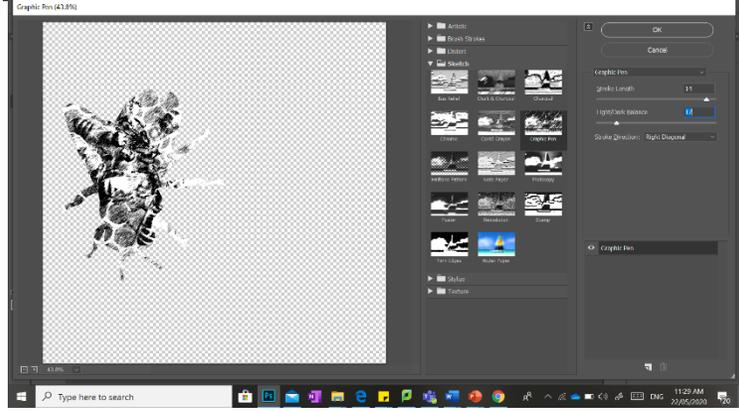
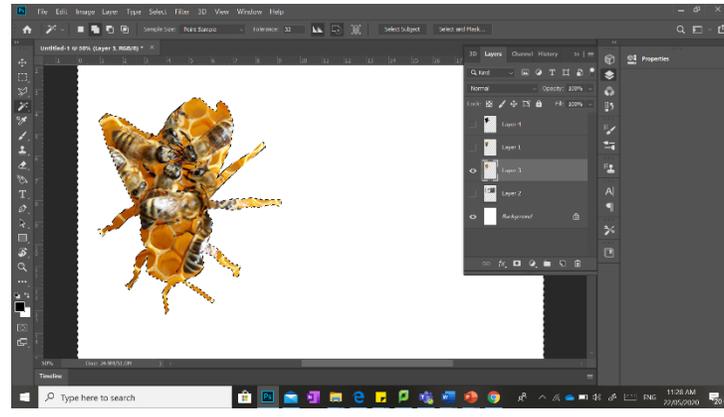
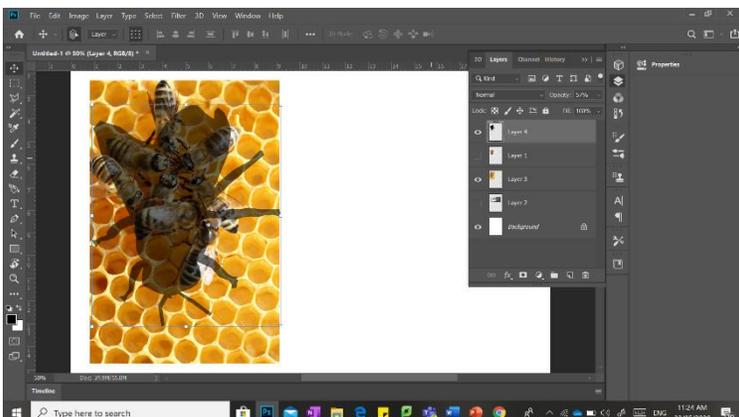
Use photoshop graphic pen tool to simplify imagery into line



Graphic Pen (28.5%)









How to make a woodcut design: Filter, sketch, Stamp

How to make a multi-colour woodcut design: filter gallery, artistic, cutout, adjust number of colours

How to make an image for Screen printing: Filter gallery, Sketch, halftone pattern, dot adjust contrast and dot size.



Etching

Etch the dark areas with lines close together.

For grey areas leave lines further apart

Hatch is cross-hatched on a shallow angle

Develop your etching style – loose and flowing/
neat and precise

Could use photoshop graphic pen filter to simplify
your etching image

Etching to show line

Etching to show form

Etching in a shape (geometric or object/ animal
based)

Etched to look 3D

Etching shows tone, does not outline

Lines are etched diagonally



STRAIGHT



CONTOUR



Set up for printing

Giving students a good experience of print is important – the inking and clean up processes are key in this.

Show every student how to print

Have a class system

Keep mess to a minimum

Establish the success criteria – what is a good print

Press – runners, set for woodcut

Inks – use the inks that suit process

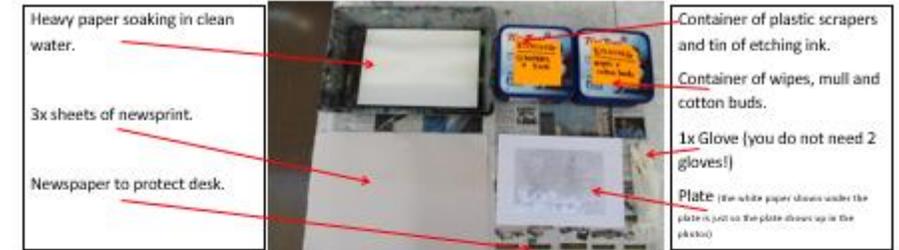
Invest in good pigments for that special work/ student

Find a cleaning product that works for you

Scrape off as much as you can first before using any cleaner or oil – baby wipes, De-solve it



PRINTING the ETCHING



Step 1. Make sure you have all the equipment ready. Heavy paper soaking in water tray, scrapers, ink, wipes, cotton buds, mull, 1x glove, plate, 3x newspaper paper, newspaper for desk, open newspaper for clean up, clean towel to dry paper, press ready at the right tension, target.



Step 2. Use the old fabric (wax) to scrape the ink in different directions to fill all the scratched lines.
Step 3. Use the dirty MULL and then the clean MULL in a zig-zag to wipe the excess ink away. Use FIGURE EIGHT motions and rub on to the newspaper. Keep rubbing your MULL and raising sides. Don't throw the MULL away, it should be used many times.



Step 4. Buff with flat newspaper and use a cotton bud to add white highlights and wipe to gently wipe your white wax.
Step 5. Make a print and check.



Step 6. Place your print and push into the press. Roller through – then check by lifting the paper slightly to check it has had even pressure. If the print has not printed correctly then adjust the pressure on the press and roll through again, make sure you don't move the print.
Step 7. Use the newspaper you just printed with to wipe your plate with drench it or cleaning oil or soap. It will never be totally clear again – but you want to get rid of as much ink as possible.

Poster - Susie Gilroy / Shelley Ryde

Make a good black and white print (with plate tone)

Then:

Make an edition of 3 prints (one for exhibition and others for workbooks)
(optional tone blend, selected colours or on coloured or black paper)

Extension Tasks (choose two for your three prints)

Water colour over your black etching to add detail and form

Chine-colle background (colour tissue shapes) layered underneath the print

Tonal blended colour print

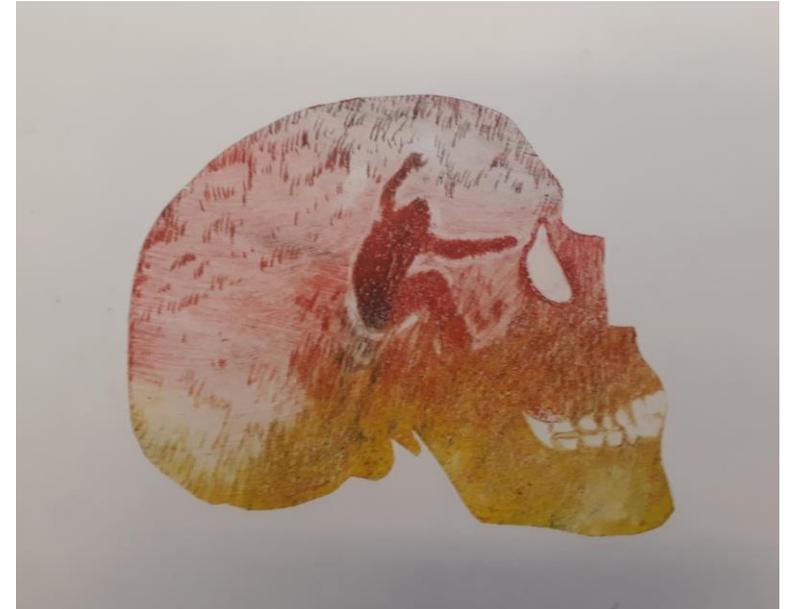
Selected colour ink up using cotton buds

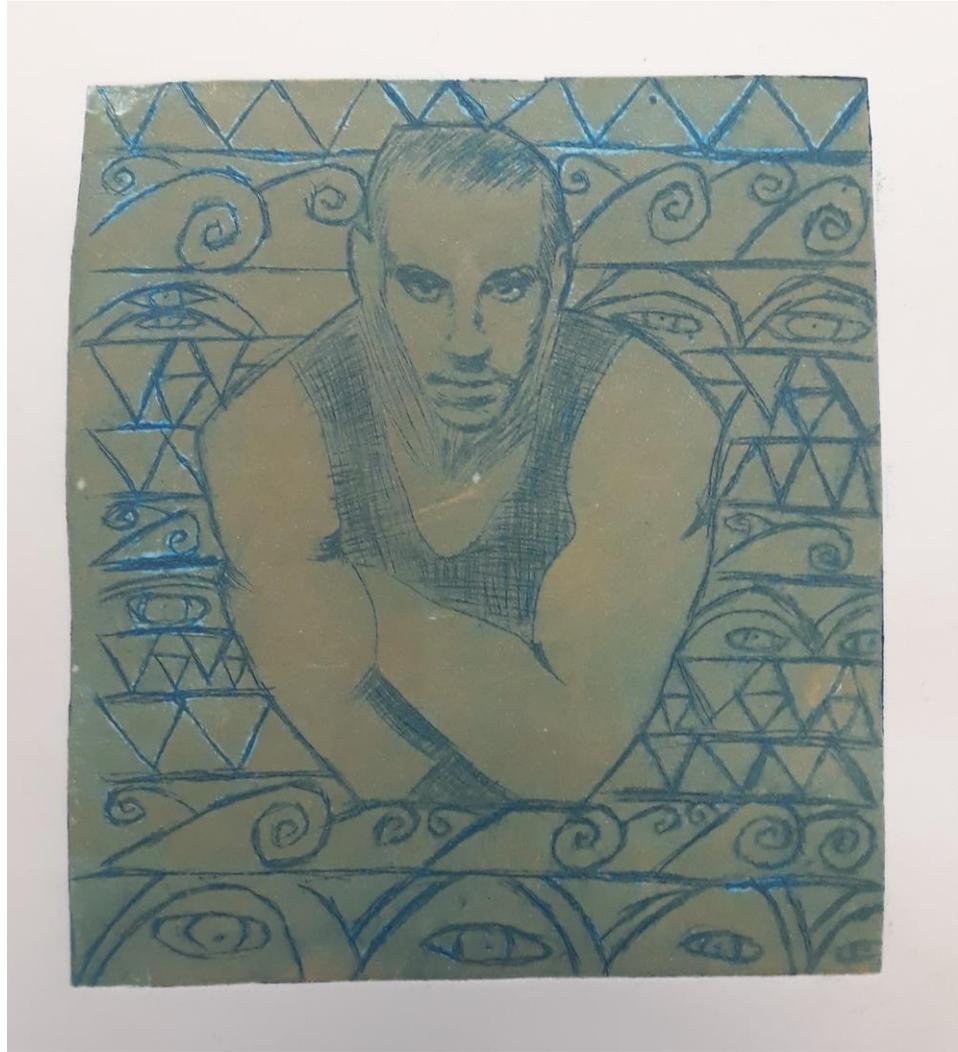
Real colour inked up with cotton buds

Draw beyond the print to extend you image

Make a print installation

Dry point etching - Student examples Year 10

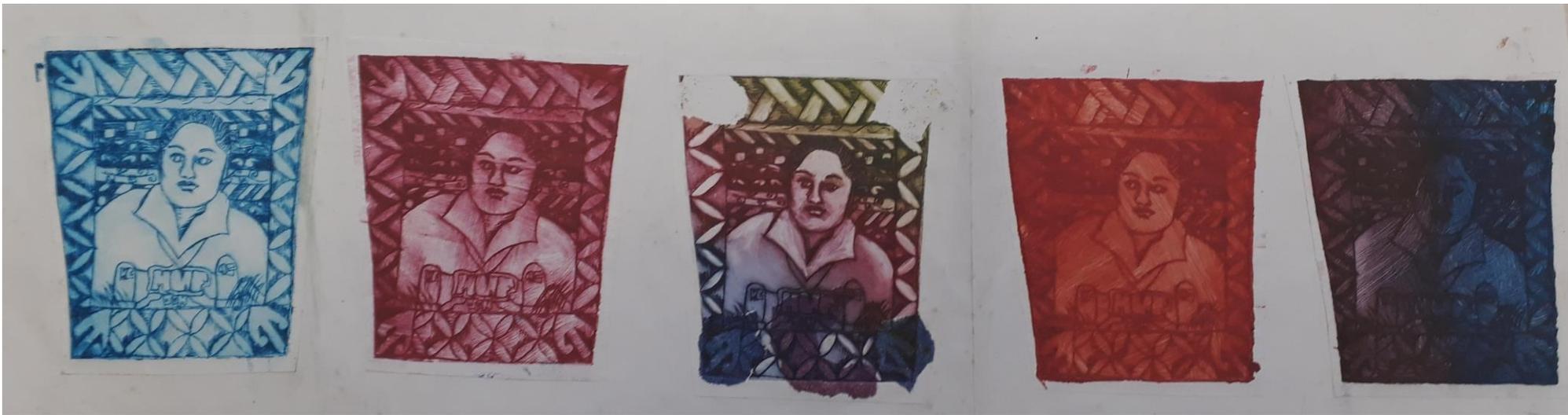


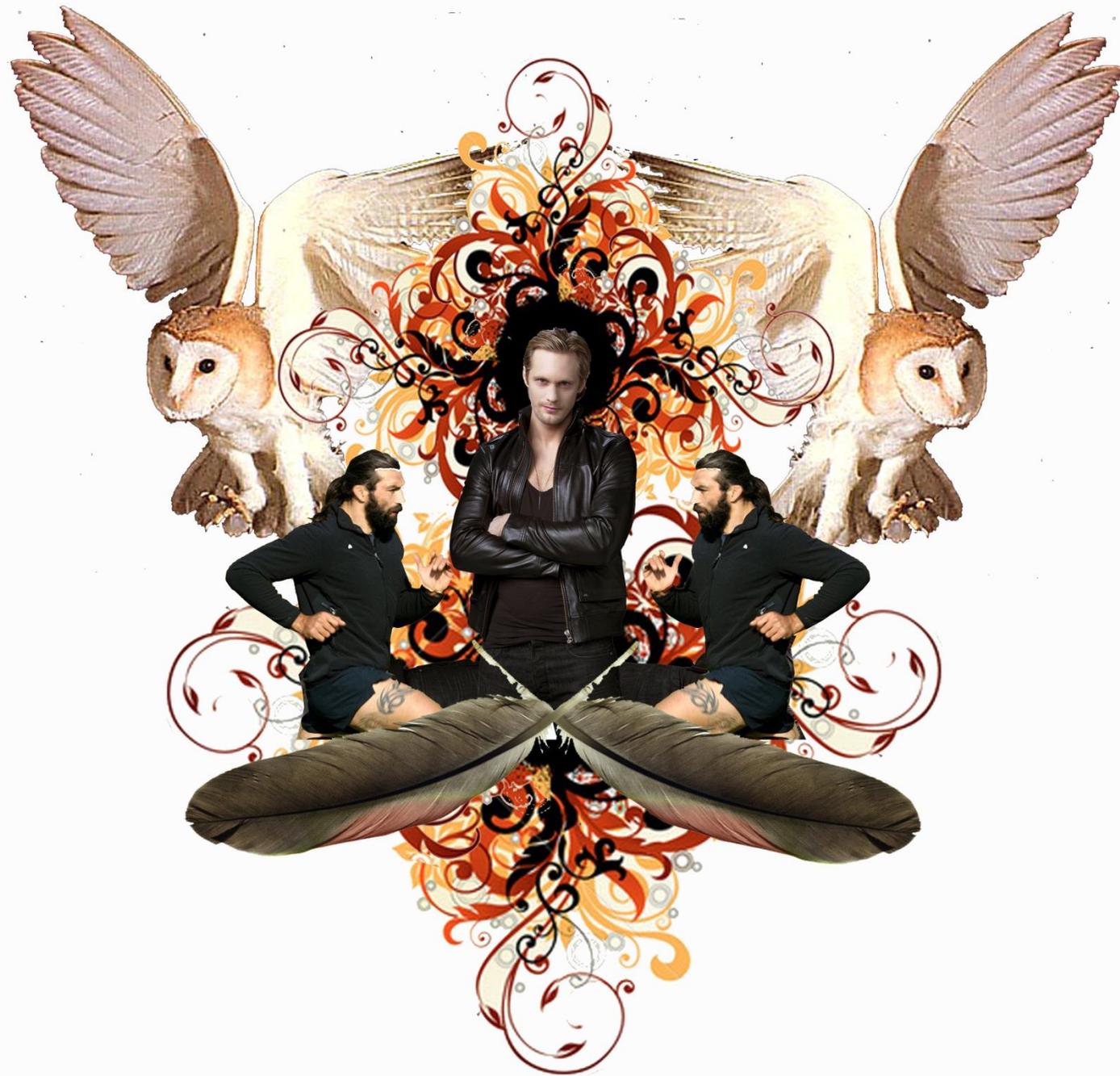


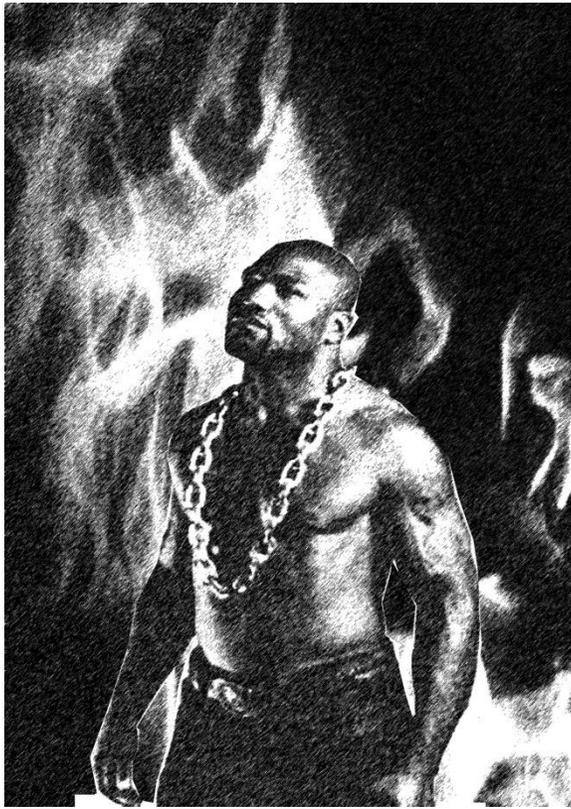
Chine collé is a printmaking technique in which the image is transferred onto a surface that is bonded onto a heavier support in the printing process.



<https://handprinted.co.uk/blogs/blog/printing-with-chine-colle>

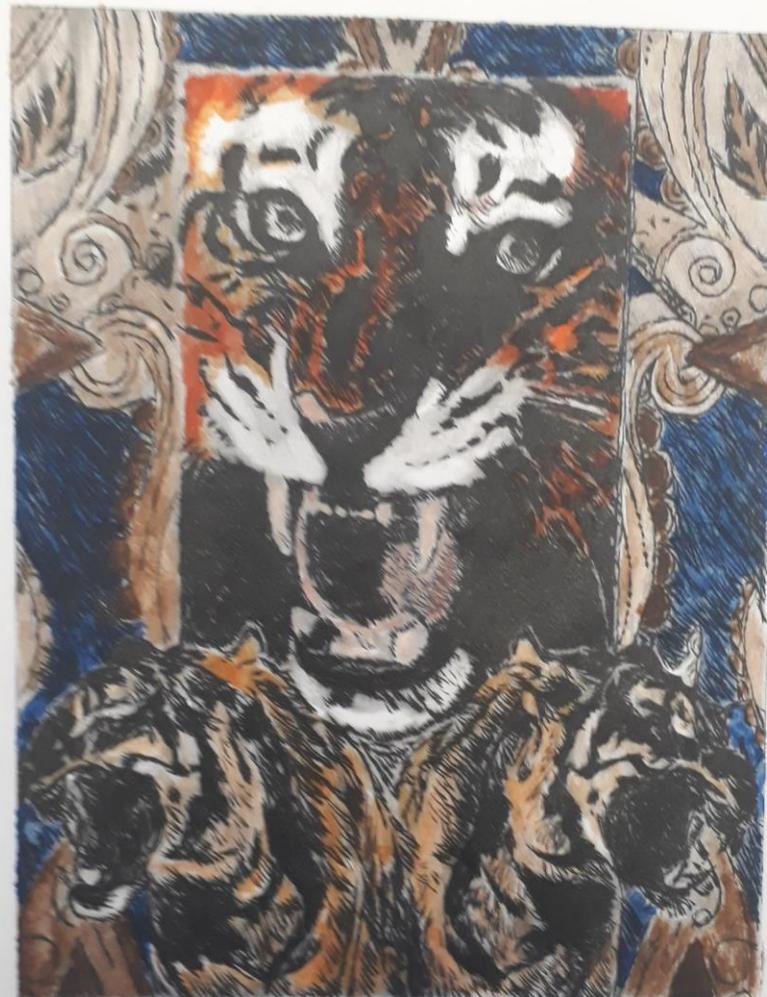
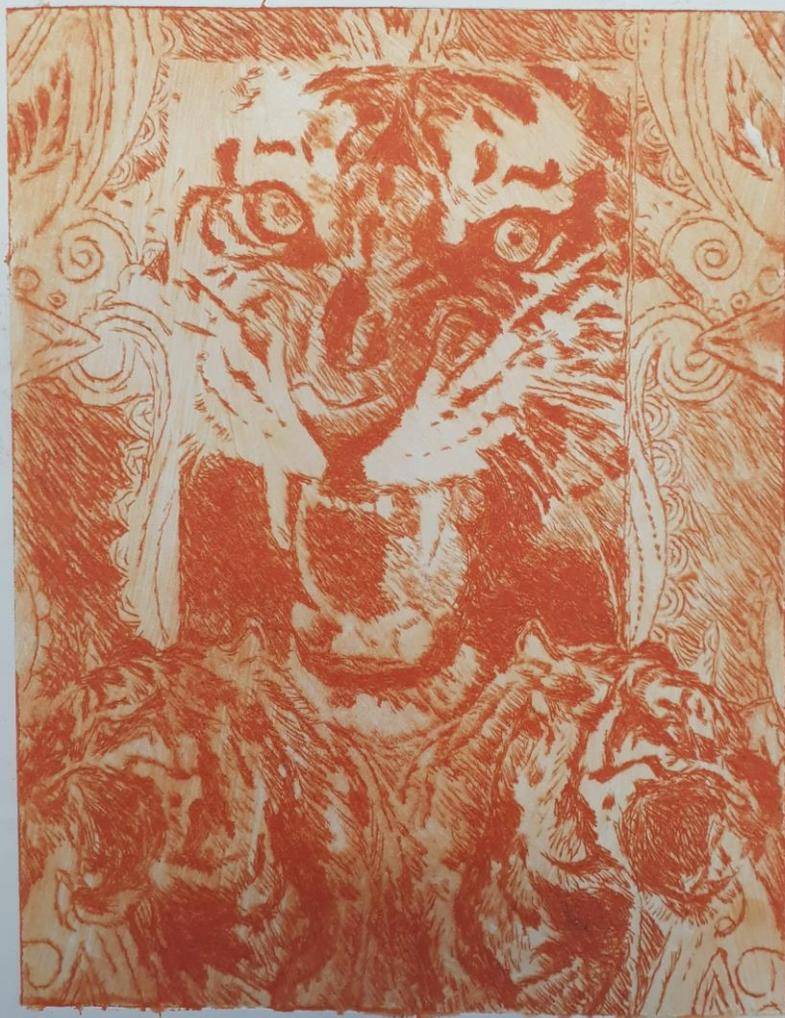








- Selective inking with cotton buds



Hand
coloured
with
watercolour
or dye

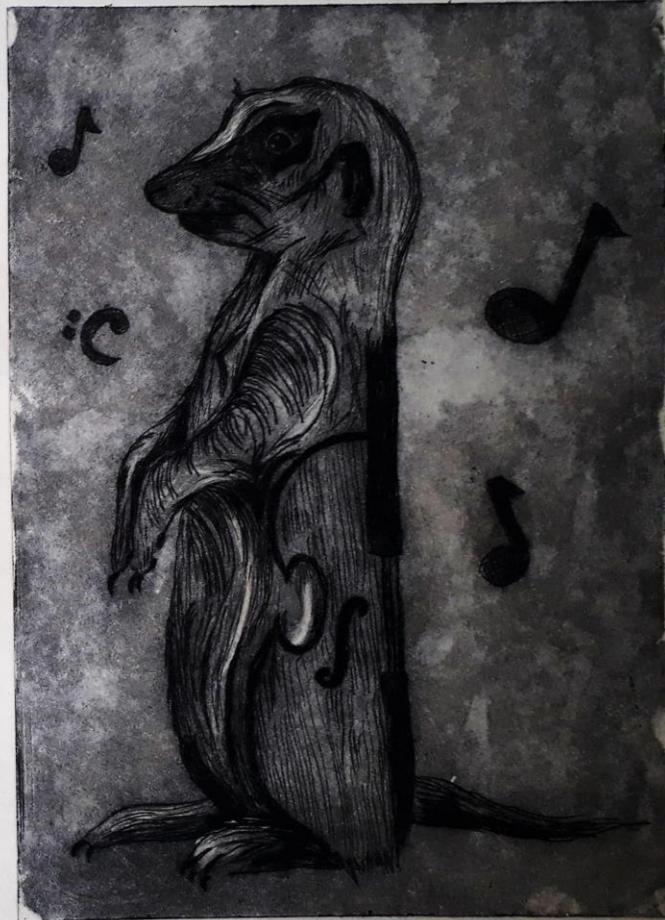


How do we help students to be more creative....

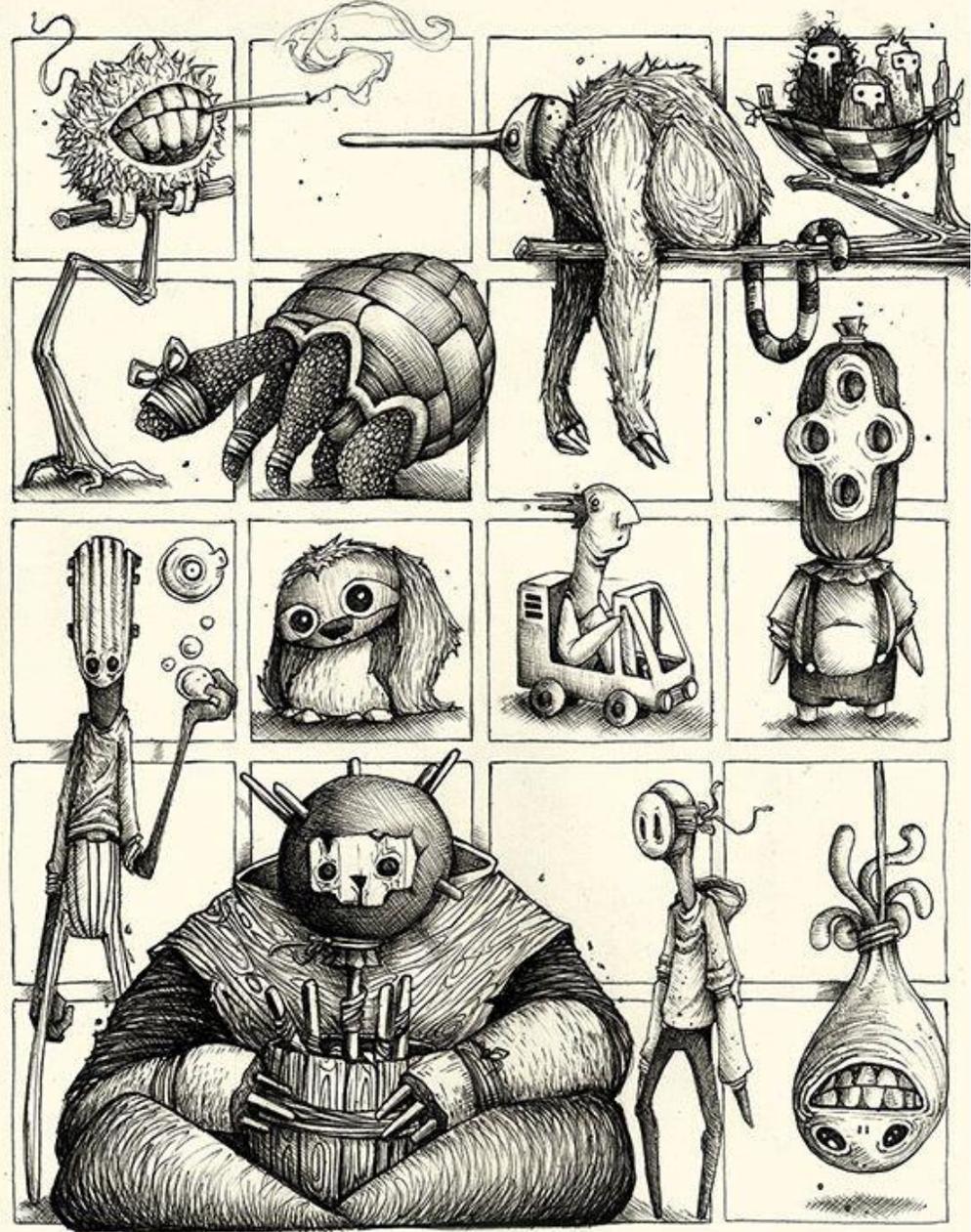
Free hand drawing

Gaining an understanding of form and light

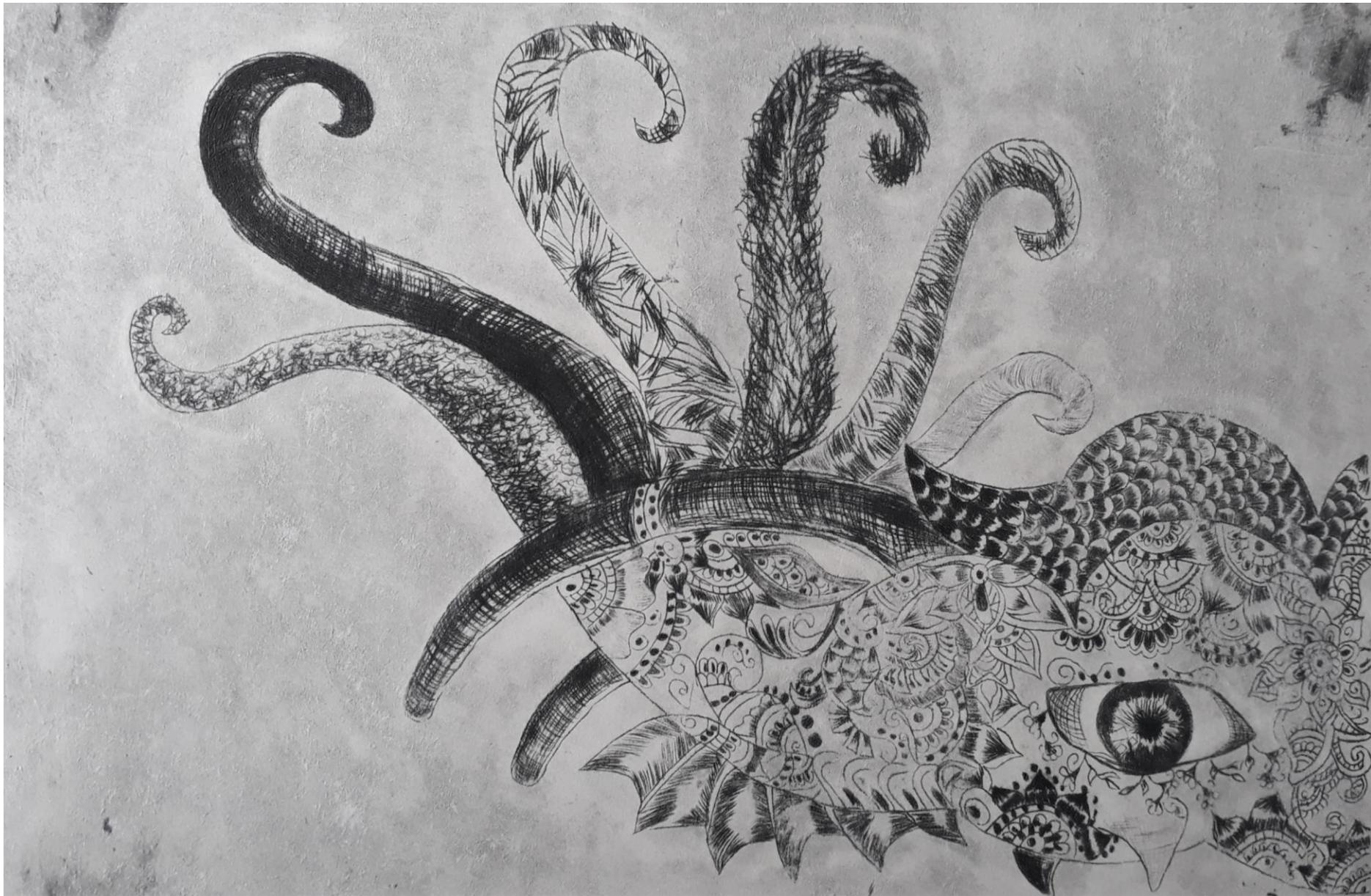
Fantasy subject matter



Jay Pressnell's animals juxtaposed with musical instruments drawing and etching unit

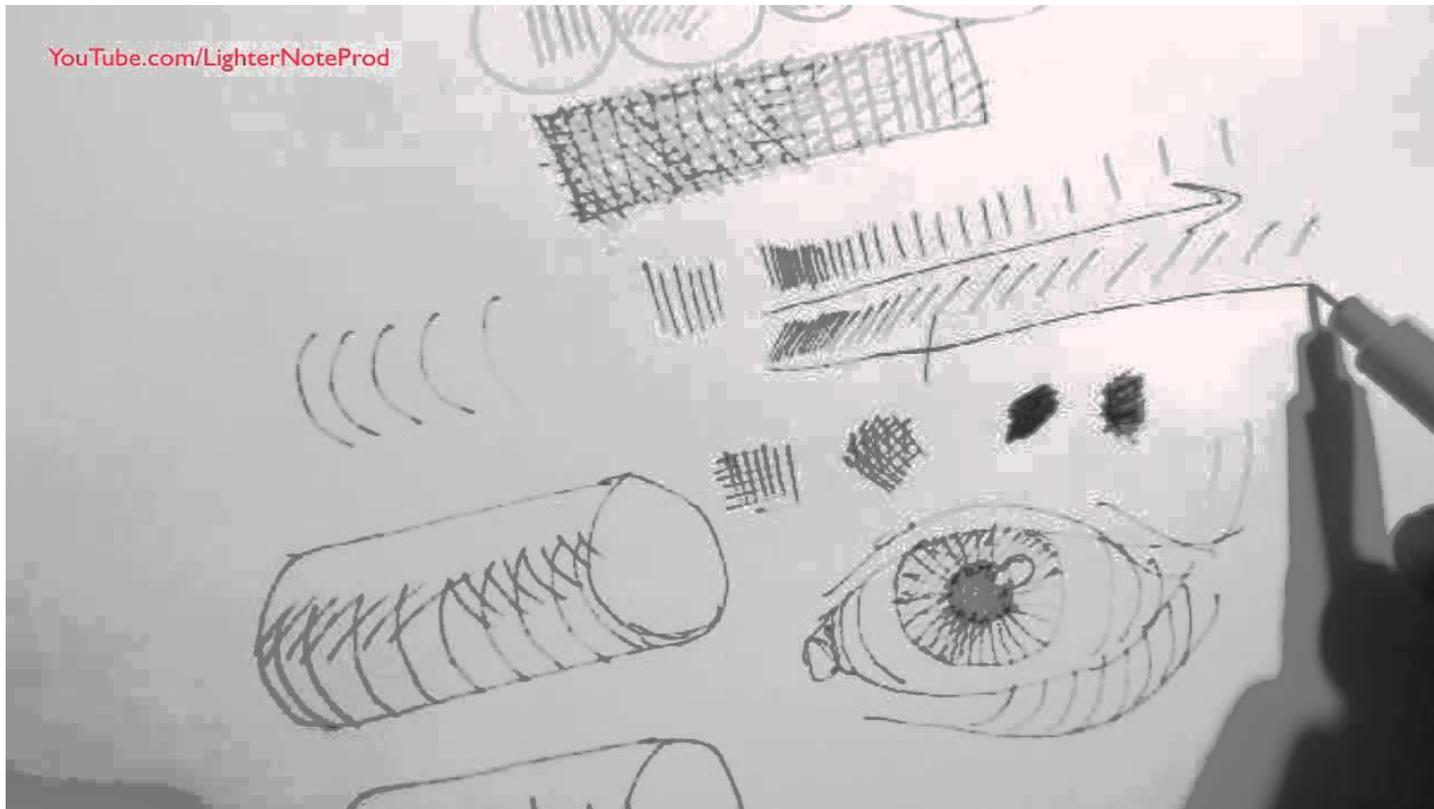


Paride Bertolin



Renee Neville's
Year 10 Paride
Bertolin Monster
etching unit

Watch these clips and on the side of a page try the pen techniques they describe in your workbooks while you watch- doodles



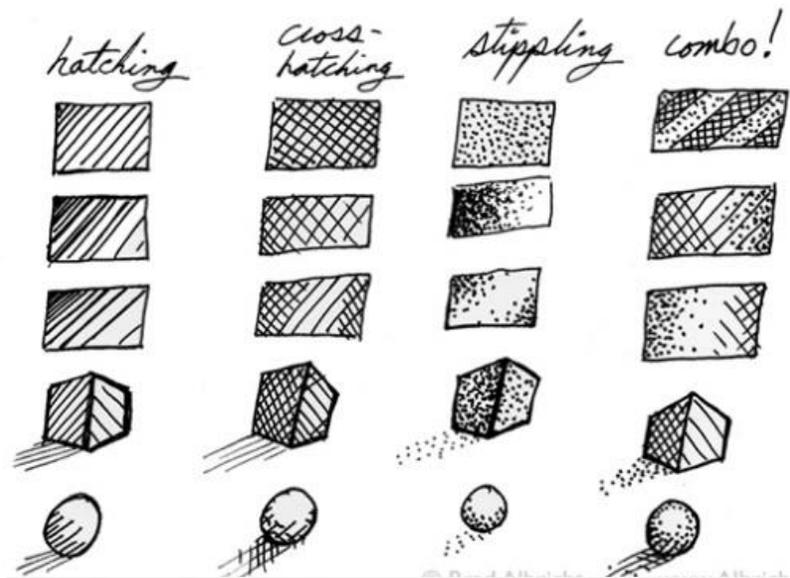
Artist Draws Hyperrealistic Portraits Using Bic Ballpoint Pens

<https://www.youtube.com/watch?v=QRfTjwuDww4>

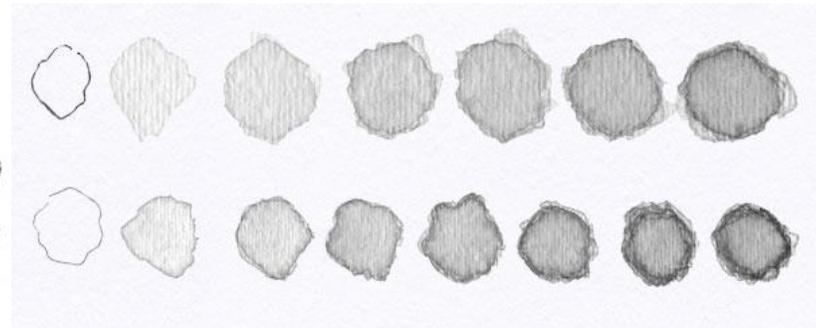
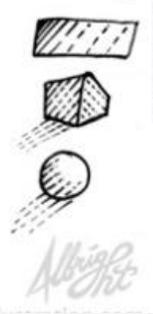
Simple Line Exercises | Ballpoint Pen Shading Tips Pt 3

<https://www.youtube.com/watch?v=wuVJGfzDFE>





Broken hatching



Watch

Water drops
<https://www.youtube.com/watch?v=fq9mw8wR-1Q>

<https://www.youtube.com/watch?v=WMbRswSO0Ys>



Ink washes
 White crayon
 high lights
 Variety of mark making
 Hatching, cross hatching, soft wash, dots, scribble.....





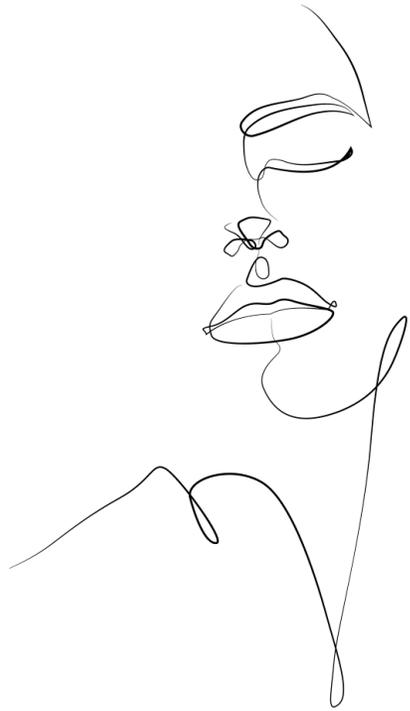
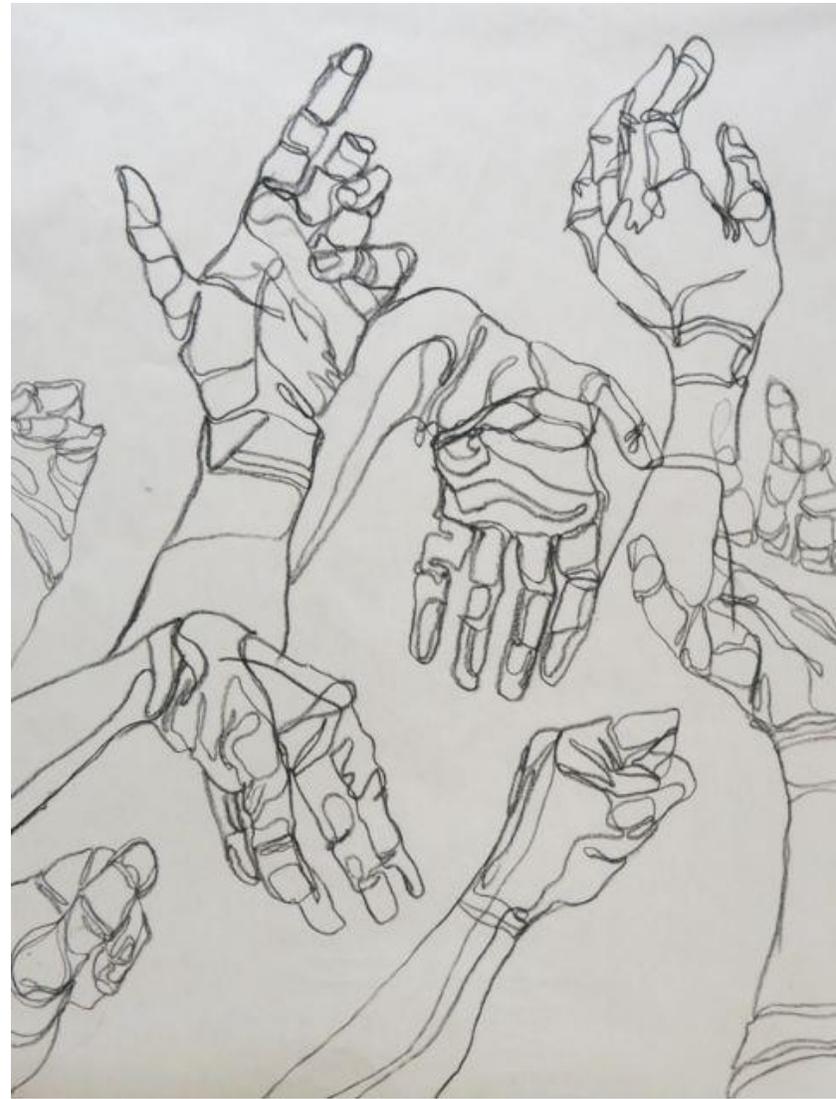
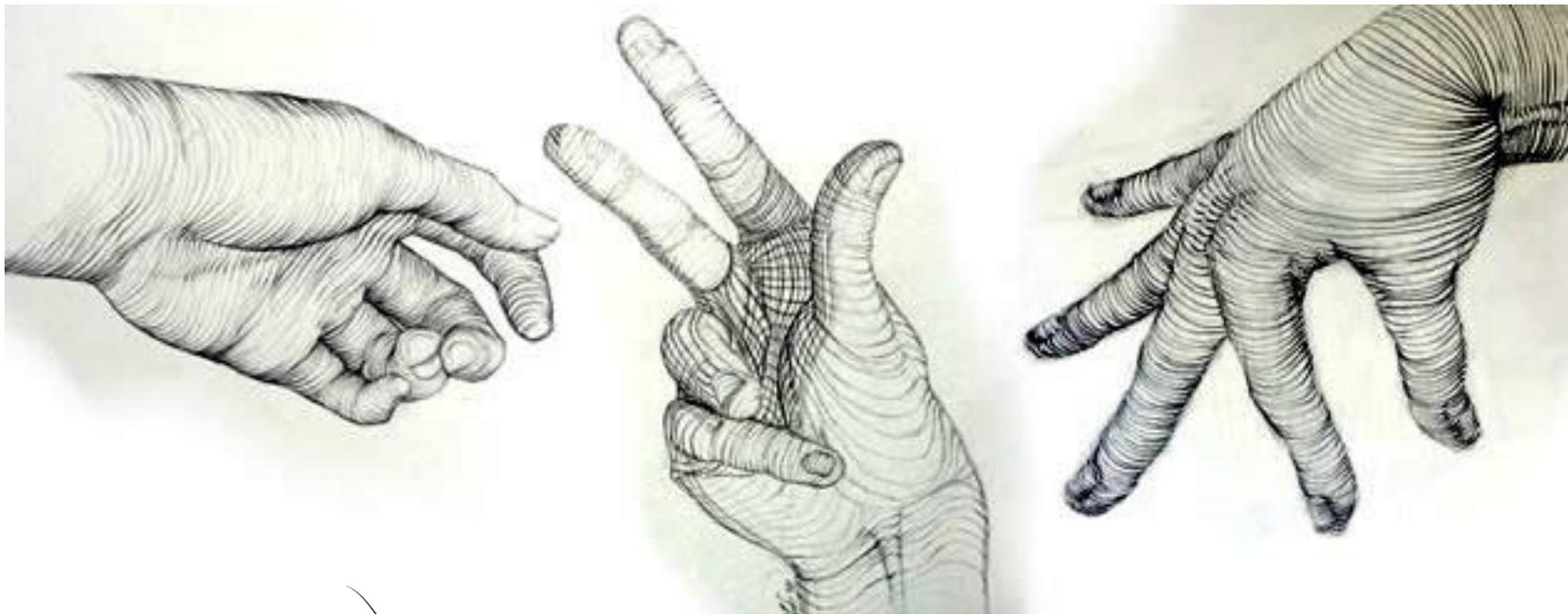
Here's Van Gogh's portrait, he also used dots to create tone.

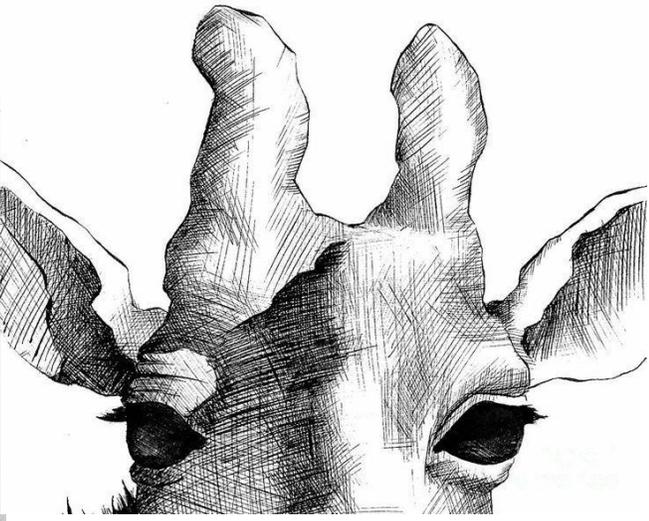
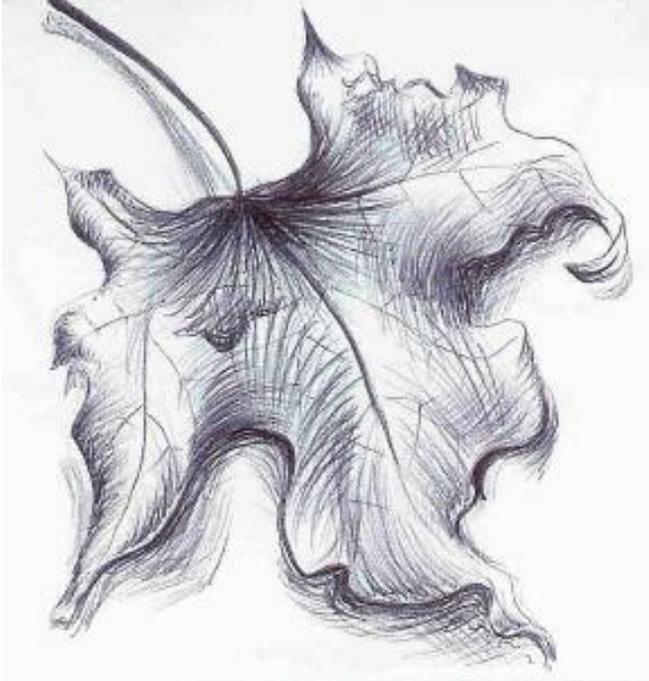
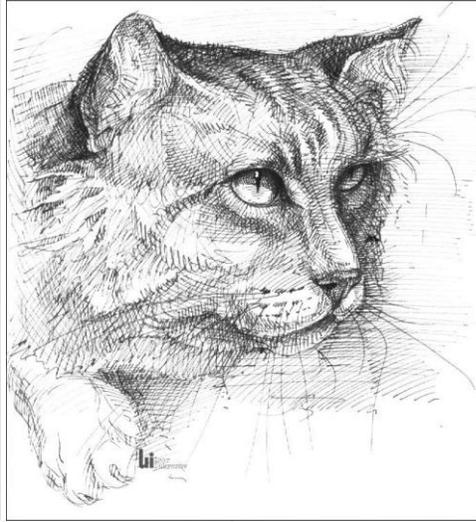
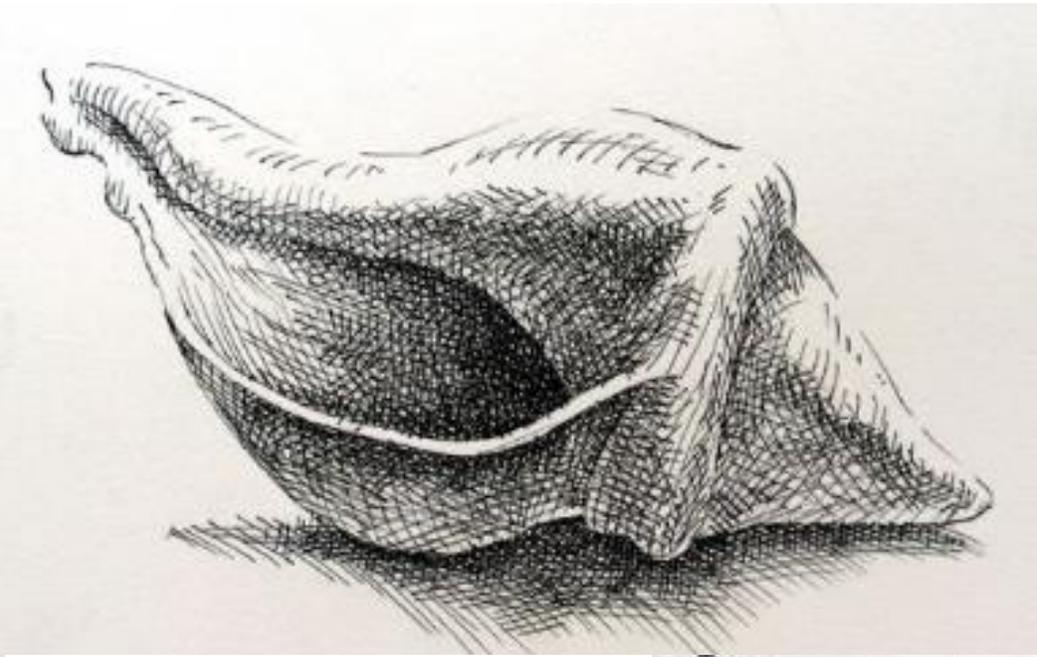
SCHOOL OF YULE

[crosshatching - YouTube](#)

After practicing your hatching and cross hatching by making grids and spheres pick an image from the next 3 slides select one to copy in your workbook – practice creating form and tone using hatching and cross hatching in ballpoint pen. Year 10 examples 2021 L Hopper and M Cochrane

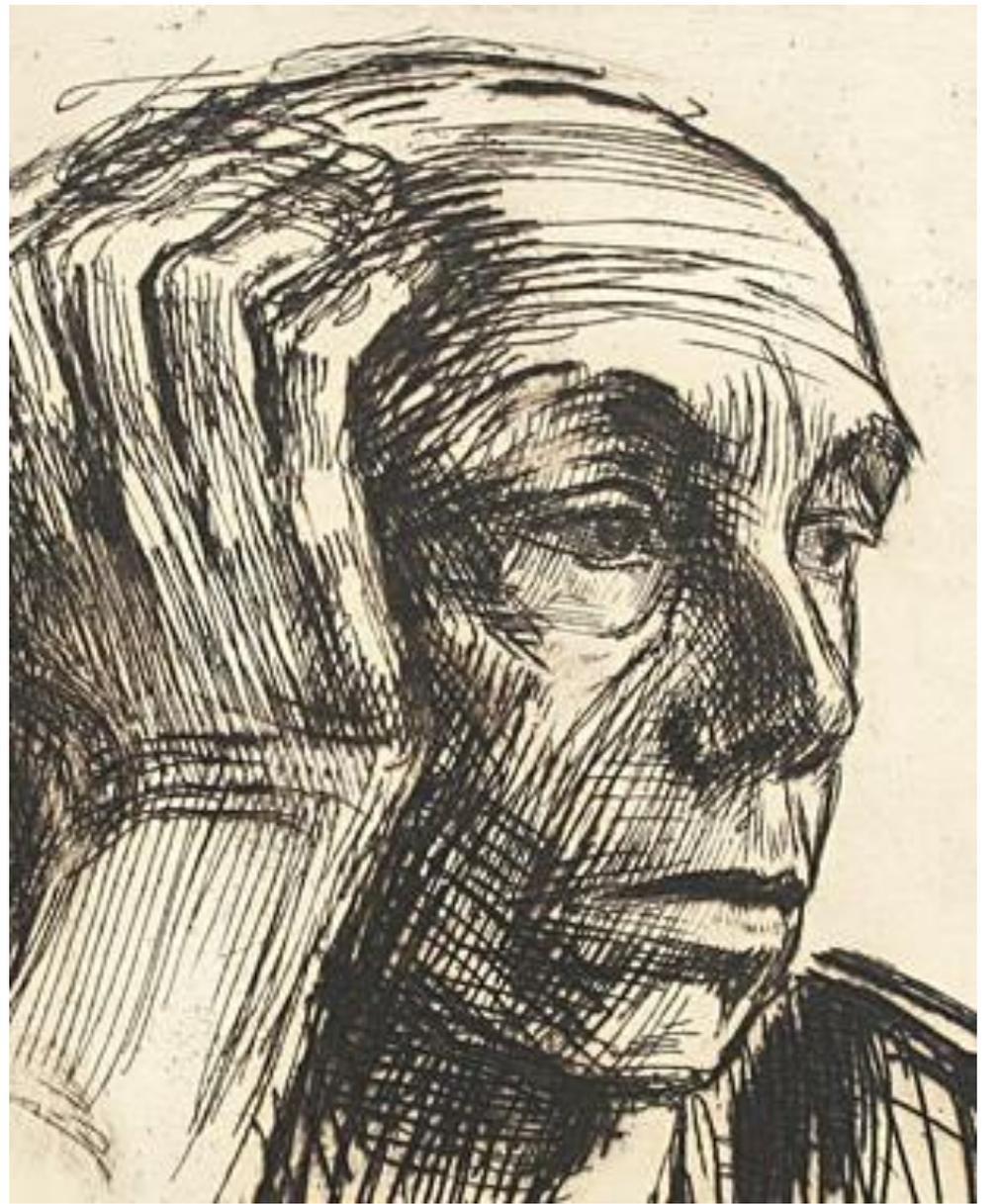








Vincent Van Gogh



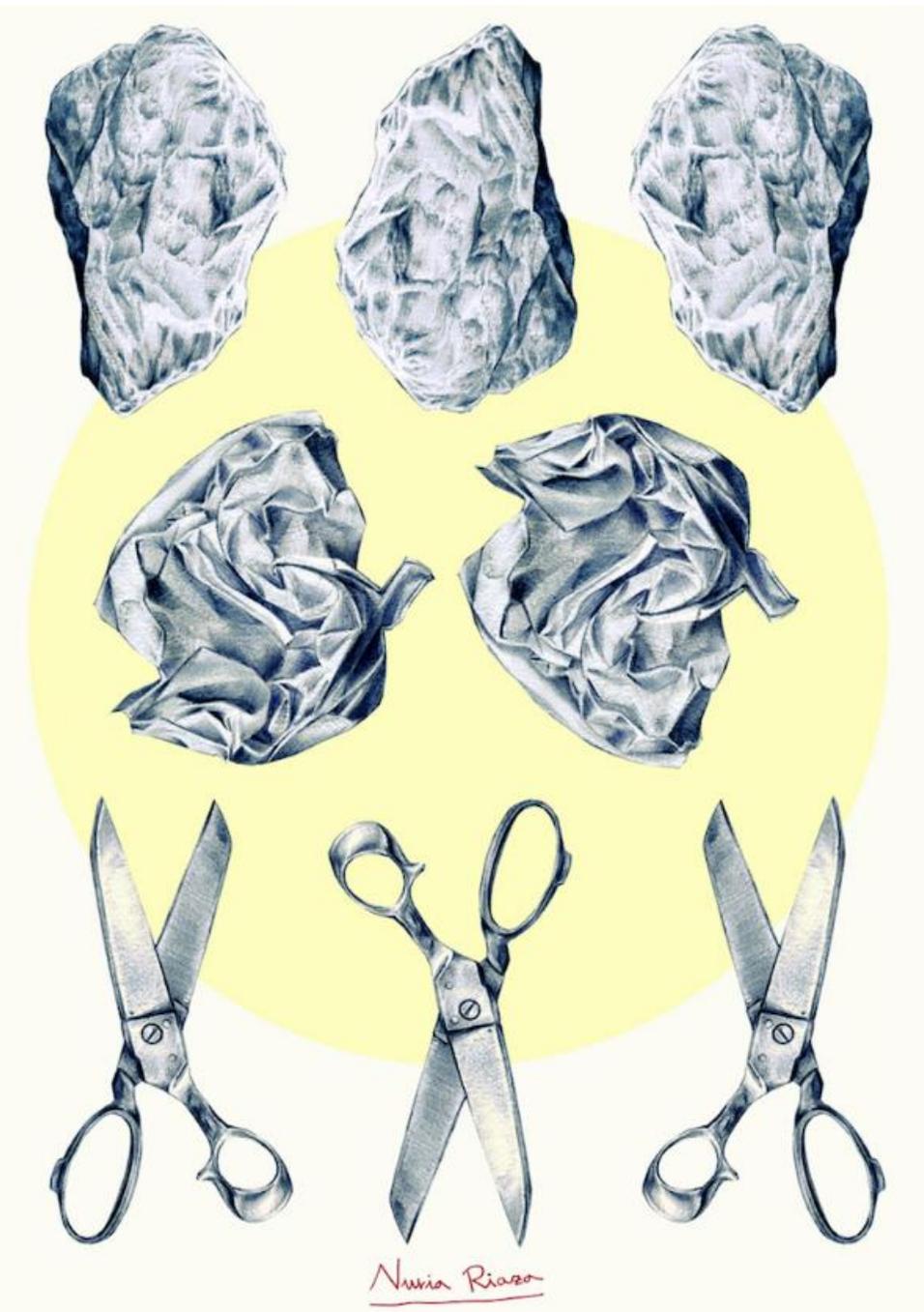
Kathe Kollwitz

Ballpoint artist models

Ballpoint pen artist models:

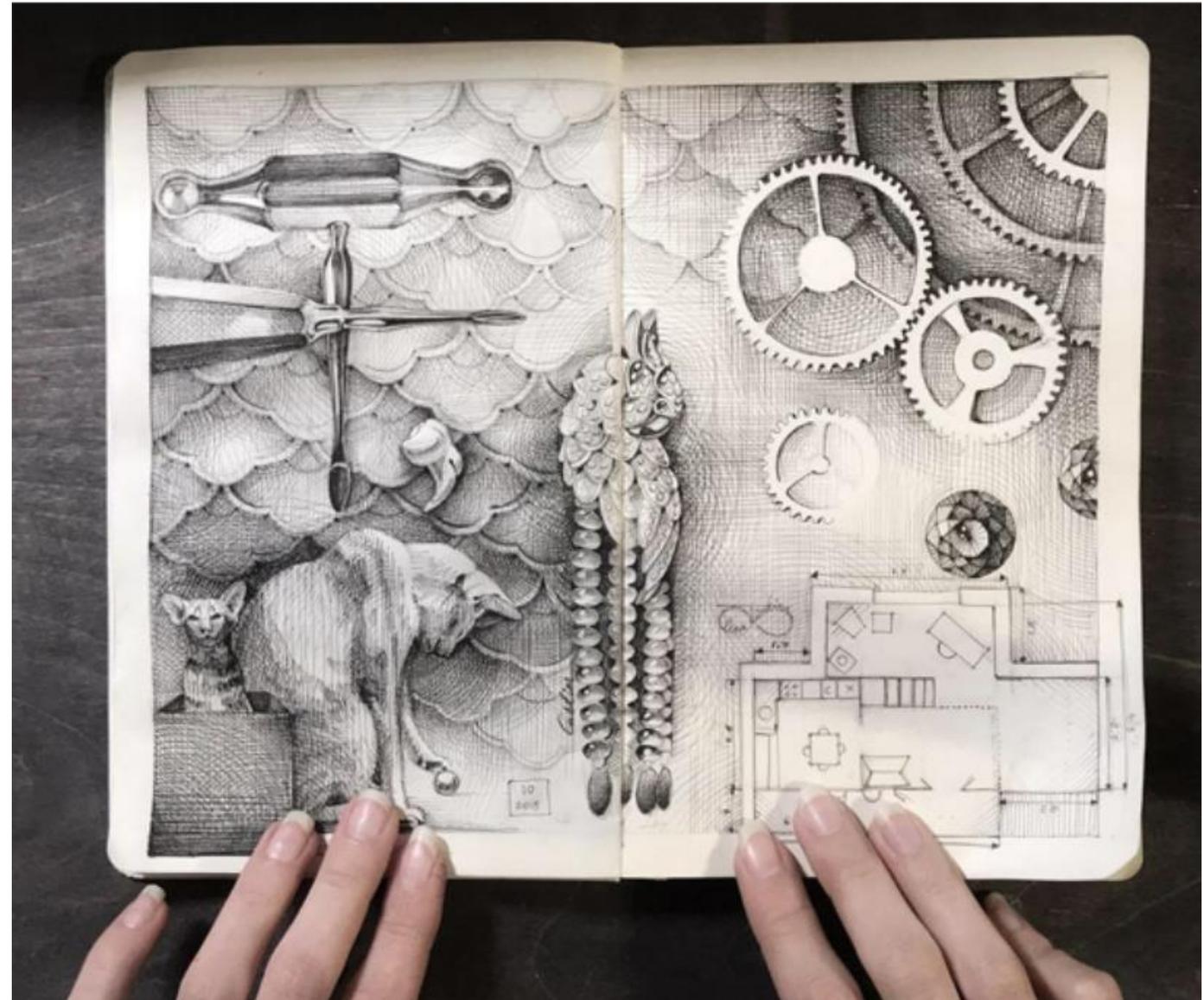
Nuria Riaza >
Anna Santos
Greg Gilbert
Laith McGregor
Sergio Toppi
Liam Te Nahu
Oscar Ukonu
Helena Hauss
Elena Limkina

Ballpoint drawings can be directly drawn onto pronto plate and printed in any colour in oil based ink. It lasts for about 3 prints. This process can be used with senior print students.

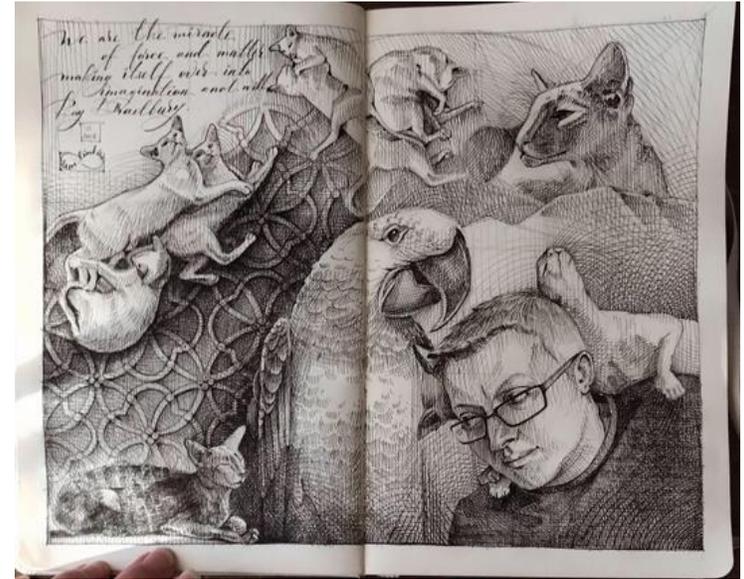
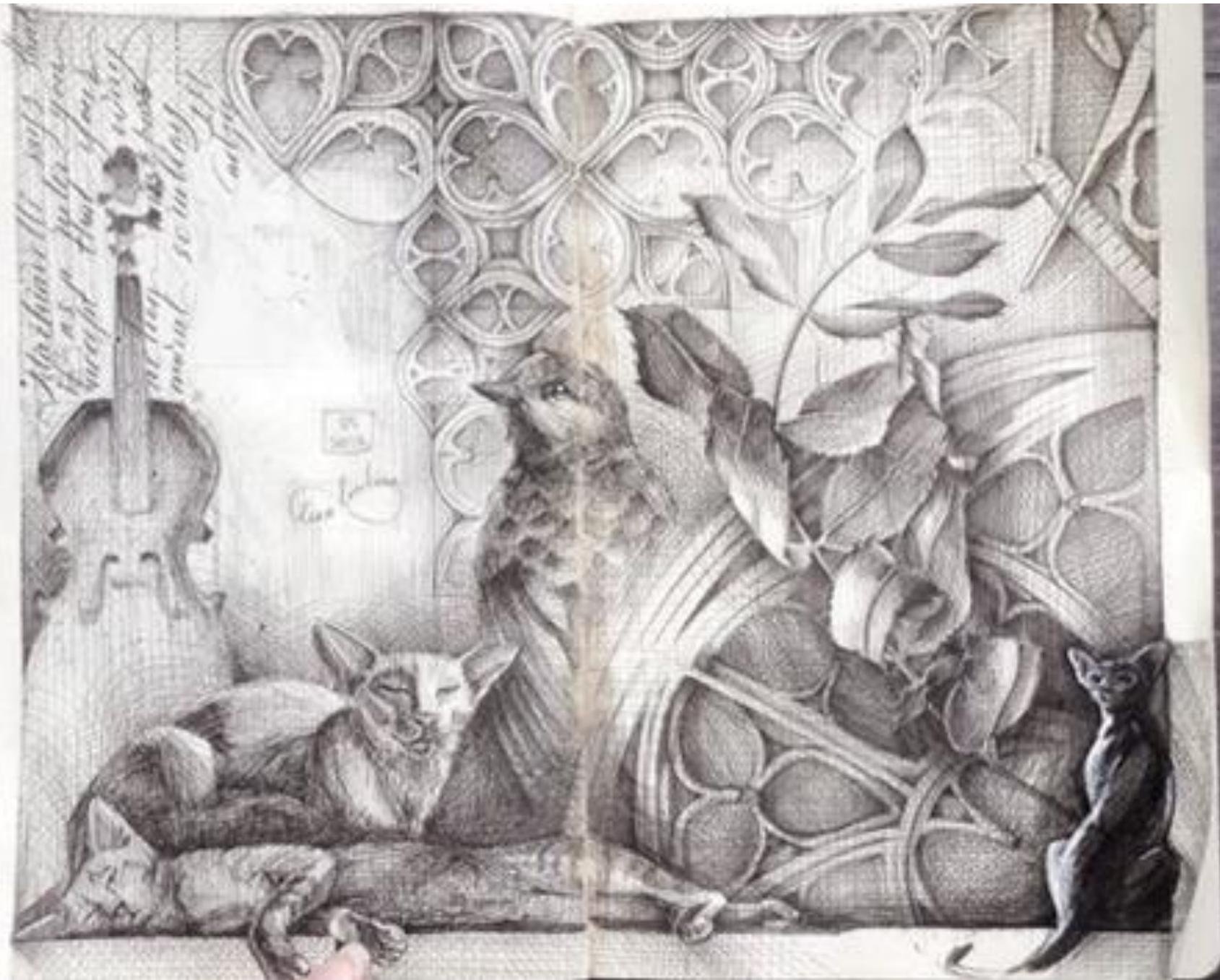


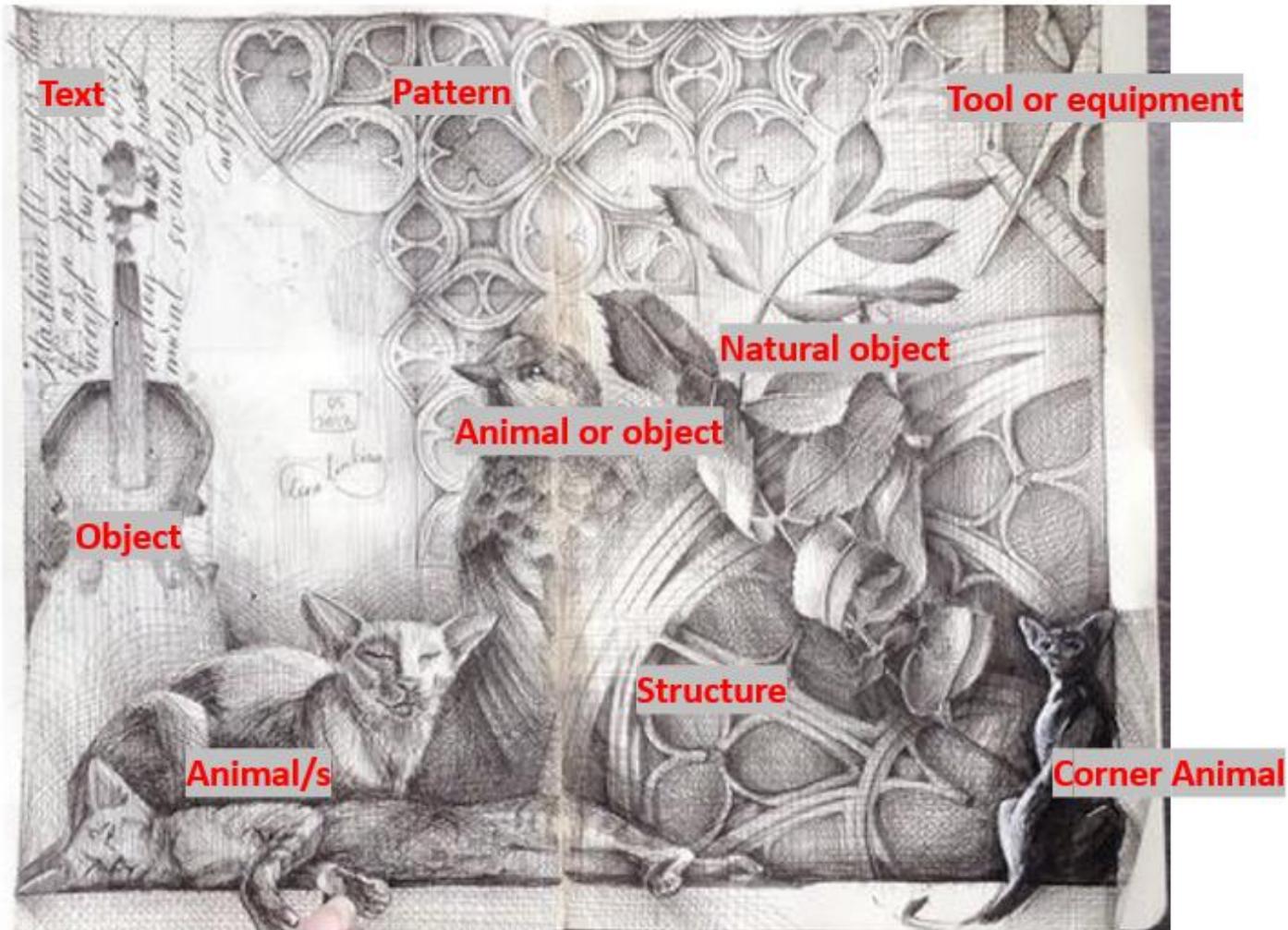
Elena Limkina

- On 1 A4 Landscape format page of your workbook look at the drawing work of Elena Limkina, analyse how she put her sketchbook compositions together and make a page using pen drawing in your workbook that is similar. This drawing can be done in pen or pencil. Use hatched and cross hatched lines.
- She combines different images together in her sketchbook. Check out more of her drawings here:
• <https://www.limkina.com/en/gallery/ink-diary>



Elena Limkina





- Your task is to **replicate the layout of this page with imagery that relates to your folio theme**
- You must include the same layout as Limkina does, but **you must select your own images**
-
- Text - map, vet/ medical notes, science book, recipe, observation notes, charts, equations
- Object - related to your theme- kite, jar,
- Animal/ people - birds, fish, insects fantasy animals.....
- Structure - branch, spine, building
- Animal or object or people
- Natural object - leaf, branch, flower, etc...
- Pattern - cultural, geometric, basic shapes, based on nature,
- Tool or equipment - gardening, cooking, scientific.....

[Elena Limkina](#) Workbook drawing in Pen



Allan Smith
year 13 2022

How to Research more and better imagery?

Google image is a great tool for visual research. But there are tricks to getting the best out of it.

Firstly – don't just use the first image that comes up in a search (it is likely another lazy student somewhere in NZ is doing a similar search and will use this image too). This can be problematic when your folios are sent to be marked at level 3 in Wellington and can sit alongside the work of other schools.

The best way to have original images is to TAKE YOUR OWN PHOTOS

The second-best way is to **use old photographic books** (students hardly ever use books these days)

The third-best way is to do good visual research using Google images.

Here are some search words that can make your searches be fruitful:

Place your keyword and then add the following words one at a time to your search:

_____ Vector (computer based simple image)

_____ Drawing

_____ Illustration

_____ line drawing

_____ clip art

_____ art

_____ woodcut

_____ Contemporary art

_____ pattern

_____ wallpaper

_____ Print

_____ Etching

_____ Book plate

_____ artist

_____ Silhouette

_____ botanical art

_____ art history

_____ stencil

_____ doodle

_____ zentangle

_____ low poly

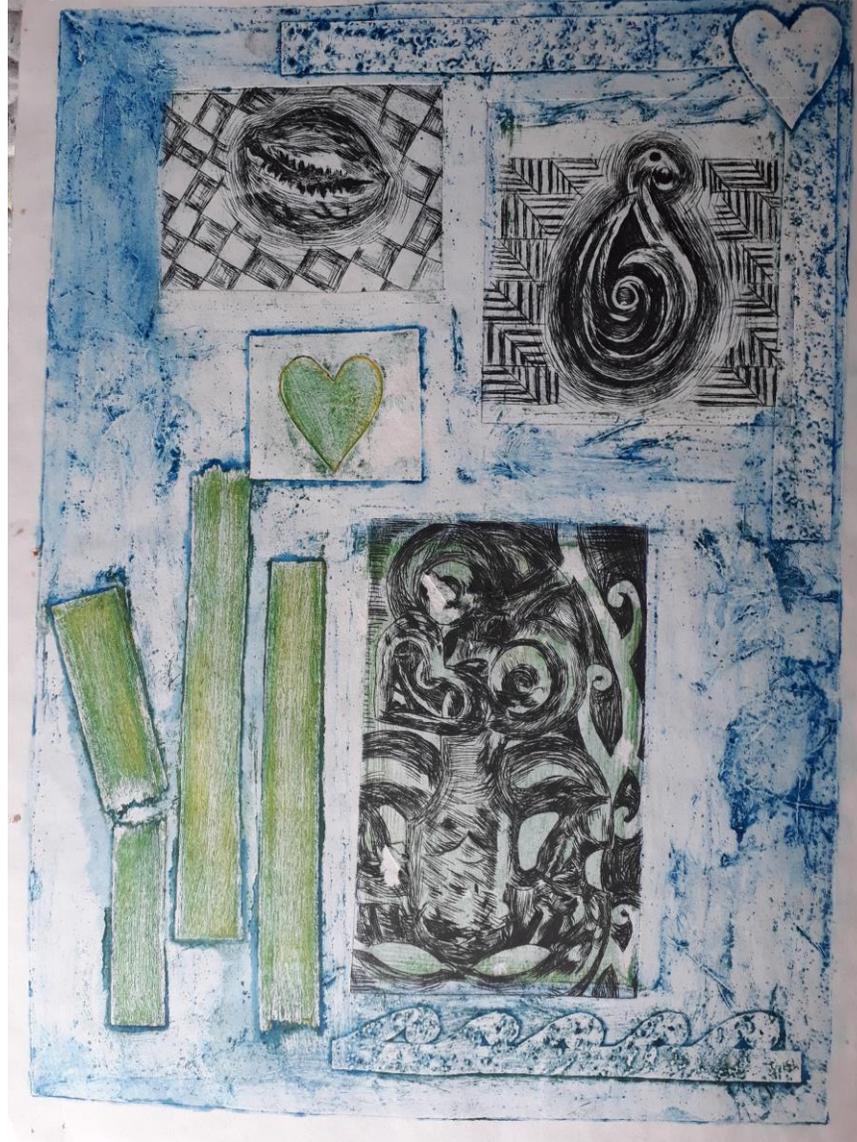
_____ fractile

If you use these to search you will find a rich abundance of imagery.

Year 11

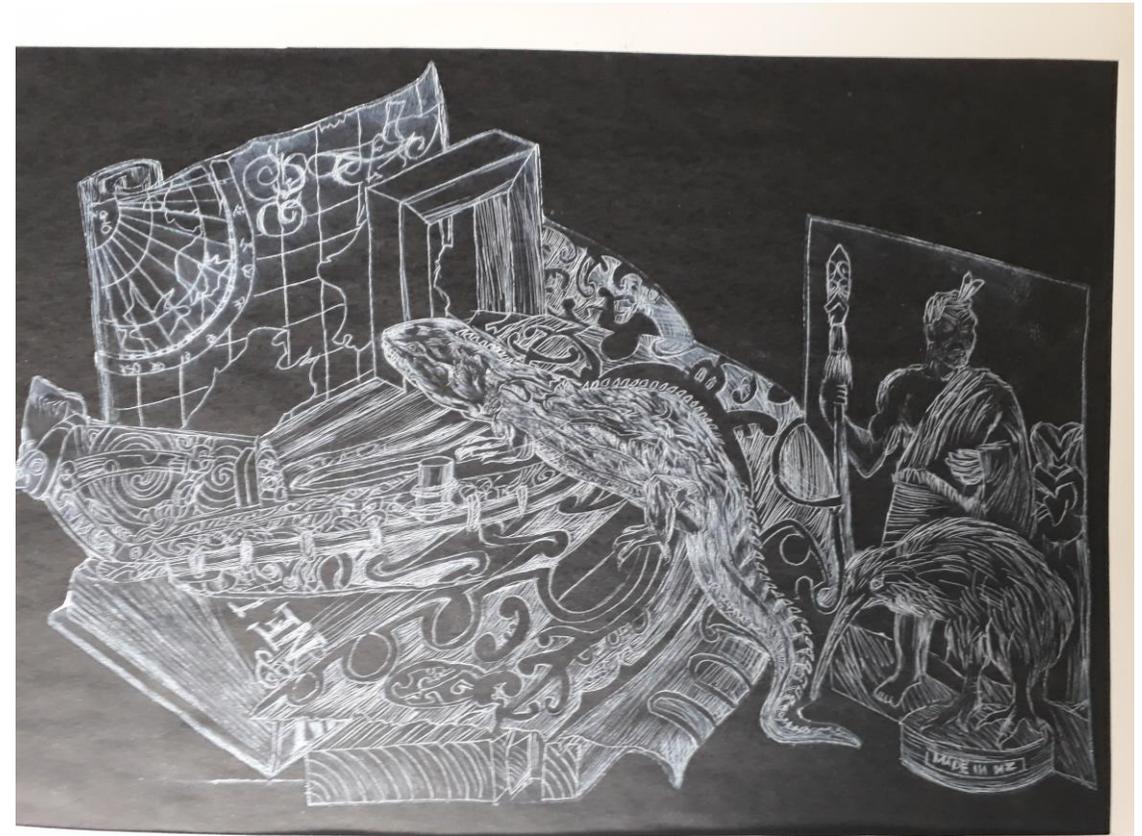


Year 11 Dry Point etching with textured collograph

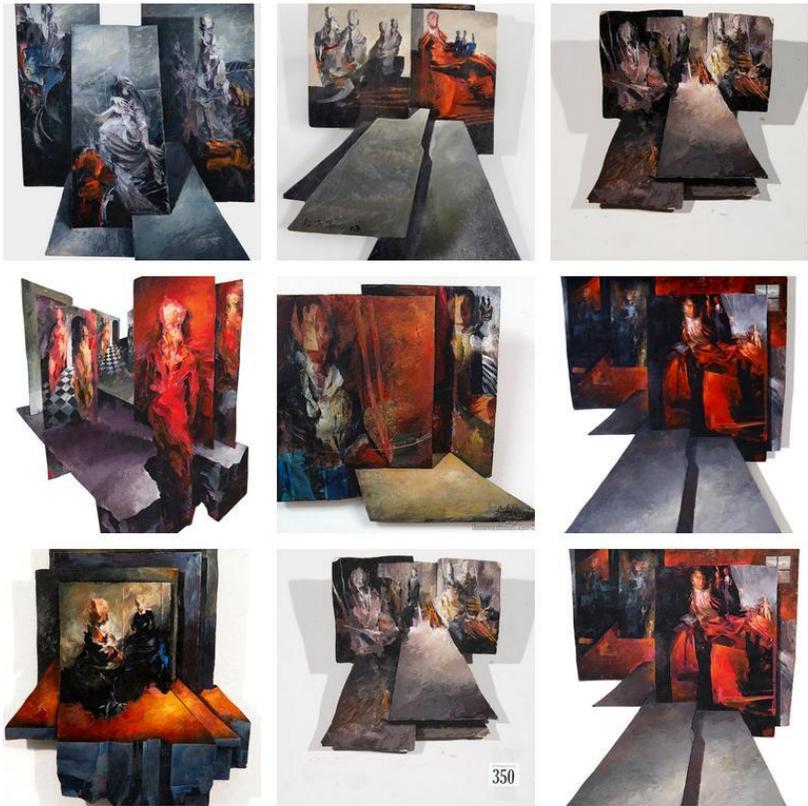




Take on BIG projects



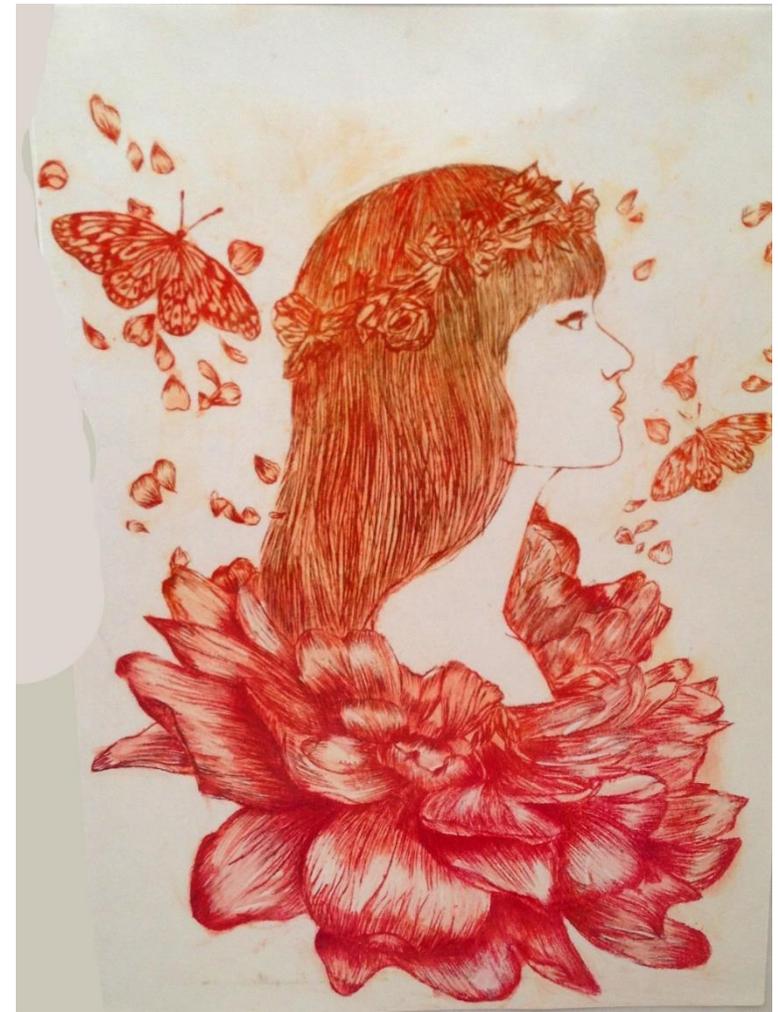
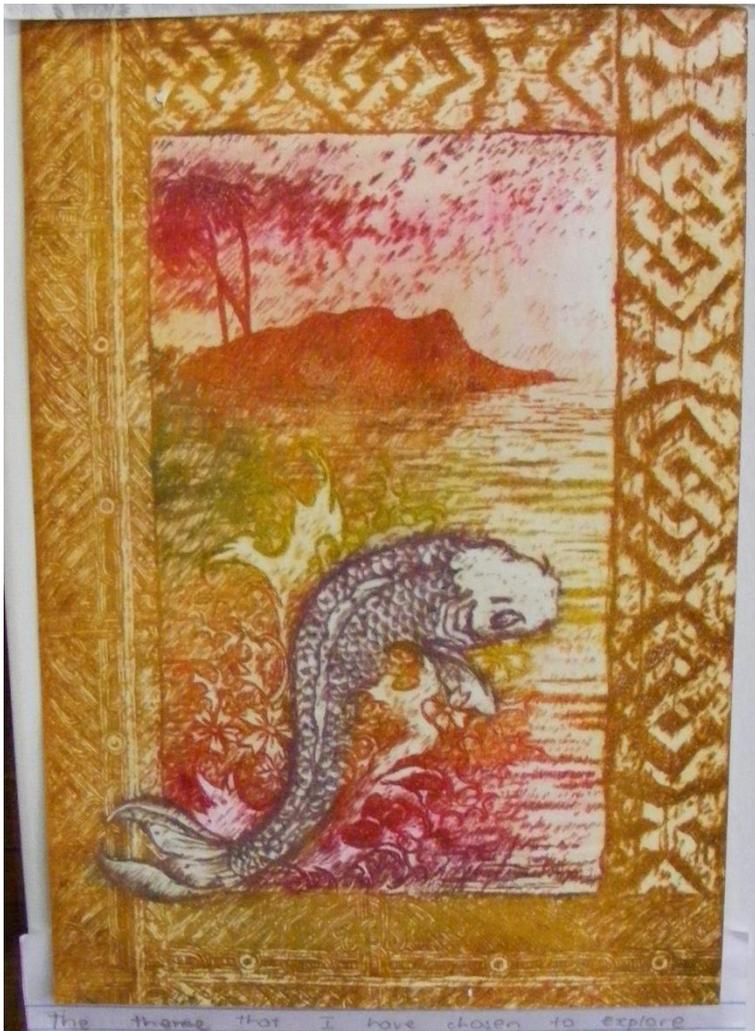
White ink on Black paper



Inspired by NZ artist Austin Davies – illusionistic 3D platforms



From Jeff Lockhart's class
Three layers of printing
Yellow layer, red layer, blue
layer – must be careful to
line up exactly otherwise
you get a 3D effect. Colour
blends in the layers



Dry point etching Year 11



Year 11 etchings



Jarney Proctor Year 11 etching, A4 size



Tarsha Reti in Vicky's class – A2 Year 11 B2 etching



Vanessa Fong, Ruth Wormald, Taylor Stott Year 12 art

Print in a silhouette shape



^Krystyn Appleby

<Sheree Miller



Jess Situ

Use the way you
scratch to describe
form



Michael still using graphic pen tool
in Year 13

Year 13 Melissa Gordon - Nature etchings with real leaves in the style of UK artist Lynn Bailey



Lynn Bailey



Hayley Rankin Year 13

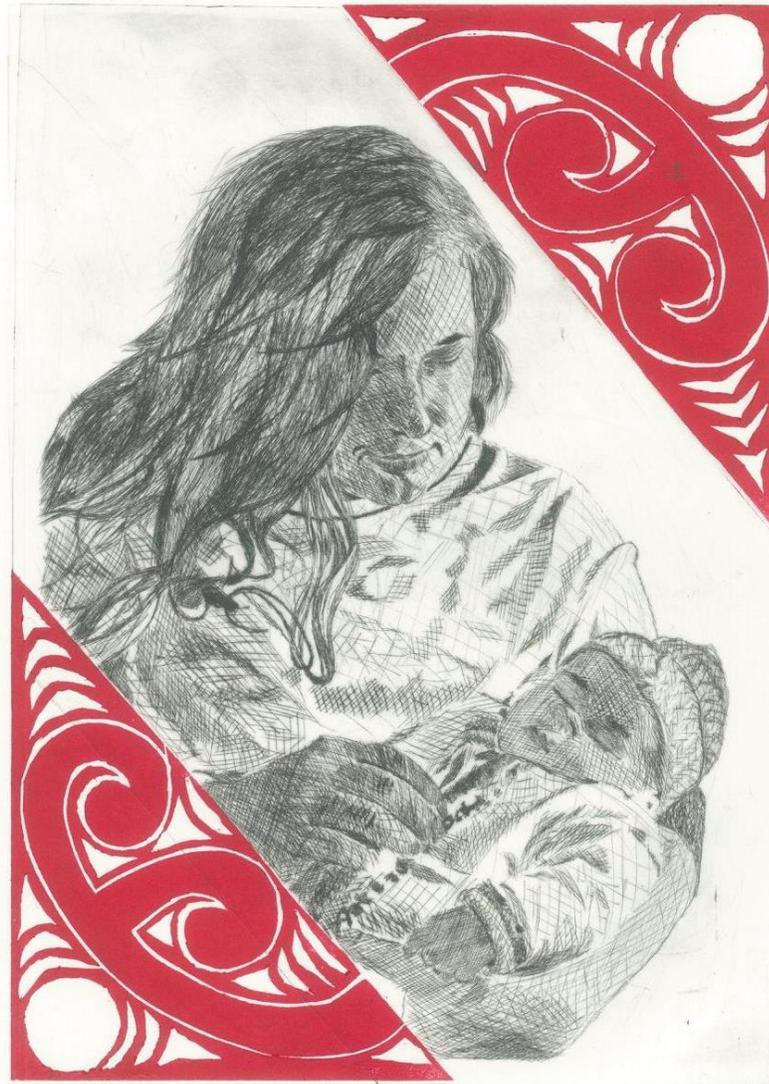
Print on a woven surface



2020 Seth Green E Top Art



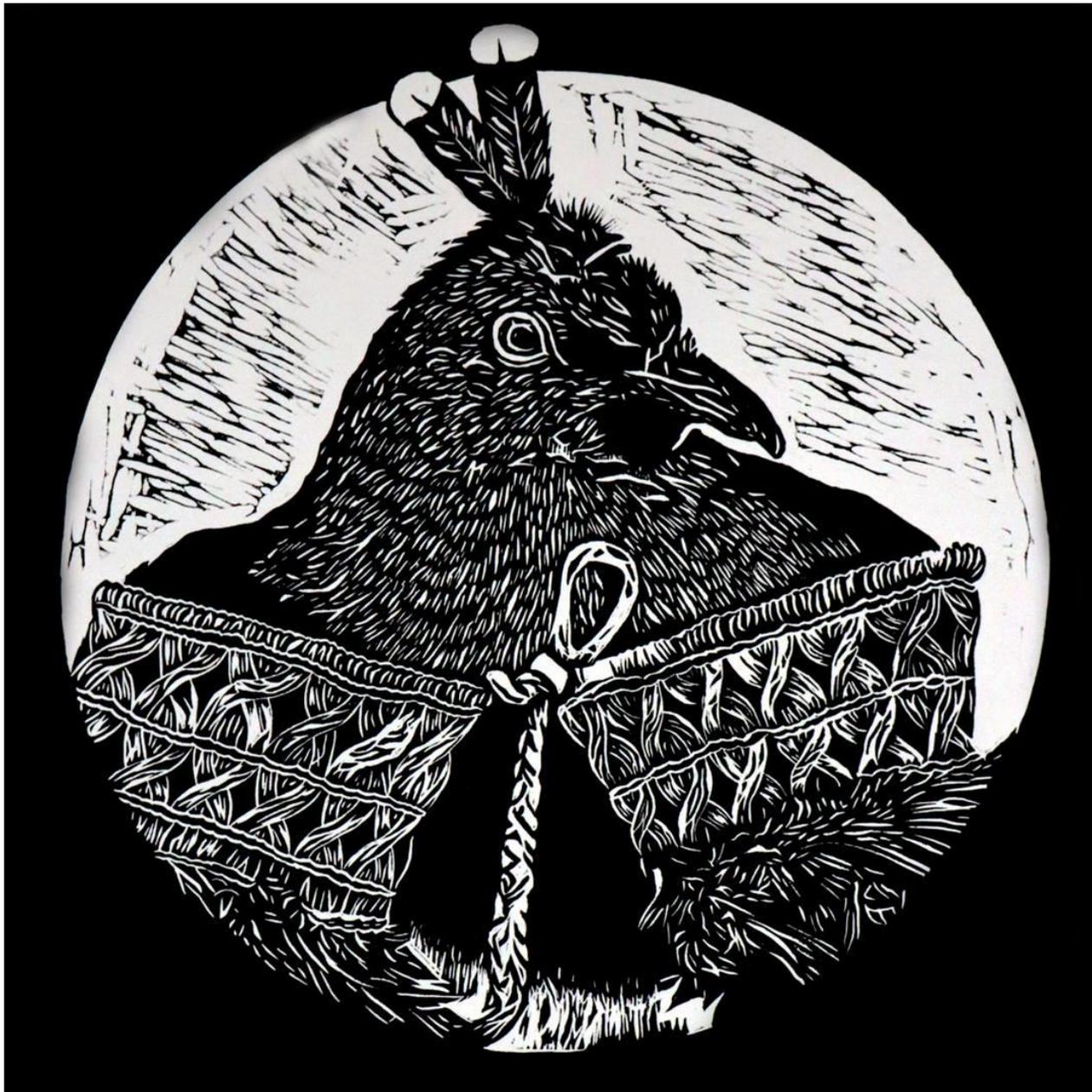
2021 Nyle Turuwhenua year 12 doing year 13 etching



125 Celebrate 125

Nyle Turwhenua,
My Mother and
me, 2019 drypoint
etching and
woodcut. (Nyle
made this print
when she was 14
years old and a
student at
Pukekohe High
School)

Nyle's Year 10 woodcut and etching.



Nyle
Turuwhenua
Year 11 and 12
woodcuts
Earth
Guardians
competition at
Massey
University



NZQA Printmaking Top scholar 2021 - Nyle Turuwhenua
 Pukekohe High School

I explored my racial, cultural identity and my journey of self-discovery. As a mixed race individual I've grown up feeling different from everyone around me, feeling that I am unwanted and excluded by both cultures. My printmaking folio looks at the stereotypes directed at me, how that has impacted my ideas surrounding my identity and how that has made me feel. Being bi-racial of Māori and European decent, I hear negative comments from each side towards the other.

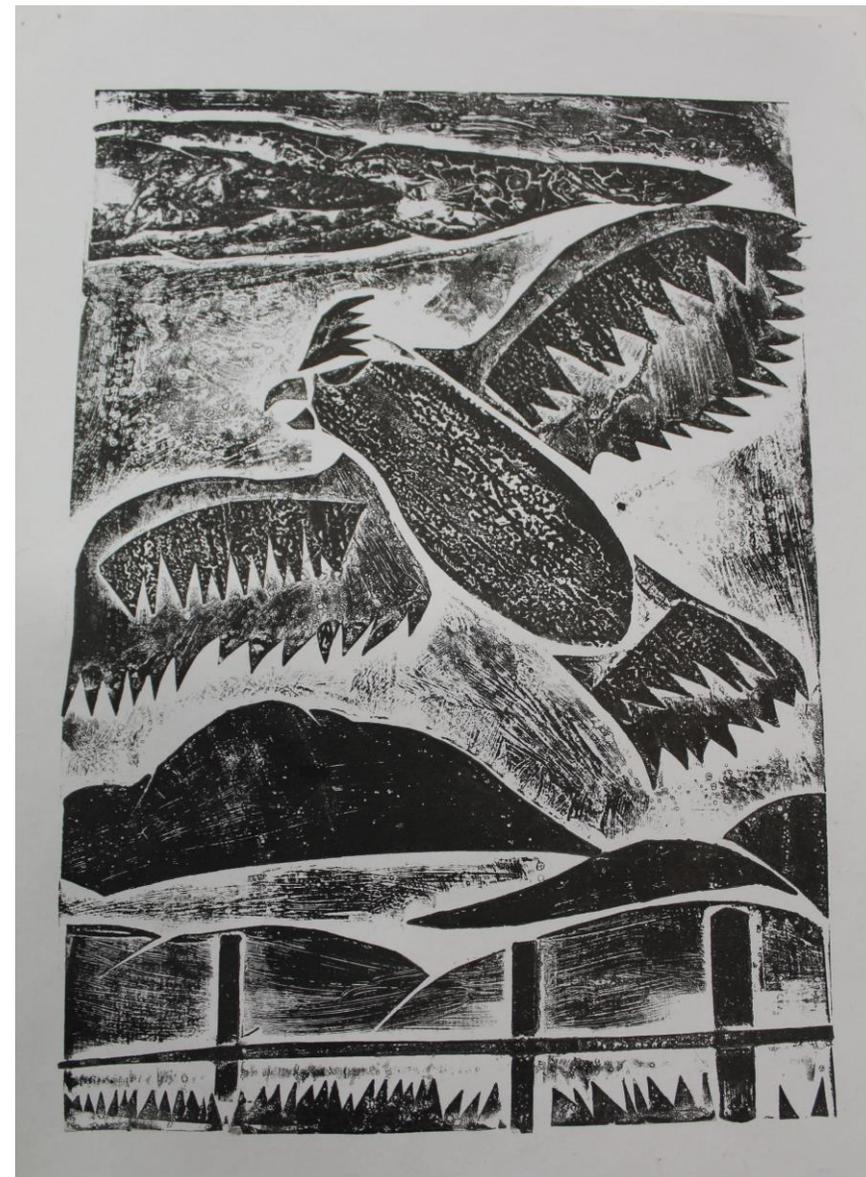
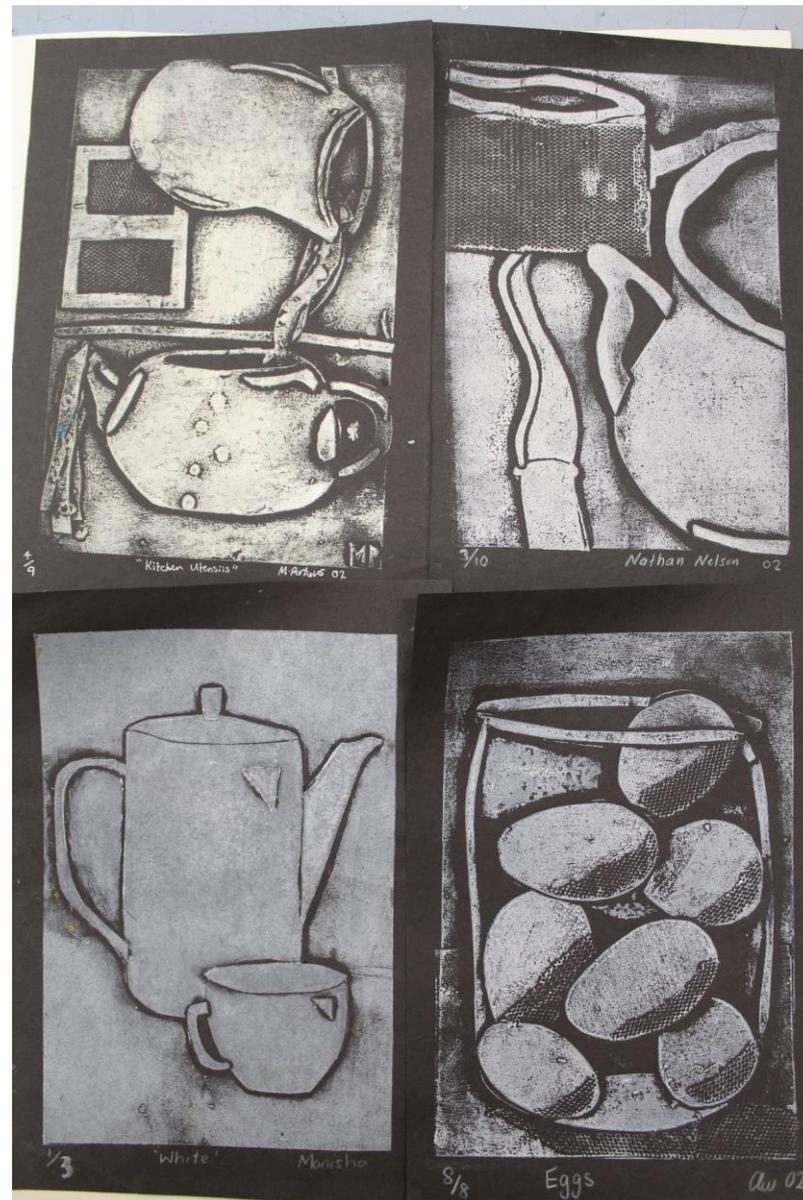
I used a range of techniques some of these being... Dry point etching, mezzotint, lino cut, Pronto plate, mono printing, digital drawing, digital prints, stitching, paper cutting, drawing, Kakahu weaving...

A highpoint for me was definitely creating a wearable art garment which helped refocus my print work on my weaving and being able to see it show on stage in front of a live audience, and be exposed to so much Māori art and artists throughout the year. Having rich conversations about my ideas and learning so many new techniques. Being impacted by the Toi Tu Toi Ora exhibition. A low point for me was struggling to not reinforce stereotypes while examining them and the sadness I felt when reading the book "No Māori allowed."

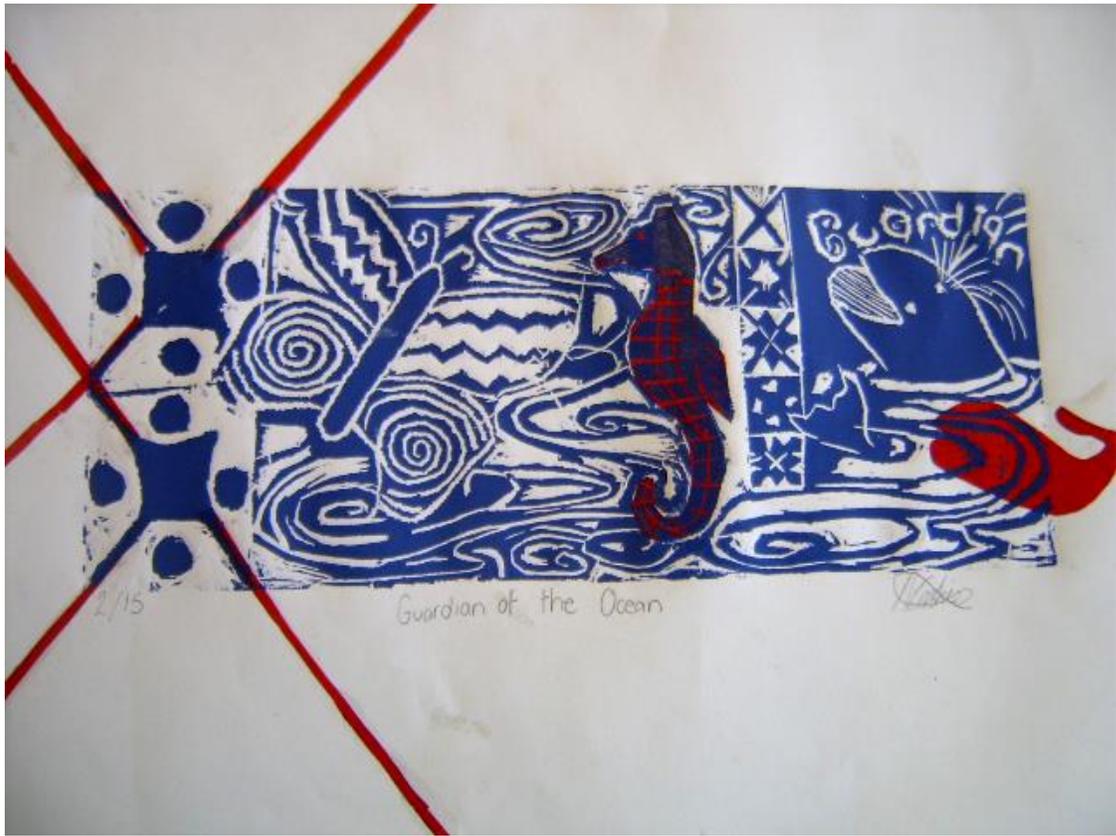
Collograph, Mono print and Woodcut / Lino Cut



Esther's Year 9 still life collograph prints – cardboard base plus one or two layers and shellac



Vicky's Year 9 class bird collographs



Year 9 woodcut prints with Chine colle from Vicky Moore-Allen



Year 9



Michel Tuffery
inspired
animal and
pattern
woodcuts

A4 size



Based on chalk drawing of old master work
Half A4 landscape format or A5



Work out scale of lettering to figure

Add pattern into the background

Use Dafont to find lettering

Or a graffiti generator



'Blow the past away'

Cyril Pascual 2012

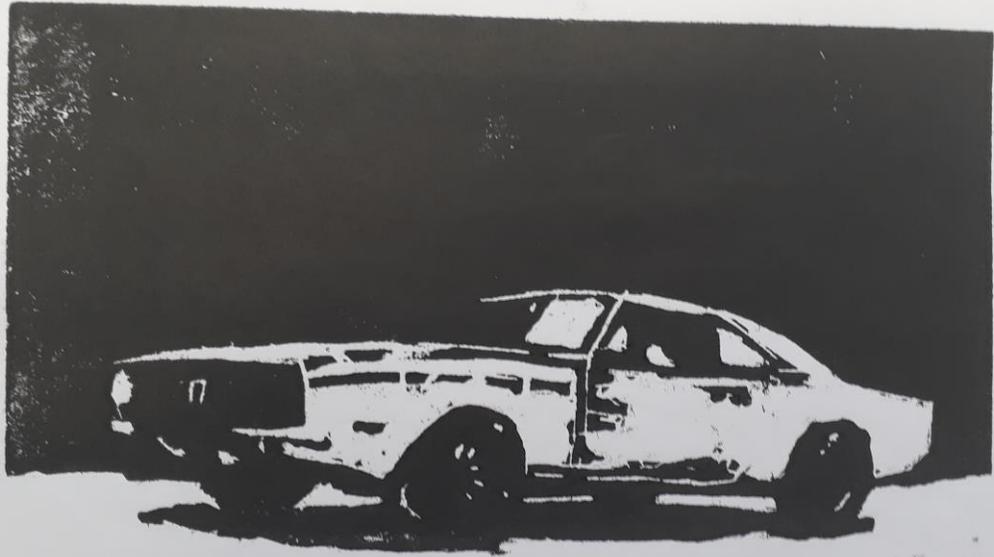
1/3



'Giving away'

Kenny Glas 2012

2/3



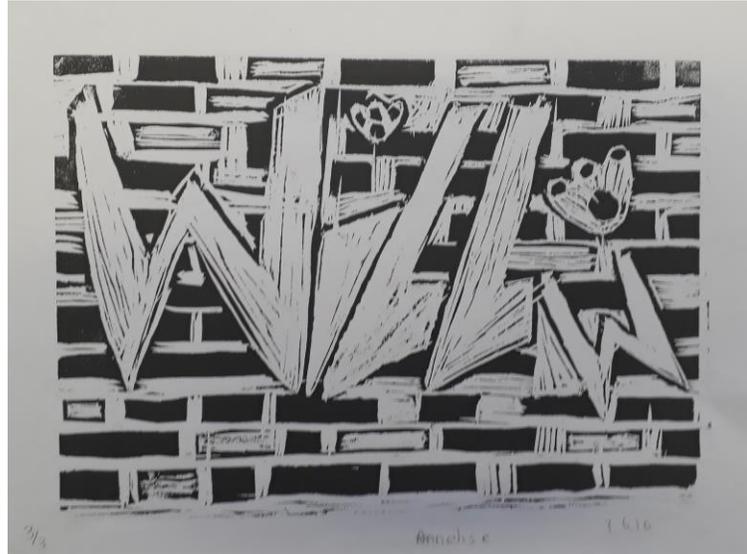
2/5 Aaron Rodgers Henry Williams 2015



2/3 Cat Fight Charlotte Machinen 2019



1/3 Janke 19



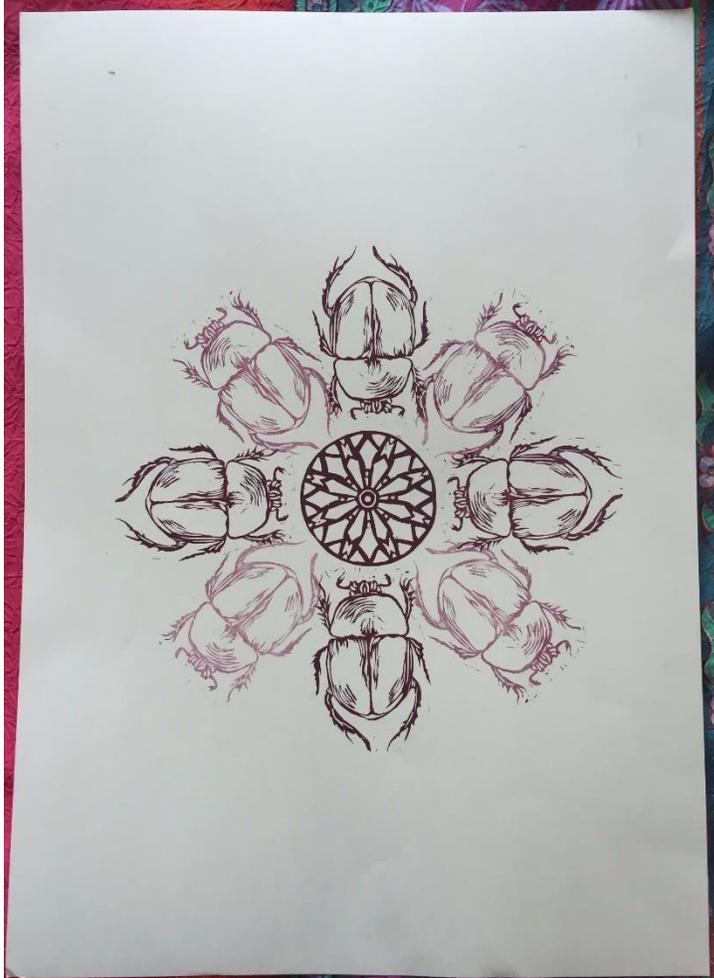
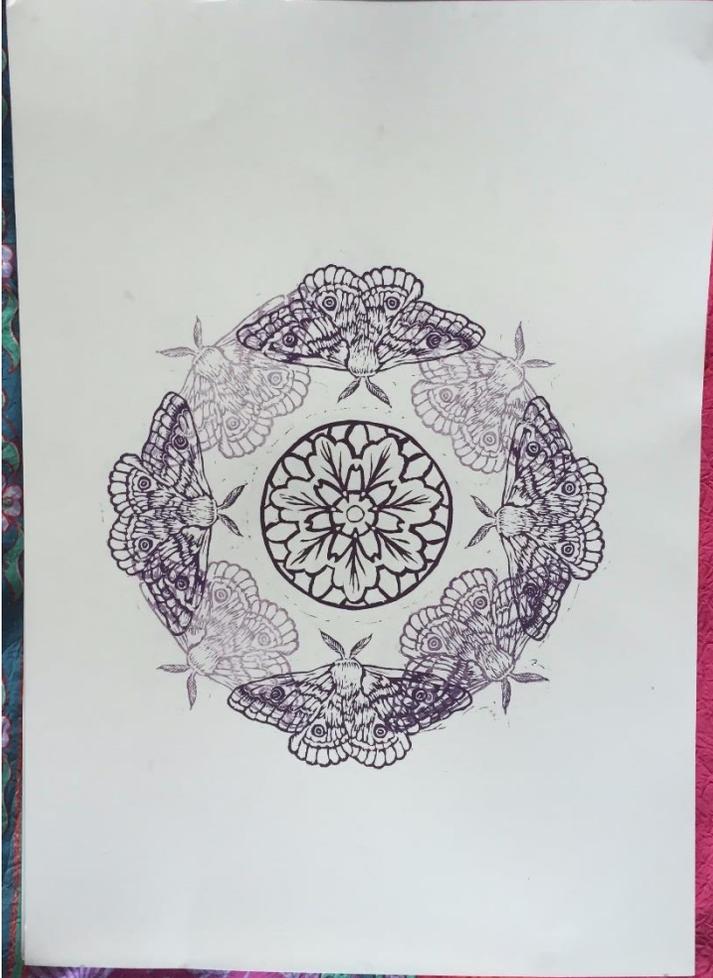
2/3 Anselm e 1610



1/3

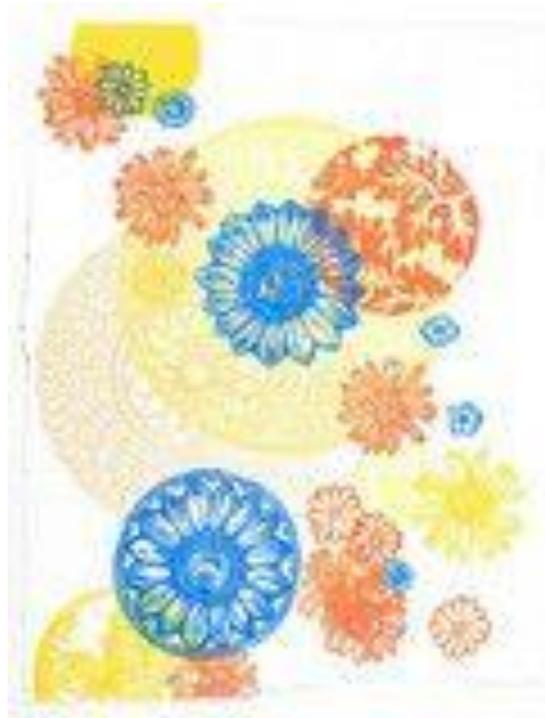


PHS student Melissa Gordon - Mandala flower insect ghost print sequence:





Influenced by
Amy Colville and
Clare Makwana

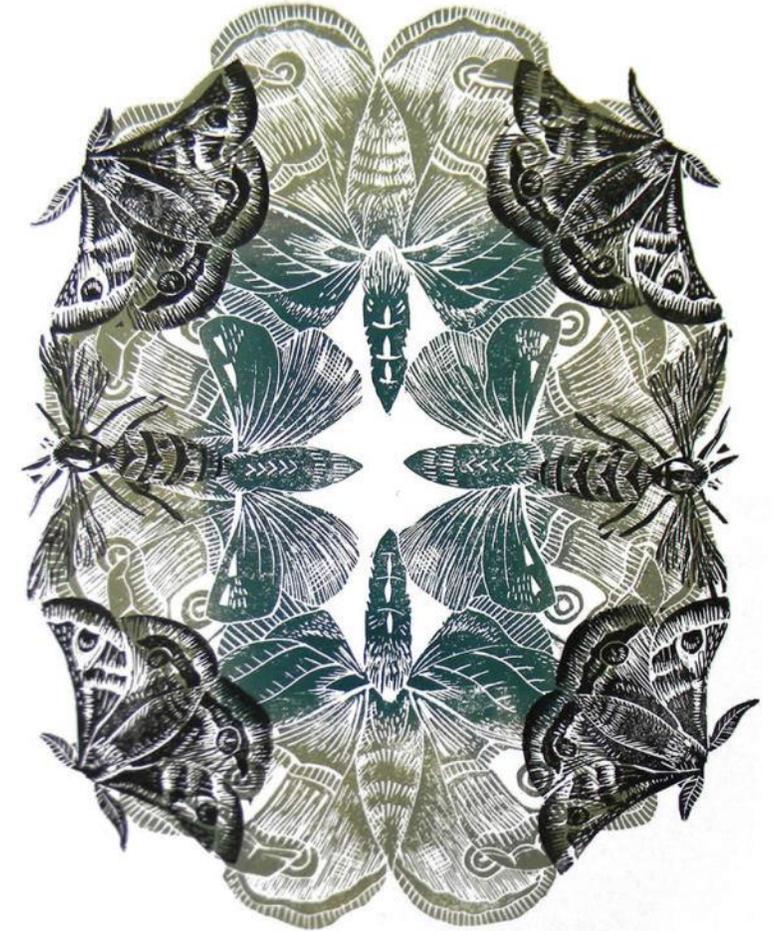
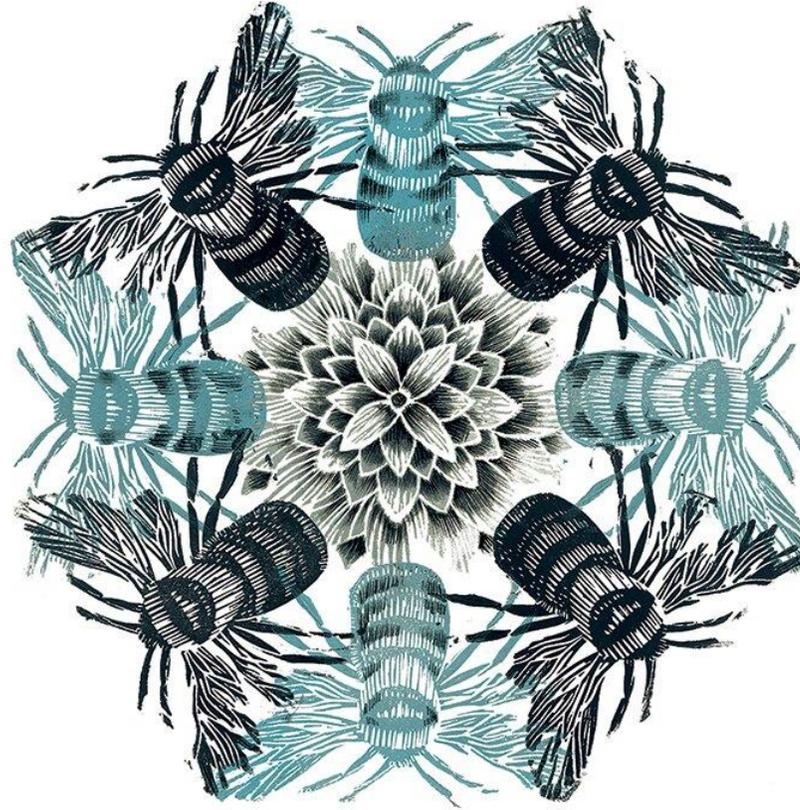


Claire Makwana

<http://www.missprint.co.nz>
[https://www.facebook.com/
clare.makwana/](https://www.facebook.com/clare.makwana/)



Extend ideas with Amanda Colville



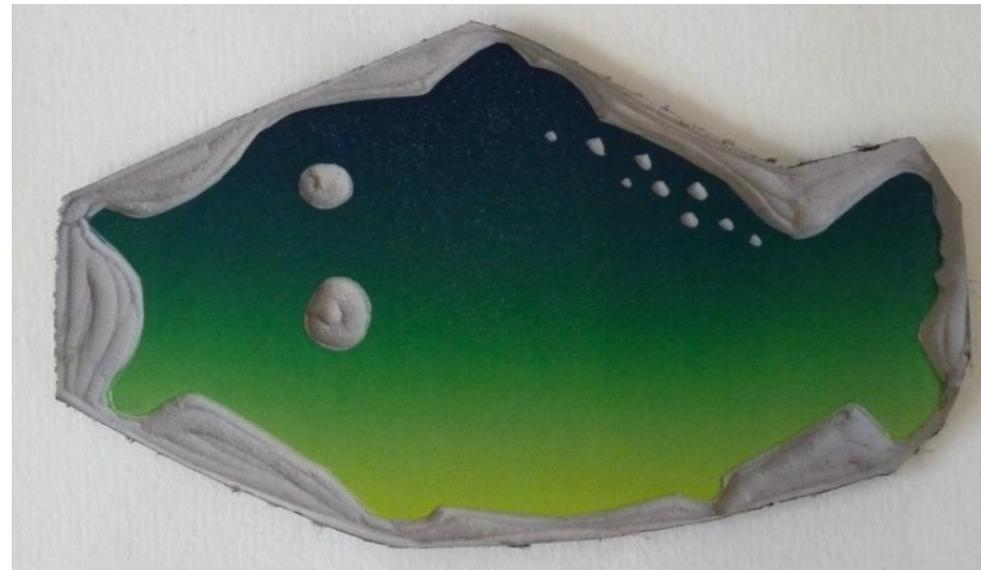
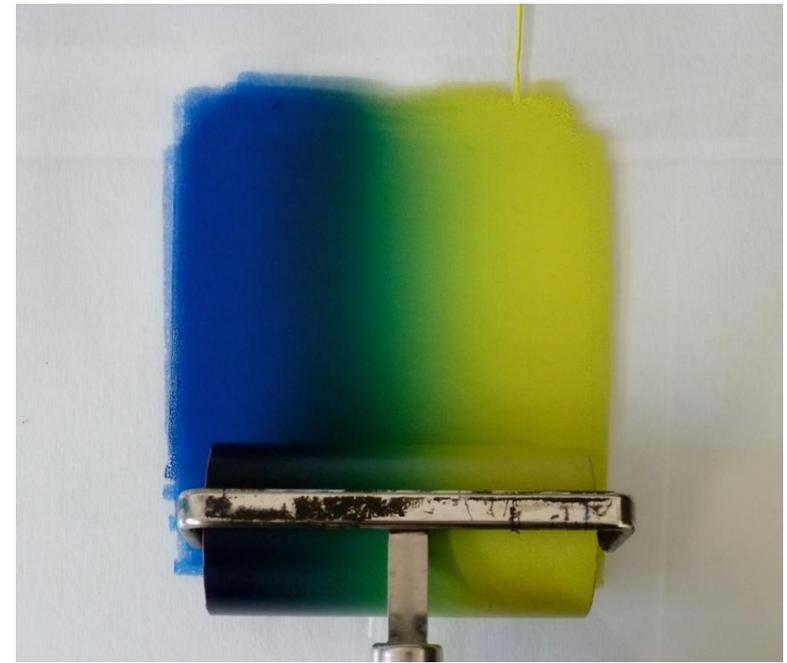
https://www.google.com/search?q=amanda+colville&rlz=1C1GCEB_enNZ954NZ954&sxsrf=AO:mvJ0-qw1xoNWI4BqKwpzs9pE5NXsOQ:1630320996942&tbm=isch&source=iu&ictx=1&fir=Z19aJH5S0RIM%252CF7pGp6bJkJhmTM%252C_&vet=1&usg=AI4_kSIKK6Pk08BkcGGiKi3imZpXYX0vA&sa=X&ved=2ahUKEwi7wZH_ytjyAhXQV30KHWMpAcMQ9CBAgMEAE&biw=1280&bih=609#imgcr=lrEfJZmfaFt5UM

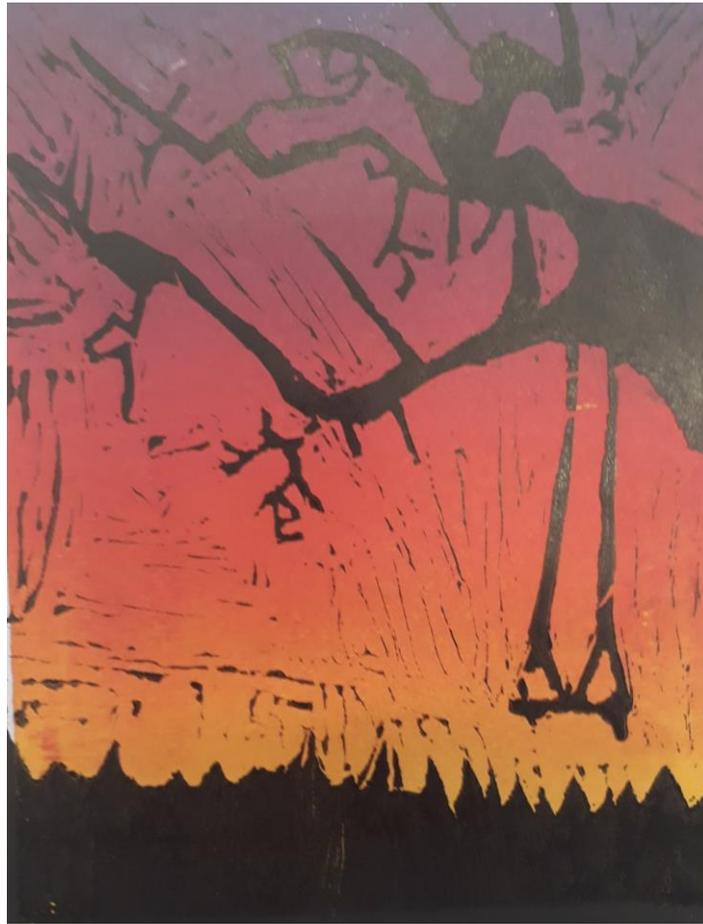
Woodcut printing

- 3 perfect prints – no finger prints, square on the paper, ink not flooding detail or patchy
- Ink in the corner
- Roll out - the heavier the roller the thinner the layer
- Print press – guides set for woodcut
- Buy 5 – 10 new rollers a year
- Blends

<http://www.nzprintmakers.com/2012/03/colour-blend-tutorial-for-relief-prints.html>

<https://www.youtube.com/watch?v=4ppRdqFyetA>





After lockdown 2020
tried a sunrise/ sunset
print theme



Jo Ogier Weaving Print

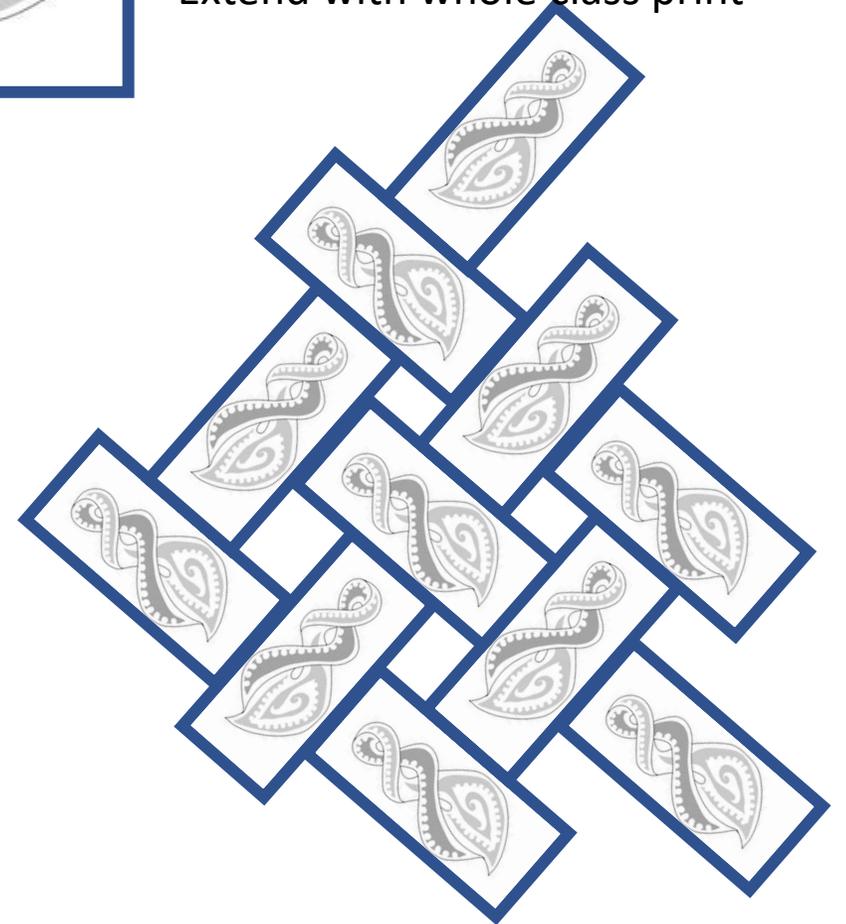


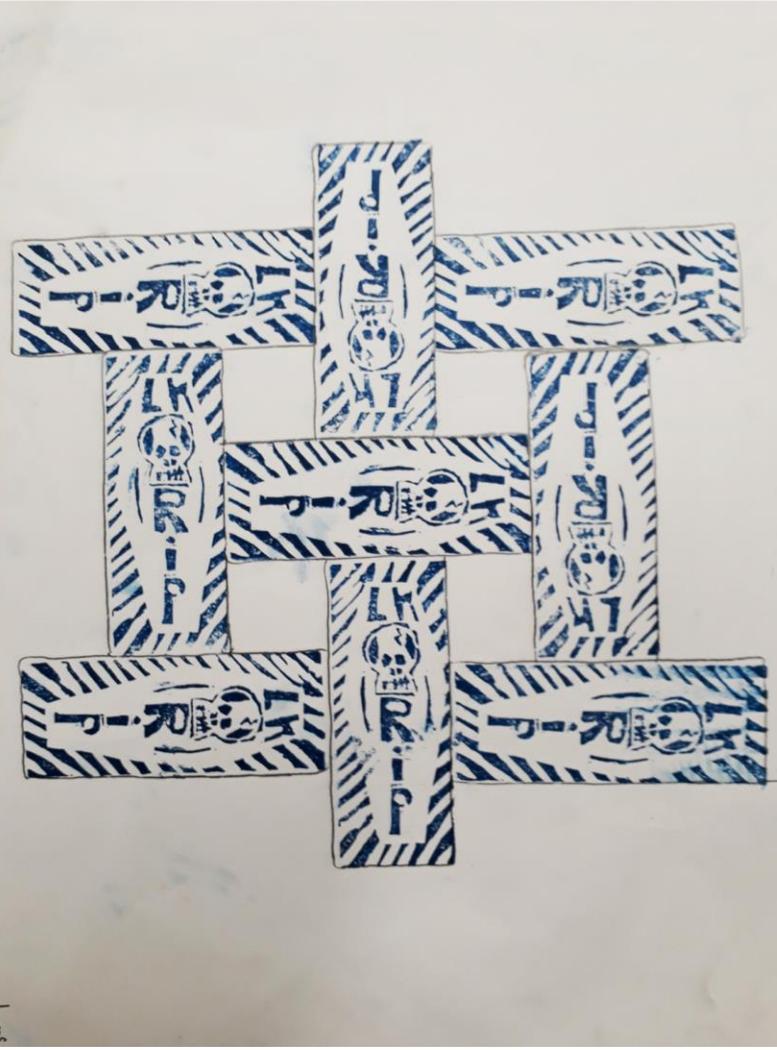
Make a rectangular woodcut based on a natural or cultural motif

Hand-print in a weaving format

Extend by students printing in groups, adding in chine colle shapes

Extend with whole class print





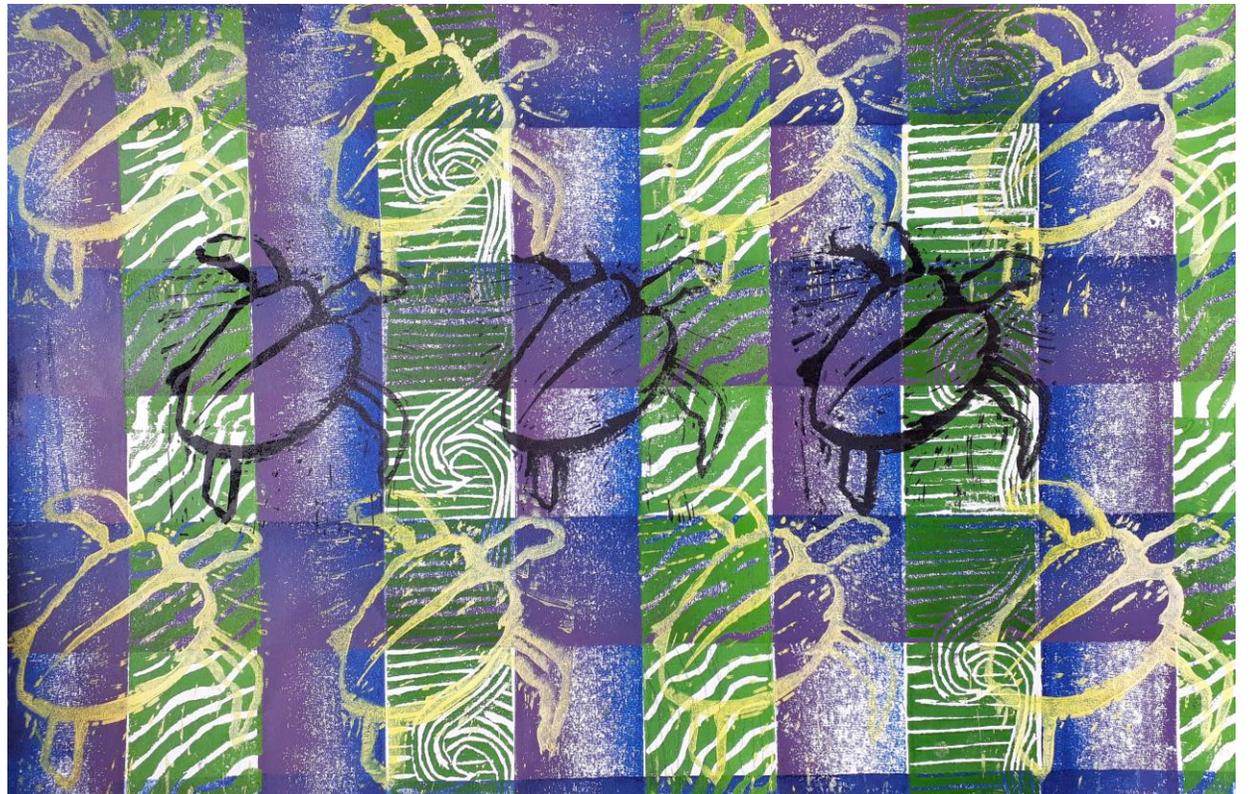


Use to teach colour theory using lino off cuts

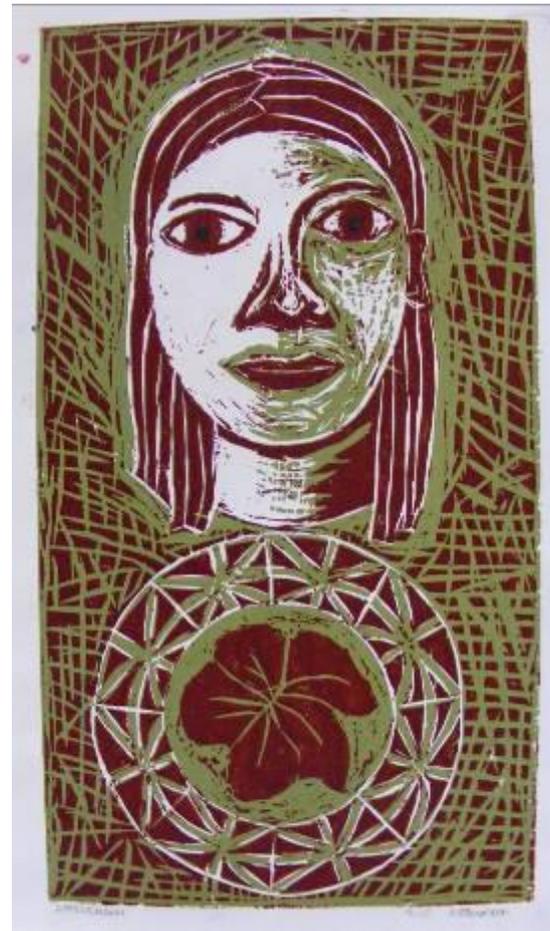
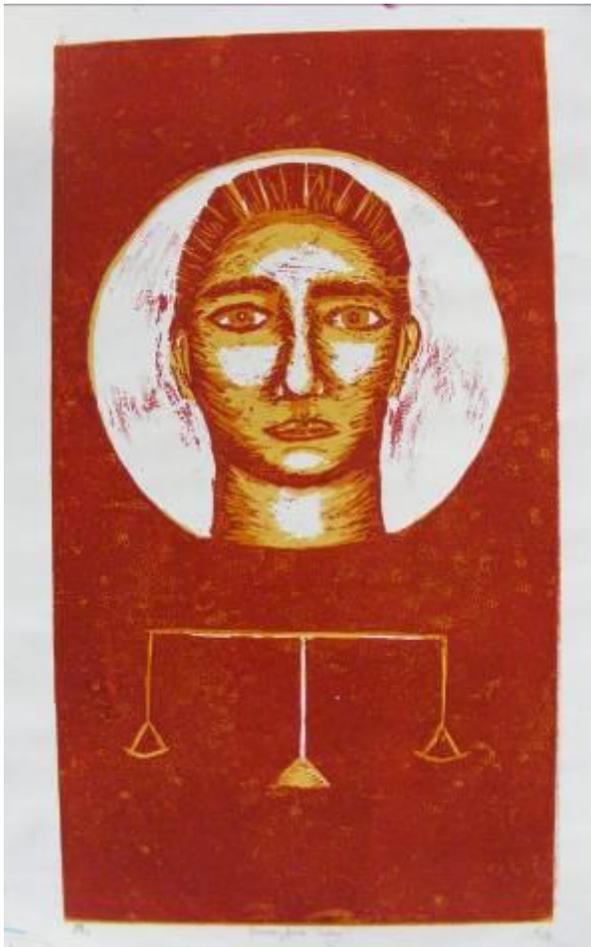
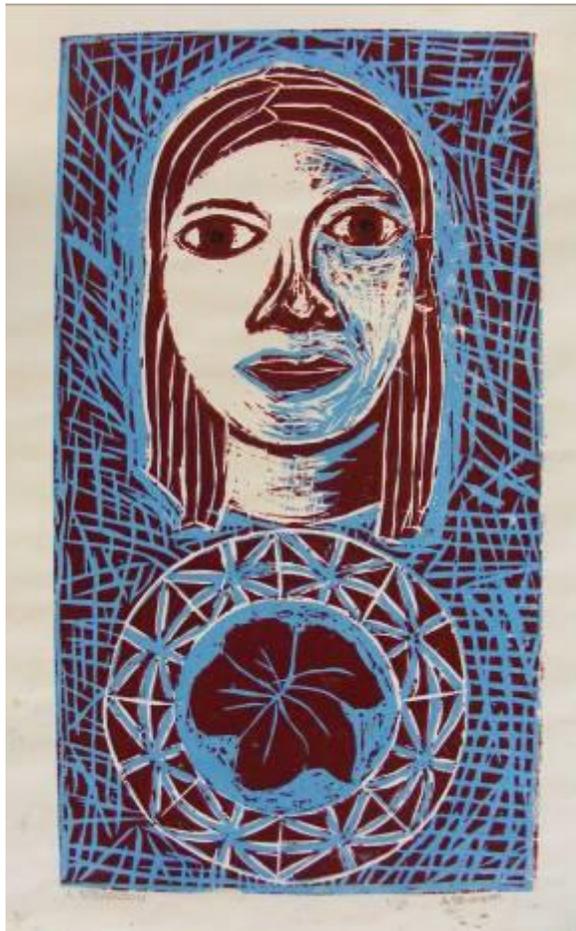
First layer – weaving pattern in harmony colours

Second layer - carved pattern in harmony colour

Third layer - complementary colour and black motif/ develop theme idea



Year 10



Year 10 reduction woodcut from Vicky Moore Allen







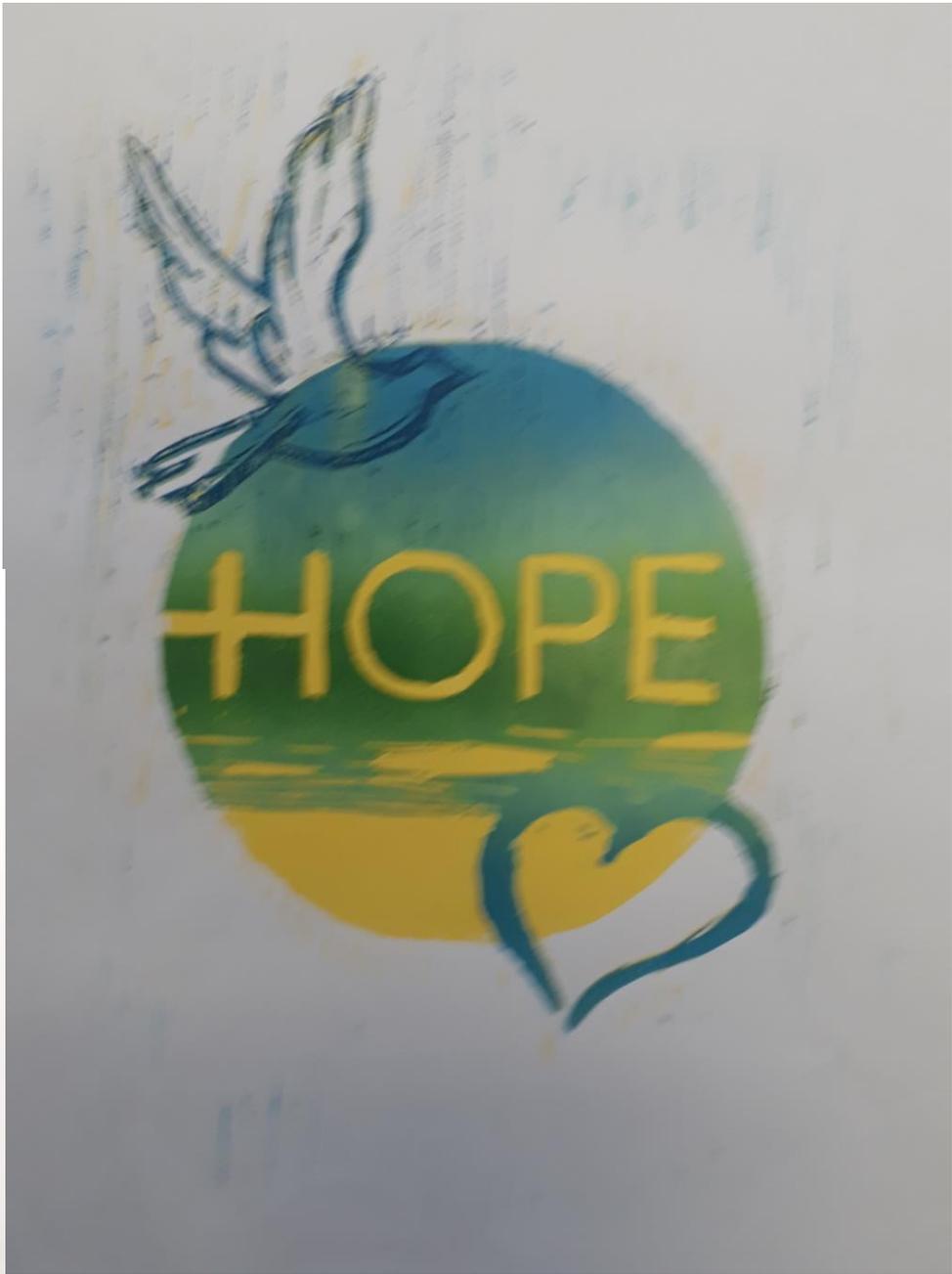
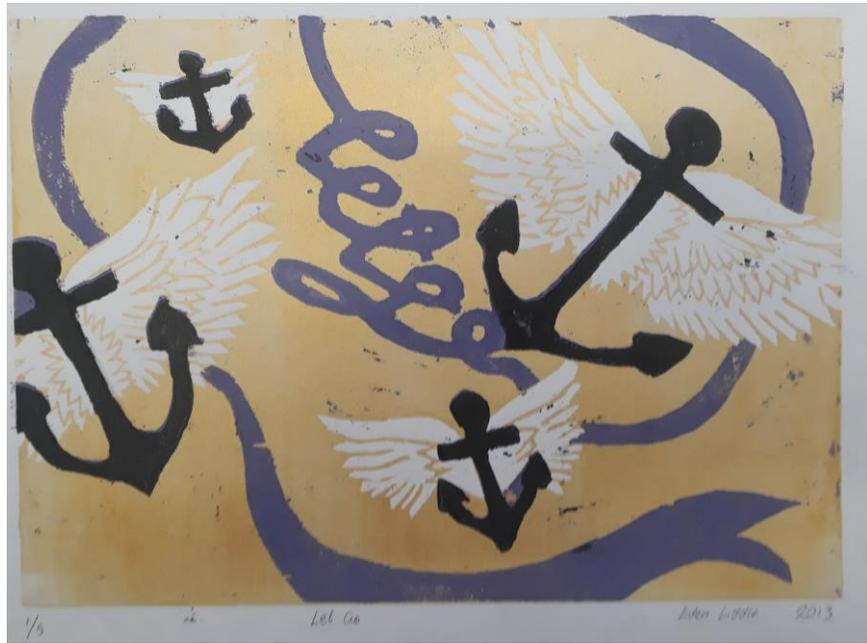
^Artists <https://www.pinterest.nz/draculababe/circus-punks/>

<Student work

Screen printed Circus Punks done in pairs, with fabric pen detail



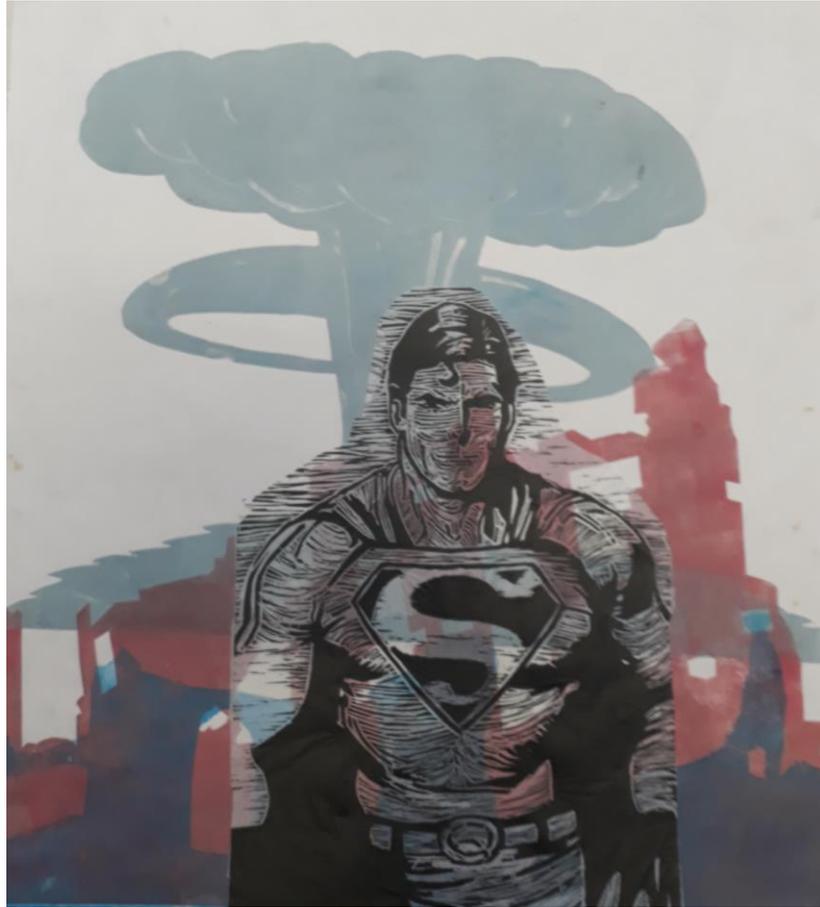
Extend with Mono
printing or
watercolour



1/3
Freedom
Matt Jennings Year 10







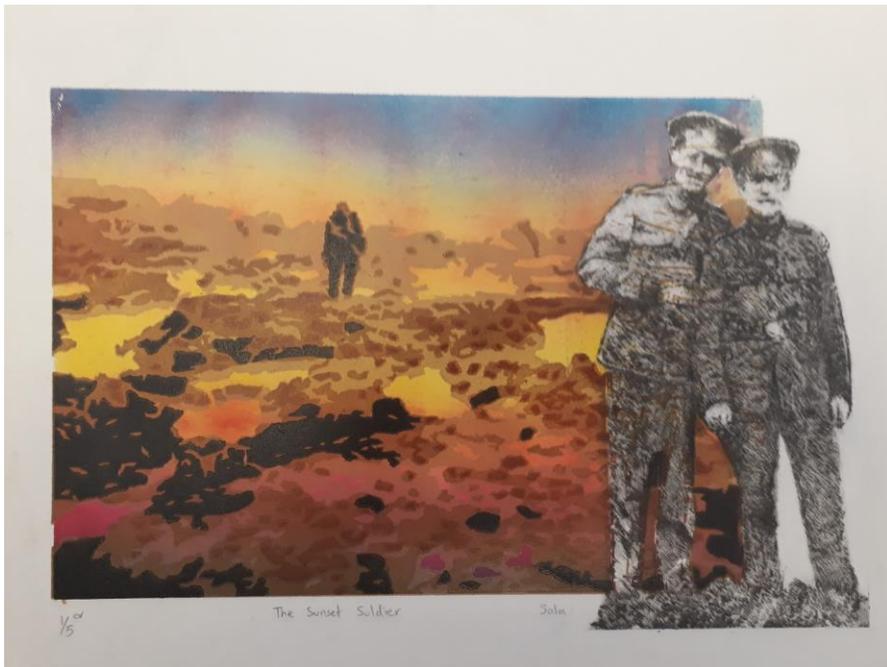




1/5 Ex "Saying Goodbye" Grace Tilgard



1/5 Friend of War Owen Walsh-Gunn



1/5 The Sunset Soldier John



1/5 Grace Farnham 2019





1/7

Old as time

Millie Norman.

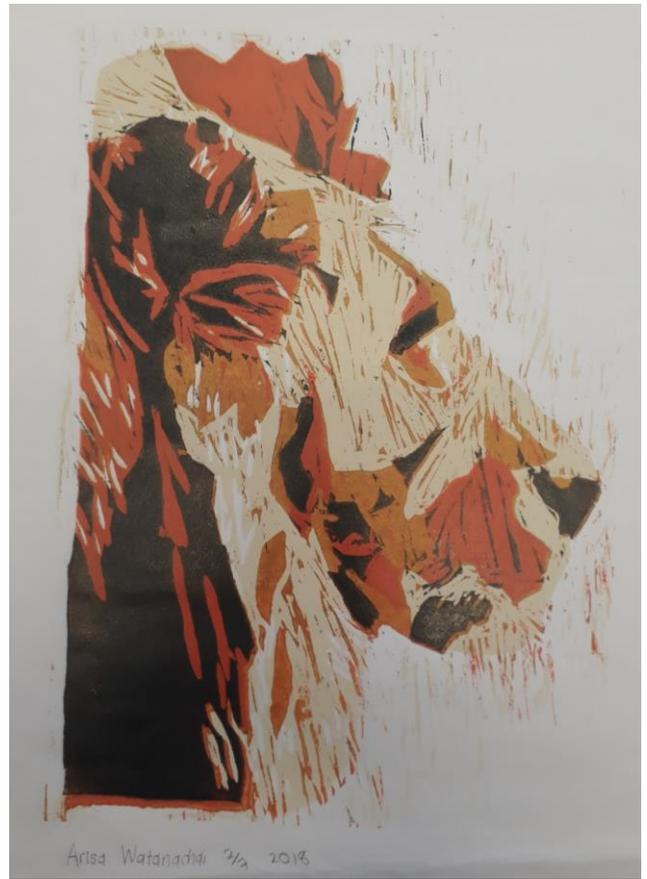


1/2

'MARRIAGE'

Scott Thorne

1/2018

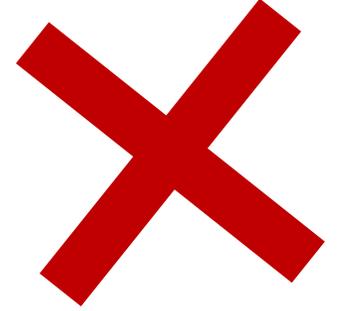
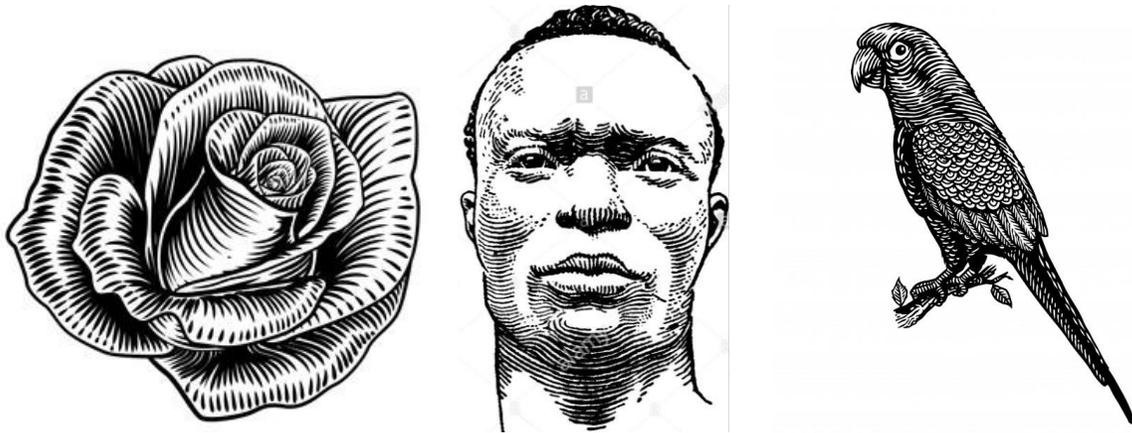


Arisa Watanada 3/2 2018

Make 4 sharpie drawings that will be combined to make your print design



- DO's
- Make freestanding images
- Make images that show form
- Make realistic images
- Use line to describe form

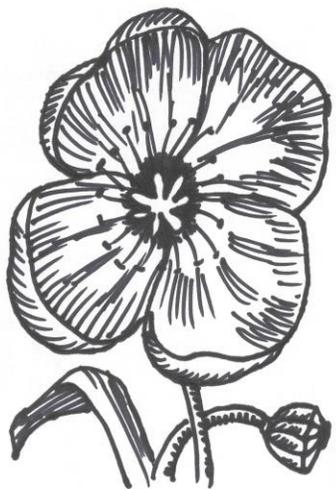


- DONT's
- Make flat images
- Make images that are too cartoony
- Make images that are cut off at weird points

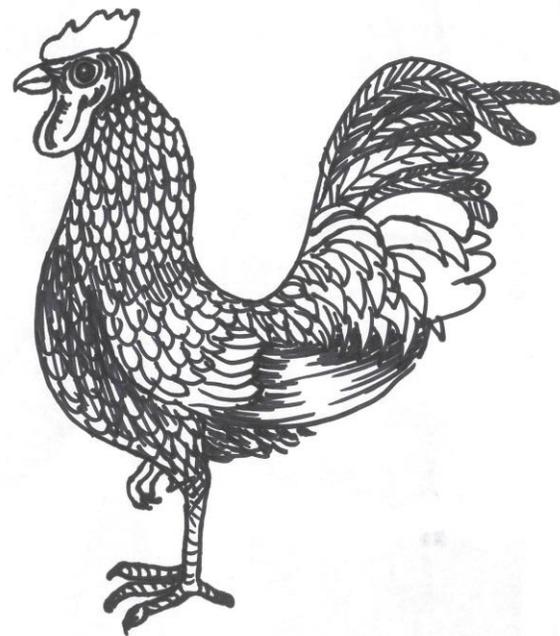




Miss Hansen 2.



Hansen ?.





Framing
mirror
image
tessellation
symmetry
asymmetry
rotation



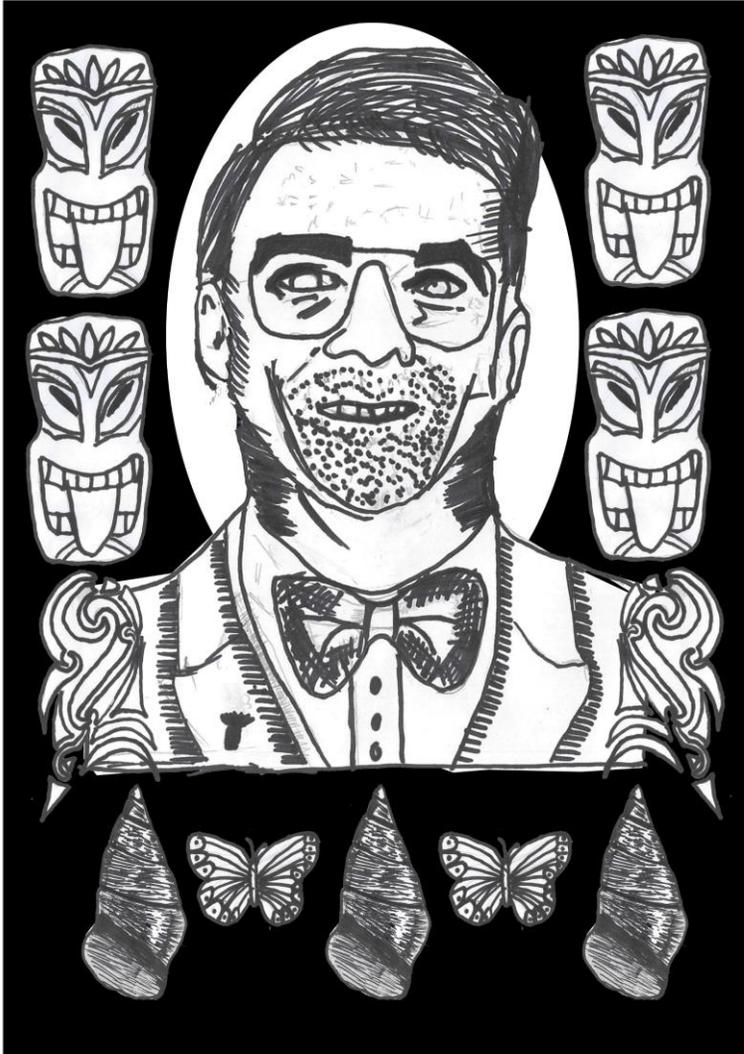
Final
woodcut
design
design

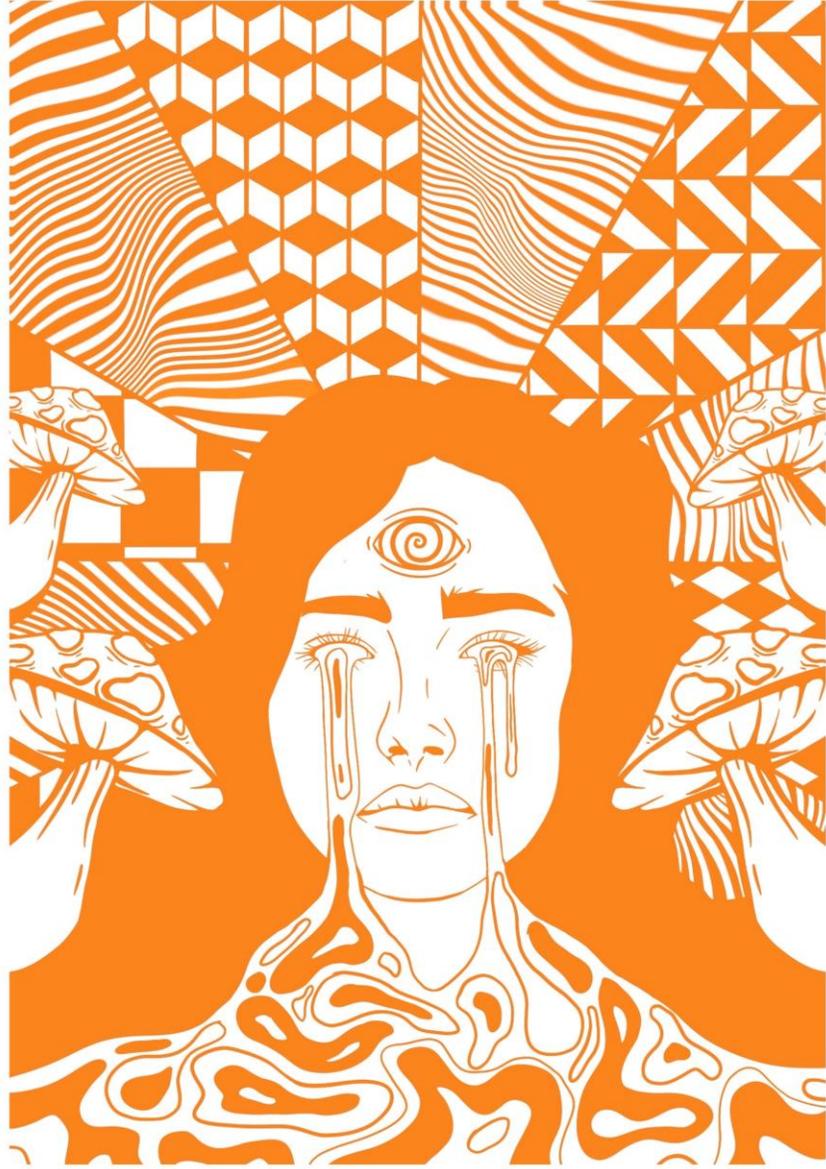




Digital wallpaper design

Year 10 woodcut designs





Year 11^ Woodcuts

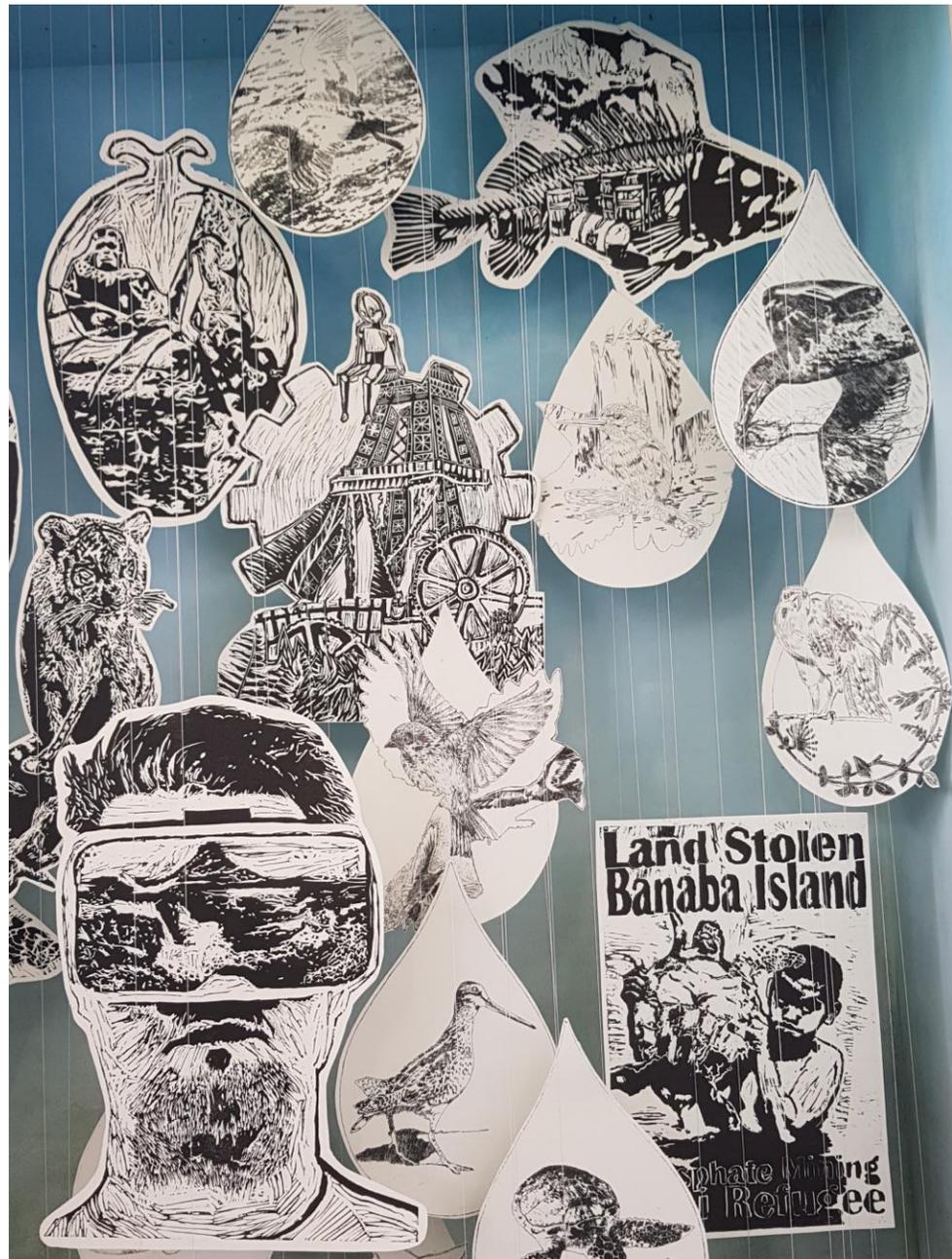


I am Island and Sea

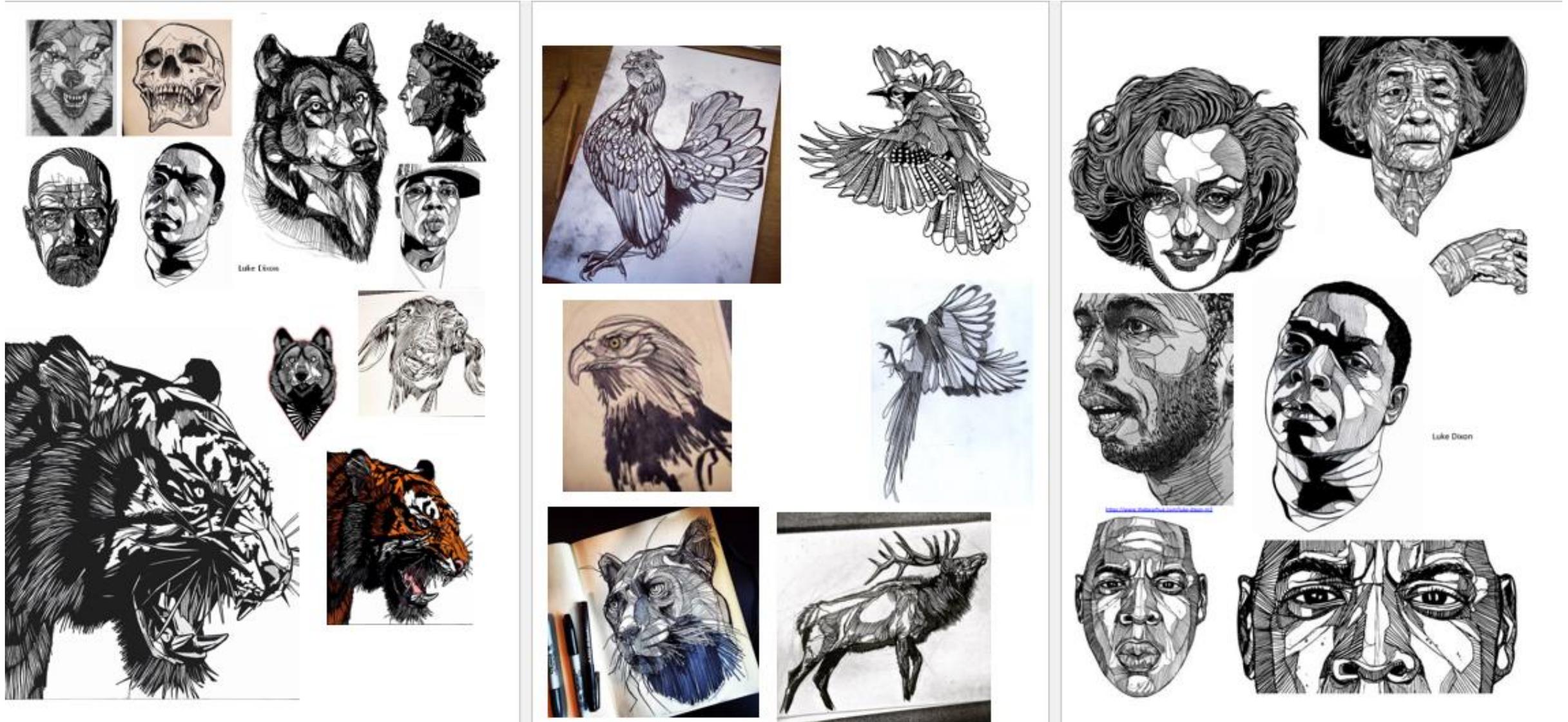
<https://www.maritimemuseum.co.nz/exhibitions/i-am-island-and-sea>

Lightboxes glow, the Earth speaks, and the voices of Tāmaki Makaurau's young people guide you through this wonderful exhibition by artist [Kate Parker](#), in collaboration with fellow artist [Sarah-Jane Blake](#), [Mixit](#) and students from six Auckland schools – including Pukekohe High Sschool Year 11.





Sharpie drawing artist model - Luke Dixon

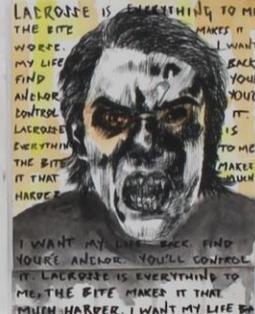




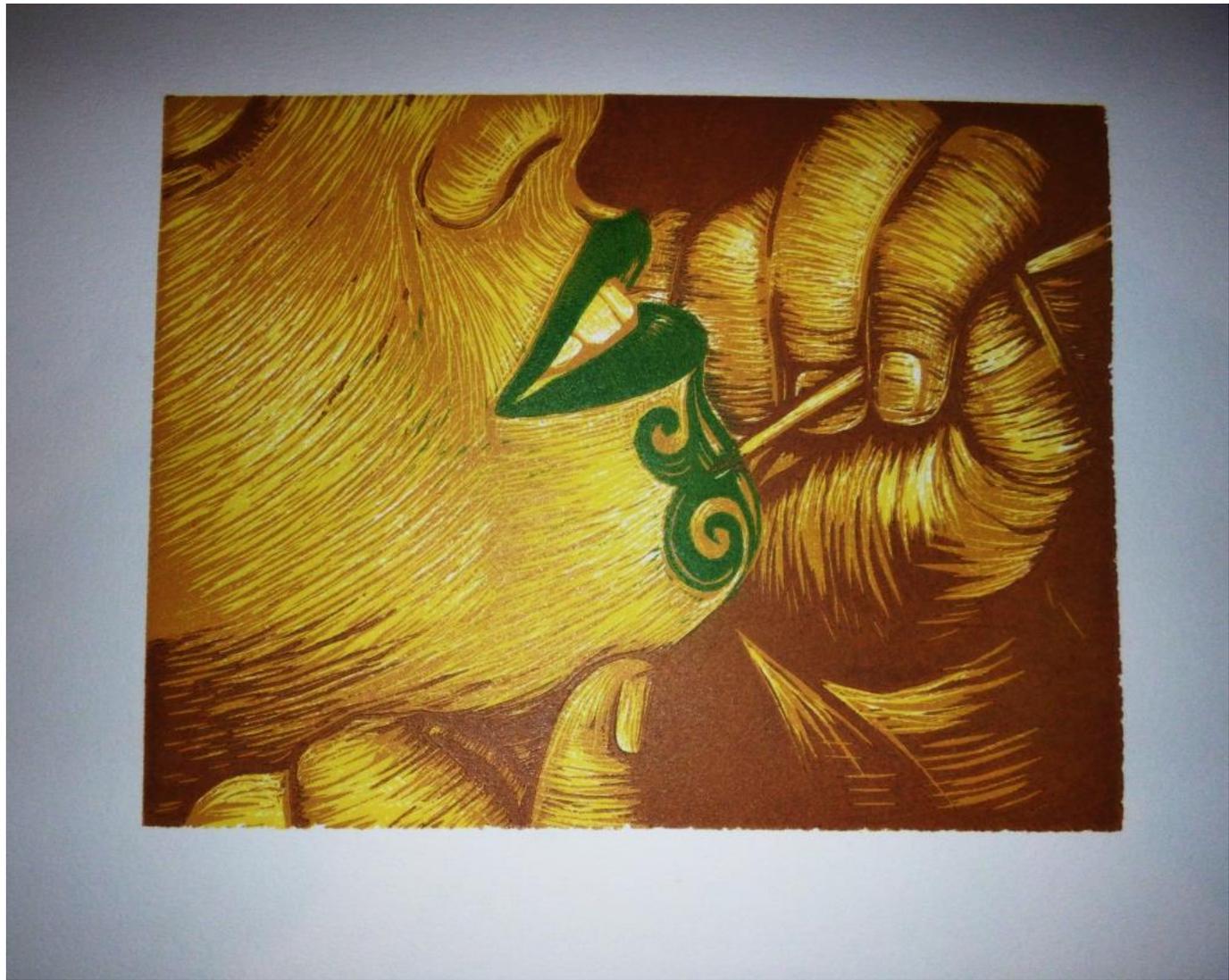
Drawing for 3.5 Bestiary
Print design

Year 11 woodcut and etching - Slade 2021

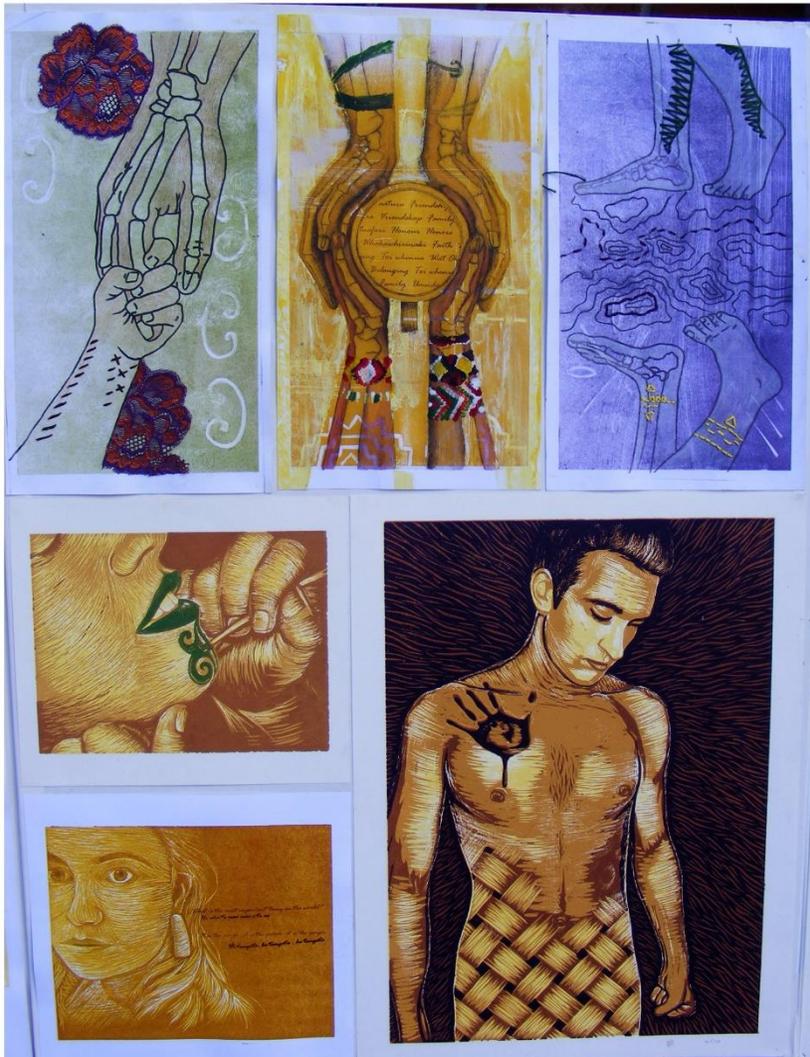




Sam Murphy
year 12 2021



Jessica Emslie Year 13 print



Jessica Emslie Excellence 2015



6/7

Family 1

Tarsha Reti, 2017



6/7

Family 2

Tarsha Reti, 2017



6/7

Family 3

Tarsha Reti, 2017

Tarsha Reti, 2017, Level 3 excellence



2017 Tarsha Reti (Year 12) - excellence



Kristen Appleby Year 13
print 2017, excellence



Printmaking 40283

2017 Krystyn Appleby E

Chelsea Twiss, Excellence, OS, Top in NZ, Top Art 2016



Printmaking 4014



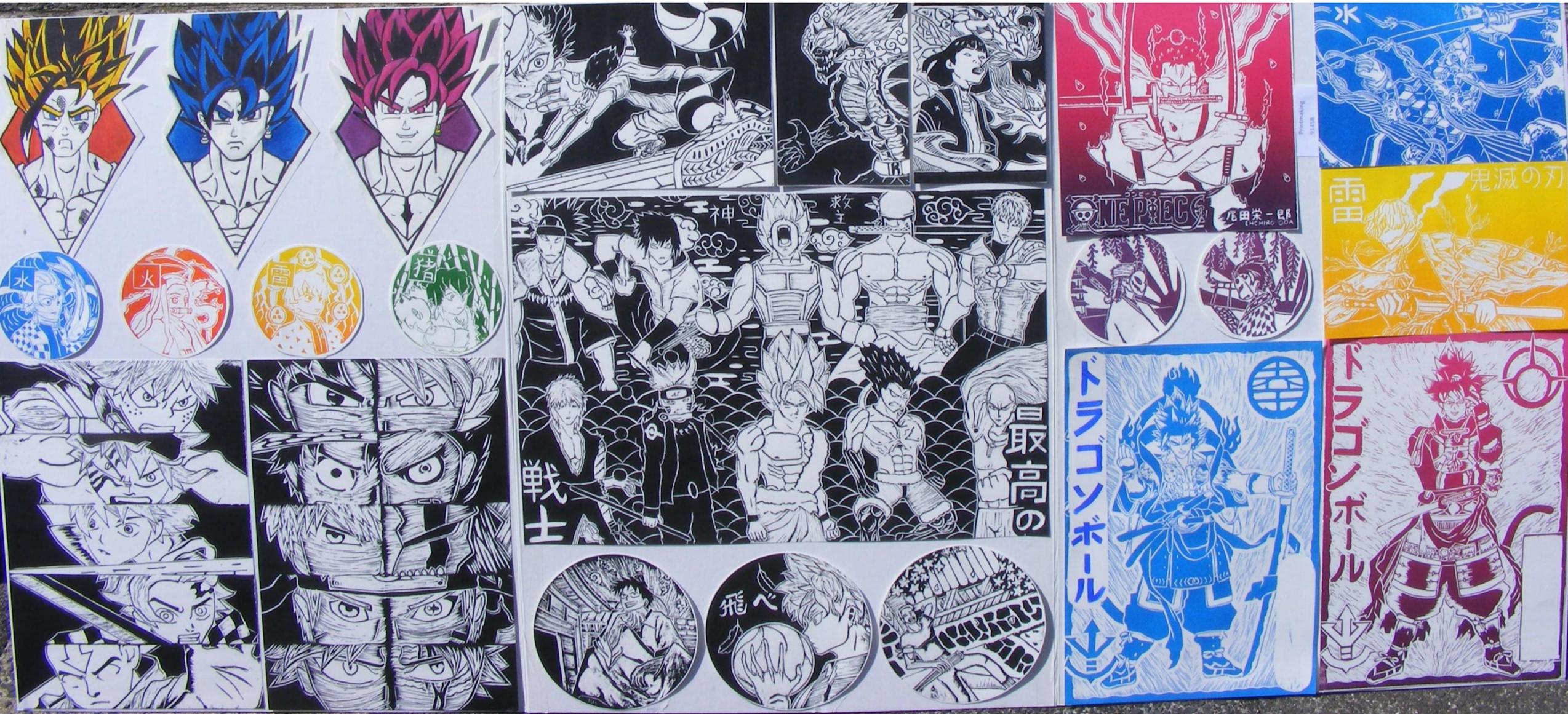
Forest has the Blues
Depot art space

Using 2.5 and 3.5 to extend process –
Forest has the Blues 2018 -2019





Malachi
Tulafono year
13 3.5 print for
Forest has the
Blues
Murmurings



2021 Malachi Tulafono E



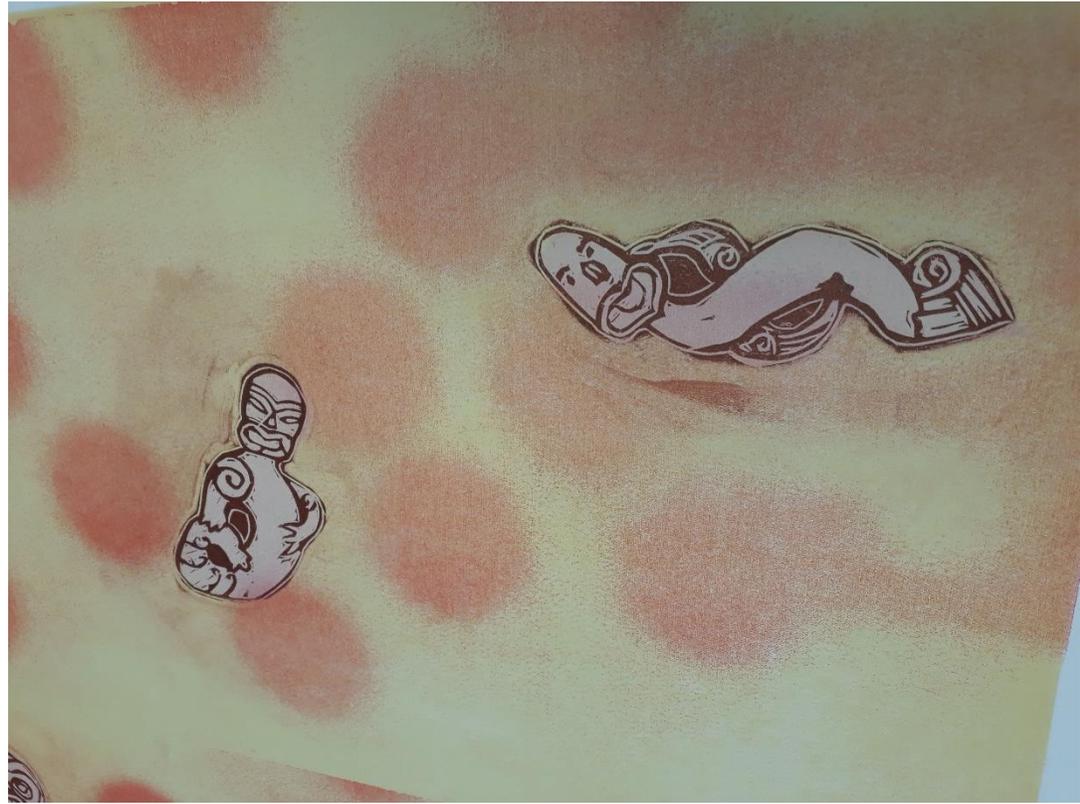
^Bella Cooper and Amber Jones. Bella is standing next to her little lizard etching.
<Frogs by (large) Paula Setefano and (small) Sarah Wekking
>Lizard and spider by Amber Jones



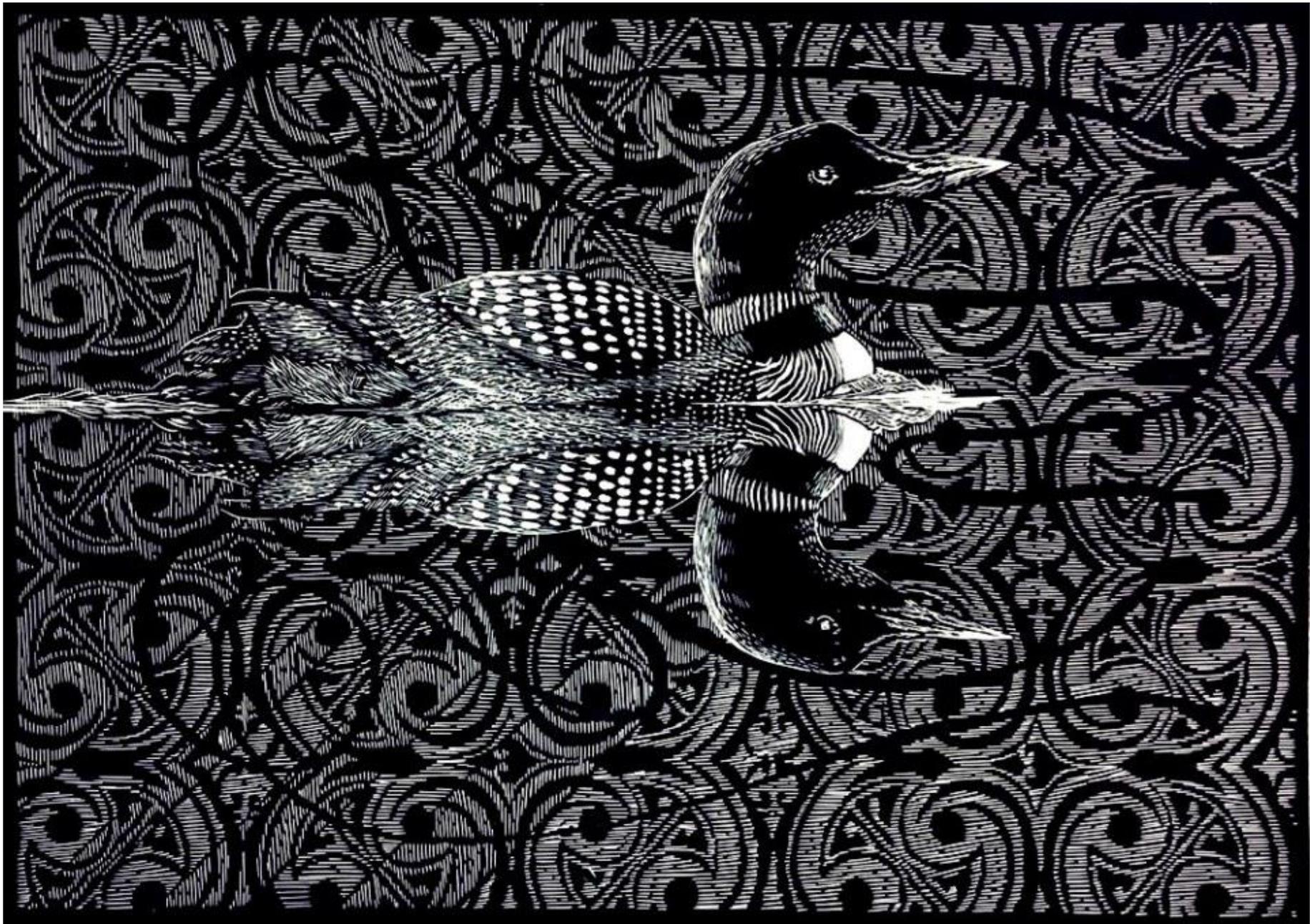
An Exhibition at the Franklin Ars Centre called Forest has the Blues - Murmurings. On until August 21st. Brain child of [Celia Walker](#) and featuring woodcut, linocut, cyanotype and mono prints from [Kheang Ov](#), [Nicola Ov](#), [Toni Hartill](#), [Ina Arraoui](#), [Esther Hansen](#), [Elle Anderson](#) and [Rachel Schanzer](#). And reduction woodcuts in the main installation from senior students from Westlake girls and an installation of insects and animals by senior art students from Pukekohe High School.



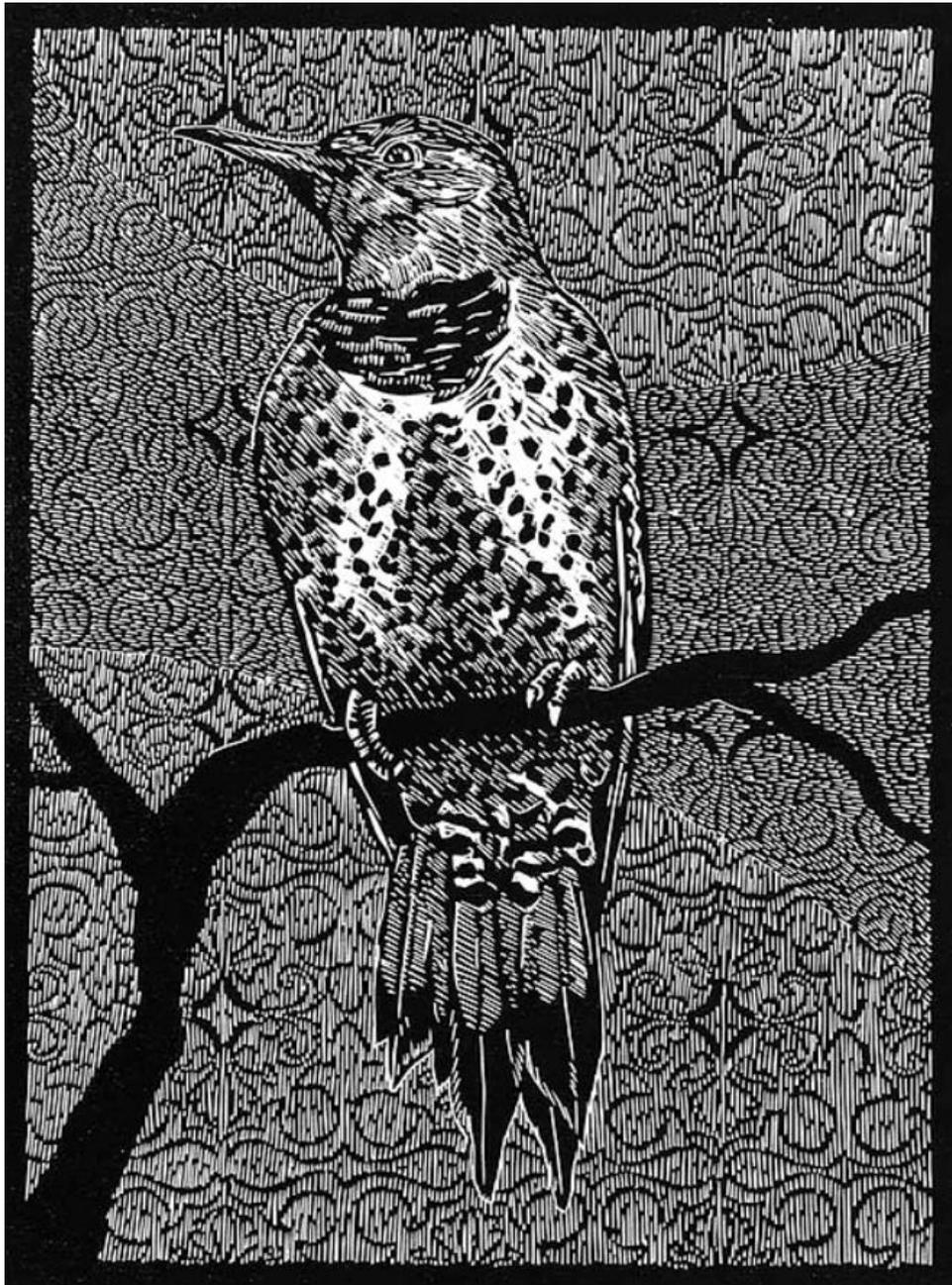
Forest has
the Blues -
Murmurings



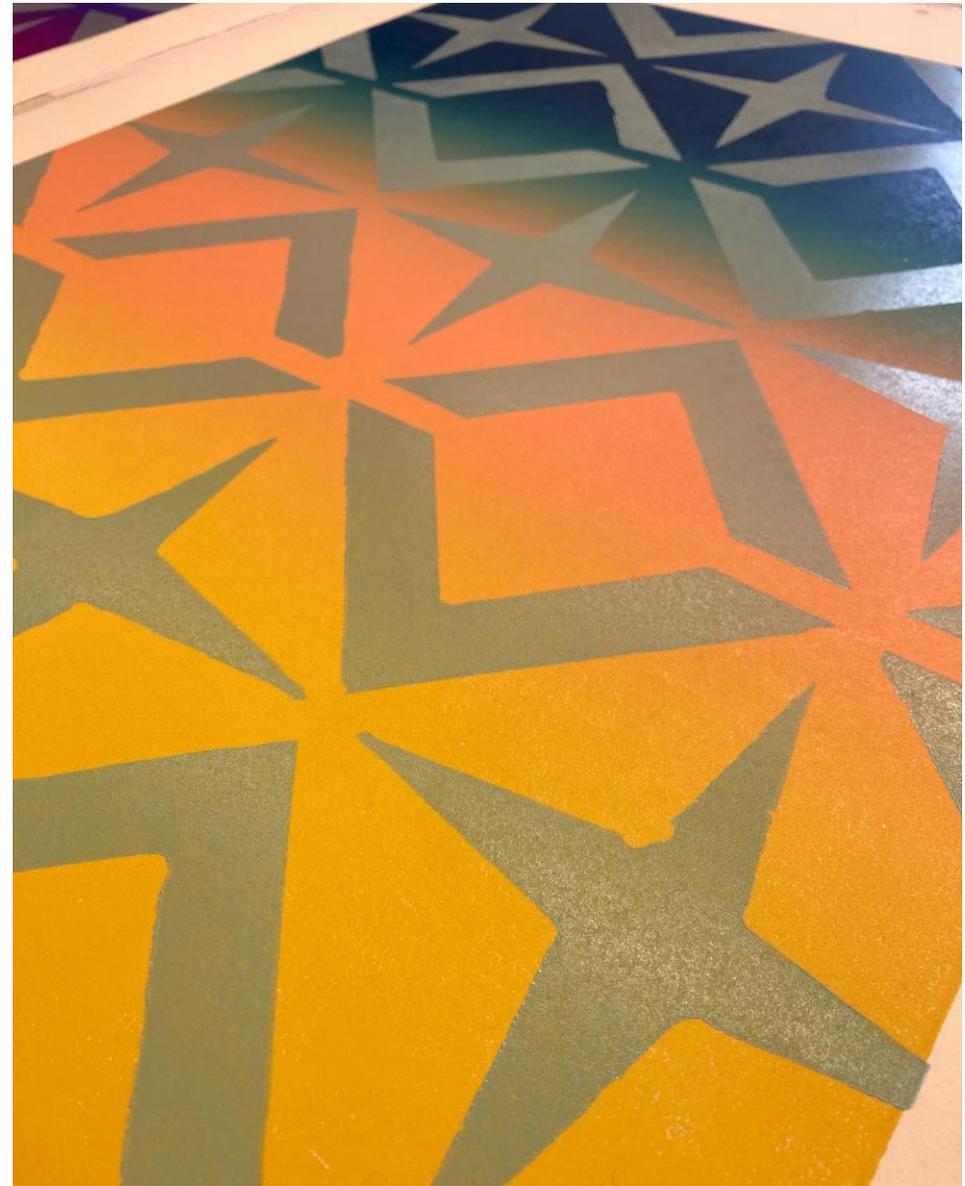
Faith McManus



Marwin Begaye

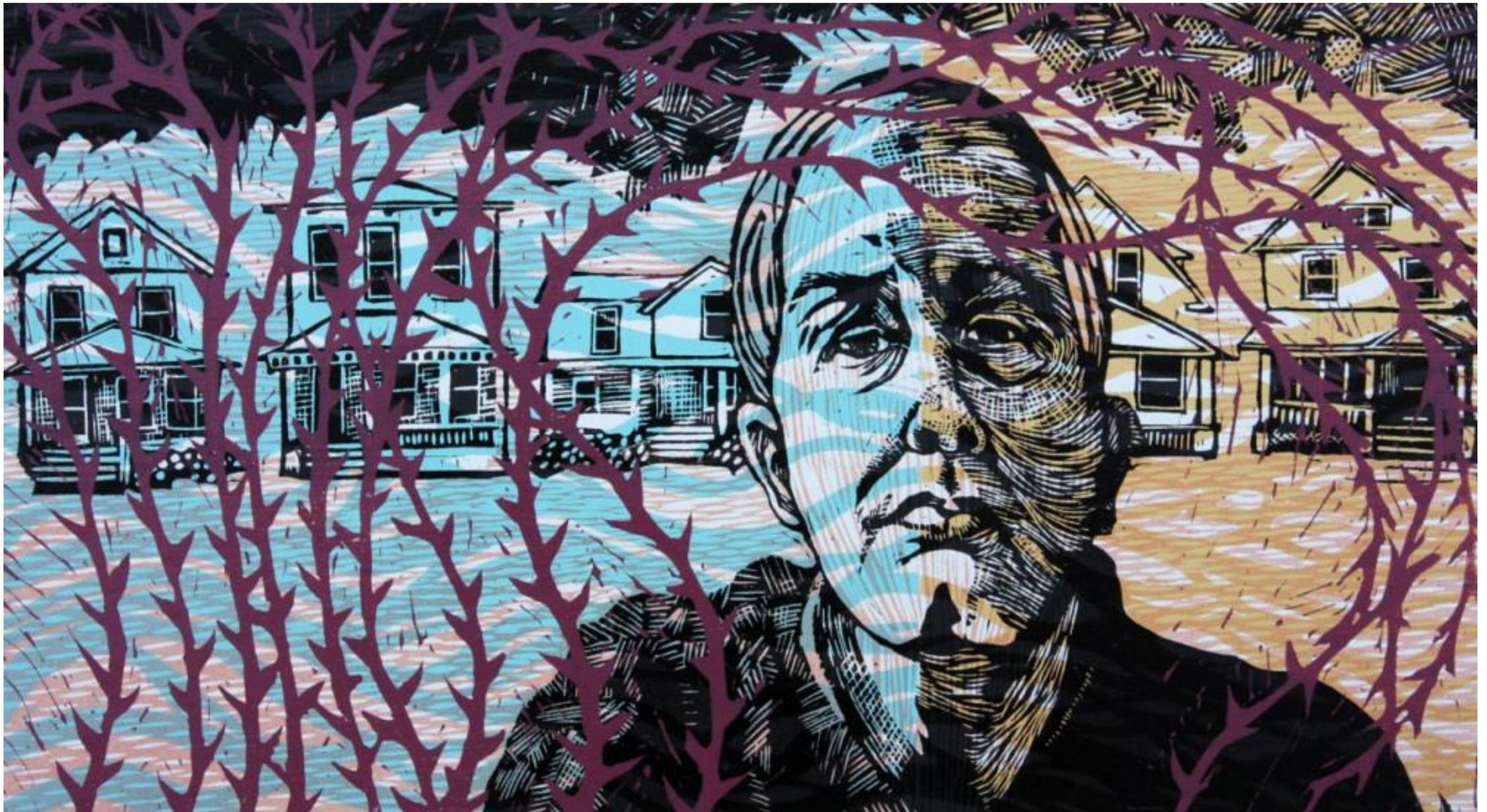


Marwin Begaye

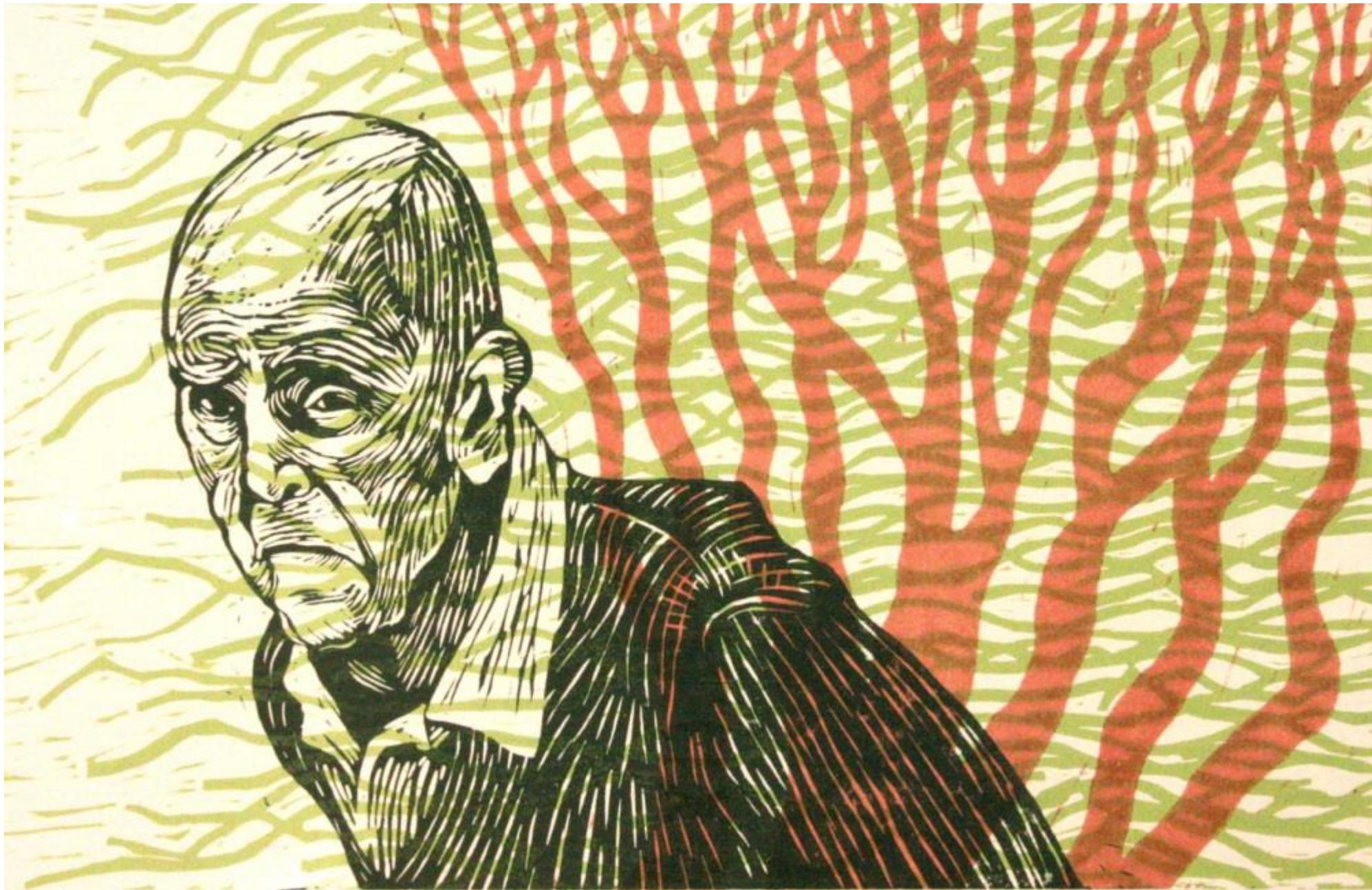


Marwin Begaye - Day three working at Matrix Press at the University of Montana. Building up the layers, working with an awesome crew. #montana.matrix.press





Theresa Martin



Theresa Martin

Ngā mihi nui

Check out the extras and artist models in the next
slideshow