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NEW ZEALAND CLASSROOMS*

NEW ZEALAND PRINTMAKERS

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MERVYN TAYLOR

New Zealand Mirror No.13 (extract)

National Film Unit 1952. Duration 4:40

Wellington based wood engraver Mervyn Taylor was internationally recognised for his work. Taylor started out as a staff illustrator on the army educational magazine Korero during World War Two. After the war he became an illustrations editor on The School Journal. Much of his later work took the form of book plate illustrations. His subject matter included New Zealand nature studies and Maori life and mythology. Here we see Taylor at work in his Karori studio.

JOHN DRAWBRIDGE

Landscape: Outlets for talent (extract)

Film Makers 1969. Duration 2:51

John Drawbridge, who trained as an art educator under Gordon Tovey, takes us through the process of etching: working and inking the plate and printing “the touch of it [the plate] is probably as important to me while I’m working as the look of it...I can tell a lot from just touching it.”

PHILIP CLAIRMONT

Profiles: Philip Clairmont (extract)

Anson Associates/ Television 1983. Duration 2:39

While Philip Clairmont is mostly known as a painter, he also worked as a print-maker. He is known for using everyday objects and domestic scenes to communicate his feelings and moods. Clairmont talks about hand printing his blocks as the German Expressionists did.

CLAUDIA POND-EYLEY

Claudia Pond-Eyley: New Zealand Artist (extract)

Ministry Of Education 1989. Duration 2:43

Pond-Eyley demonstrates her methods of silkscreen printing and hand colouring. She explains how she makes black and white screen prints then individually hand paints each edition. Pond-Eyley believes prints are an accessible option for art buyers “From one idea or image you can have a multiple set ...and they are relatively inexpensive.”

CAROL SHEPHERD

Kaleidoscope: Prints and Printmakers, Parts 4 and 5 (extract)

TVNZ 198-. Duration 2:32

Carol Shepherd discusses assemblage printmaking. Influenced by American printmakers Shepherd developed her own style of assemblage prints combining traditional etching with photographs, handmade paper, and natural and hand crafted objects. She explains that because she makes the assemblages individually they are more like original art works than other forms of printmaking.

KATE COOLIHAN

Kaleidoscope: Prints and Printmakers, Parts 4 and 5 (extract)

TVNZ 198-. Duration 6:42

An acute shortage of paper for printmaking drove Kate Coolihan to start making her own paper. In this extract she shows us how to make paper and explains the difference between making paper from natural fibres and recycling old paper.

BRIAN JAMES

Kaleidoscope: Prints and Printmakers, Parts 4 and 5 (extract)

TVNZ 198-. Duration 8:18

Brian James says that woodblocks are the “Cinderella of printmaking” because art schools teach the more mechanical forms of printmaking. He takes us through the stages of woodblock printing from choosing the wood and cutting it, to the registration of the block and printing.

PAUL HARTIGAN

Kaleidoscope: Prints and Printmakers, Parts 4 and 5 (extract)

TVNZ 198-. Duration 2:13

Paul Hartigan argues that Xerox machine printmaking is a legitimate form of art, distinct from mere reproduction. He explains that there is a unique quality to the prints that you cannot obtain elsewhere, and a co-ordination involved in setting the machine to achieve precisely the effect you desire. Hartigan is interested in how technical processes can influence an initial idea.

MARILYN WEBB

Kaleidoscope: Daughter of the Skies (extracts)

TVNZ 198-. Duration 4:31

Marilyn Webb shows us how to make linoleum block prints. She says that printmaking is a very physical experience and that it took her 8–10 years to develop a personal style. She enjoys using water-colours on her works to get “out of the grind” of being a printmaker. Webb’s work is largely influenced by her relationship to the land.

STANLEY PALMER

The Edge: Series 2, Programme 20 (extract)

Gibson Group 1994. Duration 7:56

Stanley Palmer shows us his process of creating a mono print. The technique he uses is considered the most painterly of all printing techniques and has to be completed in the shortest timeframe, a process he compares to fresco painting. Art dealer Anna Bibby describes his work as innovative in its development of techniques, with a romantic vision of New Zealand. Palmer is interested in themes of conservation and colonisation of the land.

SIMON KAAAN

The Living Room: Series 01, Zuyaya (extract)

Sticky Pictures Ltd. 2002. Duration 3:43

Simon Kaan talks about the process of etching and shows us his studio. His prints illustrate an imagined and mystical landscape: the merging of land and sea. The waka in this series represents a vessel for the living and the dead and through the waka's journey across this landscape Kaan's whakapapa is explored.