

**Creative Printmaking in New Zealand, 1930-2007:
An Annotated Bibliography**

by

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Abstract

This Annotated Bibliography includes 105 references that record all available published, unpublished and digital material about the history of creative printmaking in New Zealand from 1930 to 2007. As New Zealand academics and printmakers have noted, while other visual media such as painting and photography have always been included in the discourse of art history in New Zealand, for various reasons printmaking has been gradually excluded and marginalised. There is a need to foster an academic and critical interest in printmaking to provide a framework to enable further research and scholarship. This Annotated Bibliography will support future academic and critical explorations of the topic.

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Introduction

The Literature

The fine art print occupies a conflicted position within contemporary art historical discourse. It is "simultaneously one of the most successful and one of the most disparaged art forms of our time."¹ This universal sense of paradox and marginalisation also shapes discussions about New Zealand printmaking. As Petrea Andersen states in her catalogue essay to accompany the 2005 exhibition *Into Print: Issues in Contemporary New Zealand Printmaking*:

The definition of "print" has been undergoing constant and often confusing revision for over two decades, since post-modernist strategies began collapsing the distinctions between the original and the authentic, high and low art culture and provoked the simulacra-like transfiguring of reality into images.²

Other factors Andersen identifies as contributing to the continued marginalisation of printmaking in New Zealand include "an apparent lack of academic interest in print which is paralleled by the lack of a relatively contemporary scholarly survey."³ Andersen argues that printmaking is rarely theorised and largely excluded from the scholarly fields of research that now accompany most visual media. Other New Zealand art historians echo these comments, including Gail Ross and Carole Shephard.⁴ One consequence of this situation is that there is no one major historical survey of printmaking in New Zealand.

It is useful to contrast the New Zealand situation to Australia since Australian printmaking occupies a similar position but the critical response has been slightly different. Like the New Zealand context, contemporary Australian printmaking compares favourably to that being exhibited any where in the world, however in its country of origin it is frequently met with a combination of apathy and ignorance.⁵ This is reflected in the range of Australian scholarly responses: as Australian academic Dr Annette Van den Bosch has stated, "there is not one standard study that forms the focus for debate."⁶ Even so, while Australian printmaking is subject to the same issues and limitations present in the New

¹ Susan Tallman, *The Contemporary Print: From Pre-Pop to Postmodern* (London: Thames and Hudson, 1996), 7.

² Petrea Andersen, "Into Print: Issues in Contemporary New Zealand Printmaking," in *Intoprint* (Taradale, N.Z.: Eastern Institute of Technology, 2005), 3.

³ *Ibid.*

⁴ Gail Macdonald Ross, "New Zealand Prints 1900-1950: An Unseen Heritage" (PhD, University of Canterbury, 2006); Carole Shephard, "The Territorial Divide: Critical Issues in Contemporary New Zealand Printmaking" (MPhil, University of Auckland, 1997).

⁵ Sasha Grishin, *Contemporary Australian Printmaking: An Interpretive History* (Roseville, N.S.W.: 1994), 5.

⁶ Annette Van den Bosch, "What Is to Be Done? The Print World and the Print Market in Australia," *Imprint* 38, no. 3 (2004): 8.

Zealand context, examination of the literature reveals that Australia has moved forward. There are some significant published histories and contemporary surveys of printmaking in Australia. These include Sasha Grishin's *Contemporary Australian Printmaking: An Interpretive History* and *Australian Printmaking in the 1990s: Artist Printmakers, 1990-1995*.⁷

Compared to Australia, in New Zealand to date there has been no publication that attempts to theorise, survey or contextualise, printmaking within New Zealand art historical discourse. The published material that relates to the history and development of printmaking in New Zealand is relatively sparse. The major texts of New Zealand art history are almost exclusively devoted to painting, and pay little attention to printmaking. These include: Peter Tomory, *Painting, 1890-1950*, Gordon Brown and Hamish Keith, *An Introduction to New Zealand Painting 1839-1980*, Gil Docking, *Two Hundred Years of New Zealand Painting* and Michael Dunn, *New Zealand Painting: A Concise History*.⁸ Brief mention of printmaking is made in Gordon Brown's *New Zealand Painting 1940-1960: Conformity and Dissension* and Roger Blackley's *Two Centuries of New Zealand Landscape Art*.⁹ The coverage provided by these sources is fragmentary and provides an incomplete account of the country's printmaking history.

Monographs that specifically discuss printmaking in New Zealand are largely confined to exhibition catalogues with accompanying essays. Most of this publishing activity occurred between 1967 and 1987 and represents what is now regarded as the height of print popularity in New Zealand. The subject matter of this period also demonstrates many artists' engagement with broader social issues, rather than the formal expression of conventional subject matter of the previous era.¹⁰ The 1967–1987 period also coincided with the women's art movement. A significant proportion of the printmaking in this period deals with notions of gender, matriarchal history, sexuality, autobiography, political art and cultural heritage. Written accounts of printmaking in this period tend to focus on technique or profile individual artists, without attempting to situate the work in the broader New Zealand art historical context, or to critically analyse the meanings inherent in the art works. One 1974 publication, Peter Cape's *Prints and*

⁷ Grishin, *Contemporary Australian Printmaking: An Interpretive History*, Sasha Grishin, *Australian Printmaking in the 1990s: Artists Printmakers, 1990-1995* (Roseville, N.S.W: Craftsman House, 1997).

⁸ P. A. Tomory, *Painting, 1890-1950* (Wellington: Reed, 1968); Gordon Brown and Hamish Keith, *An Introduction to New Zealand Painting, 1839-1980*, New and rev. ed. (Auckland [N.Z.]: David Bateman in association with Collins, 1988); Gil Docking and Michael Dunn, *Two Hundred Years of New Zealand Painting*, Rev. ed. (Auckland, N.Z.: David Bateman, 1990); Michael Dunn, *New Zealand Painting: A Concise History*, [Rev. & expanded]. ed. (Auckland, N.Z.: Auckland University Press, 2003).

⁹ Gordon Brown, Queen Elizabeth II Arts Council of New Zealand, and Robert McDougall Art Gallery., *New Zealand Painting, 1940-1960: Conformity and Dissension* (Wellington: Queen Elizabeth II Arts Council of New Zealand, 1981); Roger Blackley and Auckland City Art Gallery, *Two Centuries of New Zealand Landscape Art*, Rev. ed. (Auckland, N.Z.: Auckland City Art Gallery, 1990).

¹⁰ Ross, "New Zealand Prints 1900-1950: An Unseen Heritage."

Printmakers in New Zealand, is typical of a large number of similar publications of this period.¹¹ The focus of the text is on a group of individual printmakers and their art processes. The book was written during what the author describes as the “print boom,” a phenomena he attributes to the increasing unaffordability of other forms of fine art (that is, painting) and to the promotion of prints by the New Zealand Print Council via frequent exhibitions.¹² Cape suggests that dealer galleries helped to foster this interest by showing work by printmakers more frequently. Because Cape, like authors of other similar publications, does not provide any art historical context, the reader is left to assume that New Zealand has no previous printmaking tradition.

There are two essays that have attempted historical overviews of printmaking in New Zealand, both written in the context of introductory essays to exhibition catalogues. The first is Gordon Brown’s introductory essay that accompanied *The Print Council of New Zealand Exhibition 2*, the catalogue for the second two-yearly exhibition of the Print Council of New Zealand held in 1969.¹³ Brown sets out a chronology of printmaking in New Zealand which he begins with a discussion of how the drawings and watercolours of early explorers, surveyors and mapmakers, when turned into printed reproductions for various purposes, form the basis for all subsequent development of printmaking in New Zealand. He points to the etchings of E.W. Payton's views of Auckland and Rotorua, done in 1888, as being the first portfolio of solely creative prints published in New Zealand. He goes on to discuss the increase in activity after World War I and the formation of the Quoin Club in 1916 and the influence of the English trained art teachers who arrived in New Zealand under the La Trobe scheme that aimed to improve the standard of art instruction in New Zealand. Although he describes the printmaking produced during this period as “amateurish” he does concede that “odd printmakers occasionally produced a print of merit” in particular he singles out H. Linley Richardson as a printmaker who produced prints of a consistently high standard.¹⁴ Brown documents various trends such as the decline in interest in printmaking in the early 1930s up until World War II where wood engraving became popular (possibly influenced by the arrival of English artists in New Zealand such as Mabel Annesley) through to the developments in the 1950s with artists exploring various techniques. In the 1960s he places New Zealand printmaking as part of the world-wide trend. He also comments favourably on the technique and subject matter from this period noting that the prints produced are stylistically and technically sophisticated. Brown attributes this to the influence of recent immigrant artists such as Kate Coolahan and Kees Hos, and overseas exhibitions of contemporary European and Japanese prints.

¹¹ Peter Cape, *Prints and Printmakers in New Zealand* (Auckland: Collins, 1974).

¹² *Ibid.*, 13.

¹³ Gordon Brown, "Introduction," in *The Print Council of New Zealand Exhibition 2* (Auckland: Print Council of New Zealand 1969).

¹⁴ *Ibid.*, 3.

The second important historical essay is by Elizabeth Grierson and accompanies the catalogue of the exhibition *New Zealand Women Printmakers: Zonta International Touring Exhibition: Celebrating Suffrage Centennial 1993*.¹⁵ The exhibition was one of many projects that occurred during the Women's Suffrage Centennial in that year. Grierson's discussion considers the history of printmaking from within a feminist context of New Zealand women artists, with a particular focus on women printmakers. Her historical narrative draws on Brown's essay for the early period to 1969. Post-1969 she describes the sense of optimism felt by printmakers in the 1970s with the establishment of a folio scheme by the Print Council of New Zealand making folders of prints available for sale to the public. During this period New Zealand printmakers were represented at international print exhibitions in Tokyo and Ljubljana, Yugoslavia (Slovenia). She discusses the contentious issue of the "original" print that arose during this time and the efforts of the Print Council of New Zealand to clarify public misconceptions through newsletters, and with an essay, "Original Prints," in the fifth exhibition catalogue. Although 1977 had seen the demise of the Print Council of New Zealand, several significant exhibitions were held in Auckland, New Plymouth and Wellington during the 1980s. Grierson then turns her focus to the 1980s when women printmakers were instrumental in establishing print workshops in New Zealand, following the lead of Graeme Cornwall who opened Auckland's Atelier Lithography in 1979. Jule Einhorn formed Ginko in Christchurch in 1981, Jill McIntosh established the Printworkshop in Wellington in 1982, Magda van Gils opened Muka Studios with Belgian master printer Frans Baetens in Auckland in 1986, Denise Copland, El Knoko, in Christchurch in 1986, and also in Christchurch Marian Maguire and Stephen Gleeson opened Limeworks in 1987. She concludes her discussion by commenting that by the early 1990s printmaking had finally established itself as a viable aesthetic, noting that the collecting of prints by individuals and corporate buyers had created an environment that fostered the establishment of two specialist print galleries in Auckland.

Some of the historical gaps in published material are covered by unpublished theses. Anne Kirker's Diploma of Fine Arts thesis *A History of Printmaking in New Zealand* provides a very short overview of printmaking from 1840-1969, while her essay "Lithography in New Zealand: A Coming of Age" gives an account of the growth of creative lithography.¹⁶ Carole Shephard's Master of Philosophy in Art History, *The Territorial Divide: Critical Issues in Contemporary New Zealand Printmaking*, explores ways in which printmaking has been progressively marginalised in New Zealand, through the lack of a critical framework.¹⁷ She also argues that the assumption that print is a limited genre,

¹⁵ Elizabeth Grierson et al., *New Zealand Women Printmakers: Zonta International Touring Exhibition: Celebrating Suffrage Centennial 1993* (Auckland, N.Z.: Zonta International, 1993).

¹⁶ Anne Kirker, "A History of Printmaking in New Zealand" (DipFA (Hons), University of Auckland, 1969), Anne Kirker, Walter Auburn, and Friends of the Auckland City Art Gallery., *Prints: A Coming of Age, the Print Council of New Zealand* ([Auckland, N.Z.]: Friends of the Auckland City Art Gallery, 1987).

¹⁷ Shephard, "The Territorial Divide: Critical Issues in Contemporary New Zealand Printmaking."

constrained by tradition and established conventions, has resulted in a decline of the status, a lessening of institutional support and an absence from contemporary debate. The author discusses how the failure to position print in an expanded and transformed field has resulted in a reduction of support for the discipline and a significant absence of the medium in the areas of exhibitions, museum collections, critical writing and contemporary debate. Gail Ross's Doctor of Philosophy thesis in Art History, *New Zealand Prints 1900-1950: An Unseen Heritage* covers the vibrant school of printmaking which emerged and flourished in New Zealand between 1900 and 1950.¹⁸ It examines the attitudes of the printmakers, many of whom regarded the print as the most democratic of art forms and one that should reflect the realities of everyday life. Ross argues that these printmakers anticipated by over a decade the subject matter of the New Zealand regionalist painters. Her thesis attempts to redress the failure of existing histories of New Zealand art to recognise the existence of a major twentieth-century art movement. While these unpublished sources provide comprehensive research and critical analysis of particular periods, and offer reasons for the ongoing marginalisation of printmaking in New Zealand, they do not provide a complete contemporary scholarly survey.

Bibliographic Gap

The bibliography seeks to remedy a significant gap in the bibliographical literature. There is no annotated bibliography, either select or complete, of work about creative printmaking in New Zealand. Currently the coverage provided by the sources is fragmentary and provides an incomplete account of this country's printmaking history. There are many exhibition and catalogue essays that discuss the growth of printmaking that culminated in 1987, some monographs discussing individual New Zealand printmakers (both early and contemporary), and a few scholarly articles that discuss individual printmakers, or regional printmaking. Recent scholarly articles which situate printmaking within New Zealand art historical discourse are non-existent, and recent magazine and newspaper articles almost uniformly adopt simplified descriptions of the current state of printmaking as either flourishing or on the point of obsolescence brought about by digital technologies. Most of what has been published in journals, magazines and newspapers can be categorised as descriptive or uncritical exhibition reviews, or interviews and profiles of printmakers.

Significance of the Annotated Bibliography

As New Zealand academics and printmakers have noted, while other visual media such as painting and photography have always been included in the discourse of art history in New Zealand, for various reasons printmaking has been successively excluded and marginalised. There is an urgent need to foster an academic and critical interest in printmaking to provide a framework to enable further research and scholarship. An annotated bibliography on the history of

¹⁸ Ross, "New Zealand Prints 1900-1950: An Unseen Heritage."

printmaking in New Zealand will support future academic and critical explorations of the topic.

Statement of Objectives

The aim of this annotated bibliography is to provide a comprehensive resource that records all the available published, unpublished and digital material about the history of creative printmaking in New Zealand. The intention is that the annotated bibliography will enable further research to address what is a significant gap in the art historical scholarly and critical literature in New Zealand. As such, the primary intended audience is academic and other critical writers, including art historians, and curators, who are writing about New Zealand art history and printmaking. A related objective for producing the bibliography is to generate interest in printmaking in those who have not considered it an important part of New Zealand's art history. By describing the range and scope of all material available, it is hoped that the bibliography will be a useful resource for those who may be interested in writing a broader and more inclusive history of New Zealand art. The bibliography will also be of interest to art collectors, gallery libraries, and researchers of New Zealand's art and social history.

The available resources include published, unpublished, and digital material:

- *Published:*
Monographs
Exhibition catalogues
Chapters in books
Journal, newspaper and magazine articles
- *Unpublished:*
Theses
Research reports
Material held in archival collections (see list in section 4)
- *Digital material:*
Websites of established entities.

Scope

Subject

The bibliography is intended to provide comprehensive coverage of the creative printmaking movement in New Zealand from its early beginnings in the late 20th century to the present day. The bibliography includes the range of different kinds of paper-based printmaking processes, including digital printmaking, but does not include material that mainly focuses on technical histories of particular printmaking processes, or early print production in New Zealand related to the reproduction of drawings and watercolours of early explorers, surveyors and mapmakers. This material has been excluded because these prints were not

produced for aesthetic purposes, instead their function was to record, signal ownership, entertain, or act as promotional images for settlement companies.

Time Period

The bibliography takes as its starting point the discussion found in the essay by Thomas Gulliver in the exhibition catalogue, *Loan Collection of prints representative of Graphic Art in New Zealand*, held at the Auckland City Art Gallery in 1930.¹⁹ Gulliver's essay is entitled "An historical note 1888-1920" and provides evidence that a school of early twentieth-century New Zealand printmaking had existed. The inclusion of 117 prints by 41 artists in the catalogue demonstrates that far more printmaking activity had occurred during this era than described in the published histories of New Zealand art. The end point of the bibliography is December 2007.

Location of Material

The aim has been to include as much material as feasible, and the library catalogues of all major online libraries, online indexes, databases and websites were examined. Where material was unavailable in the Auckland region it was obtained via the interlibrary loan system. Material held in the archival and special collections of the following institutions have also been included:

- Auckland City Libraries (**AP**)
- E.H. McCormick Research Library, Auckland City Art Gallery (**AART**)
- Elam Archive, Fine Arts Library, University of Auckland (**AUEL**)
- Special Collections, The University of Auckland Library, University of Auckland (**AU**).

Given the limited timeframe it was not be possible to visit archives outside the Auckland region, but by using the National Register of Archives and Manuscripts (NRAM) and other finding aids, it was possible to create annotations for the very small amount of archival material located.

Format

Formats covered include:

- Monographs
- Chapters in books
- Journal, newspaper and magazine articles
- Theses and Research Reports
- Unpublished unrestricted archival material
- Websites.

¹⁹ Auckland City Council Library Committee, *Catalogue of a Loan Collection of Prints Representative of Graphic Art in New Zealand: Shown in the Art Gallery, Auckland, N.Z., Aug. 6 to Aug. 27, 1930*. (Auckland, N.Z.: Auckland City Art Gallery, 1930).

Methodology: Resources and Search Strategies

Library Catalogues

These were used to search for monographs (including exhibition catalogues) and theses using the following Library of Congress Subject Headings:

- Printmakers, New Zealand
- Printmakers, New Zealand—Biography
- Printmaking, New Zealand
- Prints, New Zealand—20th century
- Prints, New Zealand—21st century
- Prints, New Zealand—History.
- Art, Modern—20th century—New Zealand
- Art, Modern—New Zealand—Catalogues
- Art, New Zealand—20th century
- Art, New Zealand—Exhibitions
- Art, New Zealand—History.

Newspaper and Magazine Articles

Index New Zealand: INNZ, NewzText Plus, and INNZArt (formerly New Zealand Art Press Cuttings Index), were consulted using APAIS subject headings to locate relevant periodical and newspaper articles with sufficient and appropriate content. Index New Zealand proved to be an invaluable resource and ultimately most of the material was located using this database.

Scholarly Articles

Subject specific databases and indexes were consulted. These included Art Full text, Art Bibliographies Modern, AustArt, and the New Zealand Art Journal Index. A number of interdisciplinary databases were also used, including EBSCOHost, Project Muse, Expanded Academic (General OneFile). The search strategy involved using combinations of keyword and subject terms from the Library of Congress Subject Headings, mapping key terms to thesaurus entries and topic guides, and free-text searches. Despite the best efforts of the researcher no appropriate or relevant material was located using these resources, and it was necessary to resort to Index New Zealand in an attempt to locate scholarly articles.

Archival Material

NRAM and other finding aids for these resources were consulted using a combination of controlled and natural language terms specific to each resource.

Format of Entries

Bibliographic Style

The citation style adopted for the bibliography is the humanities style from the *Chicago Manual of Style*, 15th Edition.²⁰

Format of Annotations

Annotations for the material are of the indicative type and as such aim to condense and reflect the tone and content of the original document. Each annotated entry describes the purpose and scope of the discussion, and when applicable describes essential background material, the point of view of the author and arguments presented in the text. Because of the nature of the material there is no word limit on entries.

Entries in the bibliography are arranged chronologically. For most materials this is the date of completion e.g. publication date for a monograph or submission date for a thesis. In the case of archival material, the relevant date is the latest date of the papers being annotated.

²⁰ *The Chicago Manual of Style*, 15 ed. (Chicago: The University of Chicago Press, 2003).

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- Andersen, Petrea. "Into Print: Issues in Contemporary New Zealand Printmaking." In *Intoprint*, unpaginated. Taradale, N.Z.: Eastern Institute of Technology, 2005.
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- Brown, Gordon, Queen Elizabeth II Arts Council of New Zealand, and Robert McDougall Art Gallery. *New Zealand Painting, 1940-1960: Conformity and Dissension*. Wellington: Queen Elizabeth II Arts Council of New Zealand, 1981.
- Cape, Peter. *Prints and Printmakers in New Zealand*. Auckland: Collins, 1974.
- Docking, Gil, and Michael Dunn. *Two Hundred Years of New Zealand Painting*. Rev. ed. Auckland, N.Z.: David Bateman, 1990.
- Dunn, Michael. *New Zealand Painting: A Concise History*. [Rev. & expanded]. ed. Auckland, N.Z.: Auckland University Press, 2003.
- Grierson, Elizabeth, Carole Sheppard, Lynne Logan, and Zonta International. *New Zealand Women Printmakers: Zonta International Touring Exhibition: Celebrating Suffrage Centennial 1993*. Auckland, N.Z.: Zonta International, 1993.
- Grishin, Sasha. *Australian Printmaking in the 1990s: Artists Printmakers, 1990-1995*. Roseville, N.S.W: Craftsman House, 1997.
- . *Contemporary Australian Printmaking: An Interpretive History*. Roseville, N.S.W., 1994.
- Gulliver, Thomas V. "Graphic Art in New Zealand. An Historical Note (1888-1920)." *Art in New Zealand* 3 no. 10, December (1930): 147-48.
- Kirker, Anne. "A History of Printmaking in New Zealand." DipFA (Hons), University of Auckland, 1969.
- Kirker, Anne, Walter Auburn, and Friends of the Auckland City Art Gallery. *Prints: A Coming of Age, the Print Council of New Zealand*. [Auckland, N.Z.]: Friends of the Auckland City Art Gallery, 1987.
- Ross, Gail Macdonald. "New Zealand Prints 1900-1950: An Unseen Heritage." PhD, University of Canterbury, 2006.
- Sheppard, Carole. "The Territorial Divide: Critical Issues in Contemporary New Zealand Printmaking." MPhil, University of Auckland, 1997.
- Tallman, Susan. *The Contemporary Print: From Pre-Pop to Postmodern*. London: Thames and Hudson, 1996.

The Chicago Manual of Style. 15 ed. Chicago: The University of Chicago Press, 2003.

Tomory, P. A. *Painting, 1890-1950*. Wellington: Reed, 1968.

Van den Bosch, Annette. "What Is to Be Done? The Print World and the Print Market in Australia." *Imprint* 38, no. 3 (2004).

Annotated Bibliography

- 1 Auckland City Council Library Committee. *Catalogue of a Loan Collection of Prints Representative of Graphic Art in New Zealand: Shown in the Art Gallery, Auckland, N.Z., Aug. 6 to Aug. 27, 1930.* Auckland, N.Z.: Auckland City Art Gallery, 1930.**

Described in the foreword as “the first of its kind” this is a catalogue of an exhibition of prints limited to New Zealand “reproductive graphic artists.” According to the unnamed author, the catalyst for holding such an exhibition came from the enthusiastic response by the public to an earlier loan exhibition of prints featuring a small number of contributions from New Zealand printmakers. An essay by T.V. Gulliver is also included. The catalogue features the work of A.J. Brown, J.M. Thomasson, J.P. Sydney, Harry Wallace, Pascoe Redwood, Frances J. Mason, T.V. Gulliver, H. Linley Richardson, R.F. Way, Trevor Lloyd, Olive Lloyd, Eve Polson, J. McDonald, Stuart Peterson, Connie Lloyd, W.E. Rice, A.J. Rae, W.J. Cooch, David J. Payne, W.H. Allen, A.C. Hipwell, Kennett Watkins, Noel Barraud, Richard Wallwork, A.F. Nicoll, E. Warner, Arnold F. Goodwin, James Fitzgerald, E.W. Payton, L.H. Booth, P. Bagnall, L.D. Bestall, H. Senior, G. Meadows, R. Donn, H. Tornquist, Gladys L. Anderson, and Hilda Wiseman. Images of 16 of the works from the exhibition are also included.

Location: AU

- 2 Gulliver, Thomas V. “Graphic Art in New Zealand. An Historical Note (1888-1920).” *Art in New Zealand* 3 no. 10, December (1930): 147-48.**

Thomas Gulliver was an Auckland-born artist with no formal training. He was possibly the first person in New Zealand to produce woodcuts. In the opening paragraph of his essay Gulliver begins by stating that it is brief and may contain inaccuracies, but it has been written to stimulate interest and further research. He also careful to define the parameters of his topic; “[i]t is desired also to confine the references to those who used or are using the different processes as the means of personal artistic expression, excluding workers who were employed by local publishers to reproduce the topological and other views of New Zealand which were common about the middle of the last century.” Gulliver goes on to point out that although it is not possible to say who was the first New Zealand artist-engraver, he notes that in 1888 E. W. Payton made a number of etchings of Auckland and Rotorua, some of which were published (date unknown) in a portfolio, possibly the first such publication in New Zealand. The

remainder article names those who were making prints in Auckland (including the members of the Quoin Club), Wellington and Dunedin. No images or references.

3 Payton, Edward W. 1880-1930? Elam Archive, Fine Arts Library, University of Auckland.

In 1888 Edward W. Payton made a number of etchings of Auckland and Rotorua, some of which were published (date unknown) in a portfolio, possibly the first such publication in New Zealand. The material in this collection is comprised of 17 envelopes of photocopies. The copies are taken from part of the original collection held by Payton's granddaughter Mrs A. Goodwin. There are four envelopes that contain copies of Payton's sketchbooks of watercolours and engravings. The other material comprises personal photograph albums, a family history, ledger books excerpts and notes, notes by Payton, and magazine articles.

Location: AUEL

4 Calverley, E. W. "History of Art and Art Education in New Zealand." MA thesis, University of Otago, 1937.

As the title of this thesis suggests it covers the entire history and development of art and art education in New Zealand up to 1936, including "Maori art." The thesis is comprised of eight chapters, five of which discuss the history and development of art in New Zealand, two that discuss schools of art and architecture, and the final chapter which covers art galleries and art societies. There is no discussion of the development of the printmaking movement in New Zealand. Chapter five, entitled "Etchers and Cartoonists" (where the reader might logically expect to find some reference to printmaking), is a long discussion of the work of Charles Meyron, the French etcher who briefly visited New Zealand in 1843, and an equally long discussion of David Low "one of the greatest contemporary New Zealand artists to gain wide renown as a cartoonist." There are two useful chapters which provide some interesting historical, social and cultural context for the New Zealand's early art history. The first is chapter six which traces the development of art schools in New Zealand, and the second is chapter eight entitled "Art galleries and art societies." Completely omitted from this account is the contribution that women artists and art educators made to history and development of art in New Zealand. The conclusion is worth noting for the author's various assertions about New Zealand's status as a cultural backwater and criticisms of the content of art school curricula.

5 Taylor, E. Mervyn. "E. Mervyn Taylor." *Year Book of the Arts in New Zealand*, no. 3 (1947): 116-19.

Artist-engraver E. Mervyn Taylor was born in Auckland and studied at Elam School of Fine Arts and Wellington Technical College and trained as a jewellery engraver. As well as painting and illustrating books, he was a printmaker, producing linocuts and skilled wood engravings, depicting New Zealand subjects such as landscapes, flora and fauna. In this article Taylor discusses the craft of woodblock engraving, with particular reference to illustrations he provided for two recent book commissions: *Taina* by G.M. Henderson and *Shadow of the flame* by Hubert Witherford. The text is accompanied by a number of images of Taylor's work, including the two recently commissioned works.

6 MacLennan, Stewart. "Stewart MacLennan." *Year Book of the Arts in New Zealand*, no. 4 (1948): 28-33.

Stuart MacLennan trained at the Dunedin School of Art, King Edward Technical College of Art, and Royal College of Art in London. Both a painter and printmaker (lithographs, wood engravings and linocuts), he produced portraits, landscapes, figure, and flower studies. In addition to teaching art he became the first director of the National Art Gallery in 1947. Written shortly after his appointment MacLennan provides information about his background, art training, and gives some opinions and thoughts on the nature of art and artists. The text is also accompanied by examples of MacLennan's lithographs and watercolours.

7 Woods, George. "George Woods." *Year Book of the Arts in New Zealand*, no. 4 (1948): 102-06.

George Woods was born in Kumara, Westland. He later trained at Wellington Technical College and also taught there. As a cabin boy he had sailed to the west coast of the United States and Tahiti, which inspired his artistic style and subject matter. Among his media were painting, linocuts, monotypes and aquatints. Employed in the field of commercial art, he illustrated school publications in Australia and New Zealand. In this brief profile Wood writes about art and artists in a blunt and uncompromising way. He states that he is no believer in technique or art schools and he urges students to leave art school as soon as they can. The text is accompanied by three of Wood's drawings and one wood engraving.

- 8 **“Wood Engravings by Mervyn Taylor.”** *Design Review* 4, no. 3 (1952): 64-65.

Wood block engraver Mervyn Taylor was also co-editor and publisher of *Design Review*, and while working on this publication in 1952 he was the recipient of a one thousand pound National Art Scholarship. This brief article gives details of Taylor’s intention to use the scholarship over the following two years to live in Maori communities throughout New Zealand in order to study their material and oral culture. It was Taylor’s intention to eventually reproduce his knowledge in visual form.

- 9 **Print Council of New Zealand. *The Print Council of New Zealand: Information.*** [Auckland, N.Z.]: Print Council of New Zealand, 1967.

This is a pamphlet that sets out the aims of the Print Council of New Zealand, gives details of membership information, and provides a definition of the term original print. There are also four biographies with accompanying photographs of the printmakers commissioned to produce prints by the Council in 1967. The printmakers were John Drawbridge, Stanley Palmer, Mervyn Williams, and Barry Cleavin.

Location: AP

- 10 **Roberts, Ian. “The New Zealand Print Council.”** *Ascent: a journal of the arts in New Zealand* 1, no. 1 (1967): 45.

Roberts reports on the formation of the Print Council of New Zealand established in September 1967 with the aim of supporting and encouraging New Zealand printmakers. The author notes that the Council is not intended to be a professional society of printmakers, as its members are predominately collectors. He also notes the criticism of the first series of commissioned prints in that none present the artist at his best, but expresses the hope that this will be rectified in the future.

- 11 **MacFarlane, Quentin. “20/20 Vision Print Show.”** *Ascent: a journal of the arts in New Zealand.* 1, no. 2 (1968): 49-50.

The author backgrounds and reviews the 20/20 Vision print show (to which he was also a contributor). Held as part of the second Pan Pacific Arts Festival in Christchurch the exhibition is described as unique by the author. The exhibition’s uniqueness stems from the fact that the artists themselves did not produce the prints, but submitted drawings that were then processed by others using the silk-screen print process.

- 12 Young, Peter. "The Christchurch Scene." *Ascent: a journal of the arts in New Zealand* 1, no. 2 (1968): 75-78.**

Young gives a very brief review of the *20/20 Vision Show* as part of a summary of arts scene in Christchurch. He describes the exhibition as a "lively foray into printmaking" and was impressed by the professional approach of the exhibitors.

- 13 Brown, Gordon. "Introduction." In *The Print Council of New Zealand Exhibition 2*. Auckland: Print Council of New Zealand 1969.**

An introductory essay that accompanied the catalogue for the second two-yearly exhibition of the Print Council of New Zealand held in 1969. Brown comments that historically printmaking in New Zealand is still young. He sets out a chronology of printmaking in New Zealand that he begins with a discussion of how the drawings and watercolours of early explorers, surveyors and mapmakers, when turned into printed reproductions for various purposes, form the basis for all subsequent development of printmaking in New Zealand. He points to the etchings of E.W. Payton's views of Auckland and Rotorua, done in 1888, as being the first portfolio of solely creative prints published in New Zealand. He goes on to discuss the increase in activity after World War I and the formation of the Quoin Club in 1916 and the influence of the English trained art teachers who arrived in New Zealand under the La Trobe scheme that aimed to improve the standard of art instruction in New Zealand.

Brown documents various trends such as the decline in interest in printmaking in the early 1930s up until World War II, through to the developments in the 1950s with artists exploring various techniques. He also comments favourably on technique and subject matter noting that from 1950-1960 the prints produced are stylistically and technically sophisticated. Brown attributes this to the influence of recent immigrant artists such as Kate Coolahan and Kees Hos, and overseas exhibitions of contemporary European and Japanese prints. This is an important essay that gives a clear and concise outline of the development of printmaking in New Zealand from its early beginnings to 1969. Brown is also one of the few authors writing during this period showing an awareness of the existence of an earlier printmaking tradition in New Zealand.

Location: AART, AP, AU

- 14 Kirker, Anne. "A History of Printmaking in New Zealand." DipFA (Hons) thesis, University of Auckland, 1969.**

The focus of the thesis is not only the fine art print movement but the entire early history of printmaking in New Zealand up to the 1960s. Kirker

brings together a range of prints and printmakers, from the work of artists accompanying the first scientific explorations of New Zealand, the activities of artists of the settlement period, and contemporary printmakers. Includes a number of images.

15 Queen Elizabeth II Arts Council of New Zealand. *New Zealand Art of the Sixties: A Royal Visit Exhibition*. [Wellington, N.Z.: The Council], 1970.

The works in this exhibition were assembled as part of the programme for the Royal Visit. They were drawn from New Zealand public collections and were chosen to represent trends in painting, sculpture, printmaking and pottery of the 1960s. The work of seven printmakers were featured in the exhibition: Barry Cleavin, John Drawbridge, Kees Hos, Eileen Mayo, Stanley Palmer, Gary Tricker, and Mervyn Williams. There are images of each artist's work, a short biography, and one sentence describing the way each the artist has used a print process to express their concepts and ideas.

16 Print Council of New Zealand. *Printmaking 1973 (Fourth Exhibition)*. Masterton: Wairarapa Arts Centre, 1973.

Catalogue of an exhibition that featured the work of Tanya Ashken, Barry Cleavin, Kate Coolahan, Gordon Crook, John Drawbridge, Ted Dutch, Victoria Edwards, Patrick Hanly, Paul Jackson, Juliana Jarvie, Vivian Lynn, Eileen Mayo, Ian McMillian, Rachel Miller, Gwen Morris, Penny Ormerod, Stanley Palmer, Warren Parry, Bonnie Quirk, Don Ramage, Auriel Shearer Gary Tricker, Marilyn Webb, Robin White. Contains brief biographies of the printmakers, but no catalogue essay or images.

Location: AART

17 Cape, Peter. *Prints and Printmakers in New Zealand*. Auckland: Collins, 1974.

Aimed at the general reader, this work profiles 23 New Zealand printmakers and discusses their individual art practice in terms of themes and processes. The book was written during what the author describes as the "print boom," a phenomena he attributes to the increasing unaffordability of other forms of fine art (i.e. painting) and to the promotion of prints by the New Zealand Print Council via frequent exhibitions. Cape also suggests that dealer galleries helped to foster this interest by showing work by printmakers more frequently.

The text is concerned with individual printmakers, technique and

process, not subject matter or the context in which the work was produced. The book is typical of many other similar publications produced around this period with their emphasis on the technical aspects of printmaking. The book's usefulness lies in the information it provides about individual printmakers who were active during this period.

The artists profiled are Barry Cleavin, Irma Conroy, Kate Coolahan, Betty Curnow, John Drawbridge, Edwin Dutch, Patrick Hanly, Kees Hos, John Lethbridge, Vivian Lynn, Eileen Mayo, Rachel Miller, Derek Mitchell, Penny Ormerod, Stanley Palmer, Alison Pickmere, Bonnie Quirk, Don Ramage, Colletee Rands, Susan Skerman, Gary Tricker, Marilyn Webb, and Mervyn Williams.

18 Drummond, Christine. "Printmakers." *Broadsheet*, no. 22 (1974): 32.

The author profiles Juliana Jarvie and Kate Coolahan. By contrasting these two women Drummond demonstrates how each woman's choices have impacted on their personal and professional success. Juliana Jarvie is a young woman who combines printmaking with marriage and motherhood and part-time tutoring at Wellington's School of Design. She expresses a strong sense of frustration at her lack of time to focus on printmaking. Jarvie also feels she is not taken seriously because she is not a full-time printmaker, choosing instead to combine printmaking with motherhood. In contrast, high profile, internationally acclaimed artist Kate Coolahan has concentrated her energies on her career as an illustrator and printmaker. In contrast to Jarvie, Coolahan appears to be optimistic, confident and reasonably satisfied with her professional and personal achievements.

19 Kirker, Anne. "An Early Champion of Black and White." *Auckland City Art Gallery Quarterly*, no. 58 (1974): unpaginated.

Thomas Ralph de Vere (T. V.) Gulliver is the subject of Anne Kirker's article. Kirker describes Gulliver as a leading authority on the "graphic arts" with a considerable knowledge of the historical and technical aspects of printmaking. In her opinion Gulliver's work compared favourably and at times surpassed the achievements of other local printmakers despite his geographic isolation, and limited art instruction. Kirker notes that Gulliver began making woodcuts in 1911 and is believed to have been the first to use the technique in New Zealand. The rest of the article discusses Gulliver's stylistic influences, experimentations with colour lithography, his involvement in book design, and membership of Auckland's Quoin Club. The article includes examples of Gulliver's work and references to primary source material including archival material.

- 20 Kirker, Anne. "Comments on the Sarah and William Holmes Scholarship." *AGMANZ News / Art Galleries and Museums Association of New Zealand* 5, no. 4 (1974): 82-84.**

Kirker draws attention to the Sarah and William Holmes Scholarship that enabled individuals in New Zealand and Australia pursuing a career in printmaking to study the collections at the British Museum's Print Room. As the recipient of the Scholarship in 1973 Kirker discusses her experiences using the collections, and urges others to apply.

- 21 Print Council of New Zealand. *Fifth Touring Exhibition. Masterton: Wairarapa Arts Centre, 1974.***

Catalogue of an exhibition that featured the work of Caroline Anne Campbell, Warren Clode, Kate Coolahan, Gordon Crook, Betty Curnow, Gordon Crook, Ted Dutch, Tom Field, Patrick Hanly, Vivian Lynn, Ian McMillan, Gwen Morris, Penny Omerod, Warren Parry, Bonnie Quirk, Michael Reed, Merle Renner, Auriel Shearer, Susan Skerman, Graham Smith, Joan Taylor, Gary Tricker, Marilyn Webb, Robin White. The back of the catalogue contains a three-paragraph statement clarifying the definition "original print" which stresses the importance of the original print being "an original creation for which the printmaker is solely responsible." No catalogue essay or images.

Location: AART

- 22 Print Council of New Zealand. *Newsletter. Masterton, N.Z., 1975.***

The first issue of the Print Council's newsletter. David Peters notes in his introduction that the Council aims to publish the newsletter twice a year. Peters goes on to outline the changes to the membership structure and there is brief discussion of the work of Frank Stella, Philip Pearlstein, and Ronald B. Kitaj by Anne Kirker. In a section entitled *Notes for Printmakers* Stanley Palmer gives some technical information about plates, plate cleaning, papers and inks. In the final section there is an update on participants in recent international exhibitions, awards, commissions and a current membership list.

Location: AART

- 23 Print Council of New Zealand. *Newsletter. Masterton, N.Z., 1976***

The second issue of the Council's newsletter follows a similar format to the first with a brief note from David Peters noting that the content of the

newsletter has been compiled by Kate Coolahan. This issue features information about papermaking by Kay Billings and Gordon Crook, a photoetching “how-to” by Kate Coolahan and a review of a recent Jim Dine exhibition by Ian McMillan.

Location: AART

24 Print Council of New Zealand. *New Zealand Print Council Exhibition Six 1976*. s.l. N.Z.: Print Council of New Zealand, 1976.

Catalogue of an exhibition that featured the work of Andrew Bogle, Warren Clode, Kate Coolahan, Gordon Crook, Donna Cross, Victoria Edwards, Alberto Garcia-Alvarez, Terrence Handscomb, Patrick Hanly, Mark Harfield, Juliana Jarvie, Vivian Lynn, Vicki McJorrow, Gwen Morris, Penny Ormerod, S.A. Palmer, Warren Parry, Bonnie Quirk, Don Ramage, Susan Skerman, Barbara Strathdee, Joan Taylor, Gary Tricker, Denys Watkins. Contains brief biographical notes about the printmakers and a short statement by David Peters noting the many setbacks the Print Council has endured since its inception in 1967. Peters does not specify what the setbacks are but does imply that they justify the decision to restrict membership to active printmakers (rather than members of the public as previously). No catalogue essay or images.

Location: AART

25 Bogle, Andrew, and Auckland City Art Gallery. *New Zealand Prints 1977*. Auckland: Auckland City Art Gallery, 1977.

Thirty-one New Zealand printmakers active in the mid-1970s are included in this exhibition catalogue. Andrew Bogle, a printmaker whose work is also represented in the catalogue, writes the introduction that begins with a general introduction to the history of print and printmaking processes, illustrated by simple, clear diagrams. Following the introduction the discussion moves to a consideration of the particular techniques used by the printmakers in the exhibition. He offers some explanations about the popularity of some processes over other others, and notes that in recent years there has been a move by some printmakers away from the use of somber earthy tones towards an exuberant use of colour. This essay is a thoughtful and articulate consideration of how printmaking processes, when combined successfully with the creative intention of the artist, can produce work of great depth and complexity.

The printmakers in the exhibition are Andrew Bogle, Barry Cleavin, Kate Coolahan, Joy Edwards, Victoria Edwards, Dick Frizzell, Rodney Fumpston, Alberto Garcia-Alvarez, Patrick Hanly, Jeffrey Harris, Paul Hartigan, Paul Johns, Vivian Lynn, Max Brian McGrail, Philip McKibbin,

Ralph Pain, Stanley Palmer, Philip Peacock, John Piper, Catherine Shine, Michael Smither, Gary Tricker, Barbara Strathdee, Grahame Sydney, Geneva Trelle, Warren Viscoe, Gordon Walters, Denys Watkins, Robin White, Mervyn Williams, Patricia N.A. Yeats. Includes selected Images.

26 Bogle, Andrew. "Some Contemporary New Zealand Printmakers and Their Processes of Work." *Art New Zealand*, no. 14 (1979): 36-43.

As the title of the article suggests the subject of Bogle's lengthy article is the technical aspects of printmaking. According to the author his article has been prompted by recent erroneous discussions in the local media about what constitutes an "original" print. Bogle sets out to define the term and describes the general history of print and printmaking processes. Using the work of 12 New Zealand printmakers as examples of various processes he covers a range of printmaking techniques which include screenprinting, woodcut, linocut, drypoint, lithography, etching and aquatint. The text is accompanied by 17 images of the work of Rodney Fumpston, Robin White, Geneva Trelle, Mark Thomas, Philip Clairmont, Stanley Palmer, Gary Tricker, Barry Cleavin, Denys Watkins, Patrick Hanly, Mervyn Williams, Jeffrey Harris, Gordon Walters, and Paul Hartigan.

27 Hanly, Patrick. *Hanly, the Painter as Printmaker: A Retrospective Exhibition of Prints and Print Editions Made by Patrick Hanly between 1959 and 1980*. Masterton: Wairarapa Arts Foundation, 1981.

Rowe states in his catalogue introduction that Hanly's primary concern is making his work accessible to a large number of people at little cost, and for this reason chose to begin making prints when he returned to New Zealand from London. Rowe describes how Hanley's concern for accessible art was coupled with an experimental and highly innovative technical approach. He describes Hanly as an artist attempting to inject something of the directness and spontaneity of his painting and monoprinting into other traditionally more laborious printmaking techniques. Includes images of the 43 works in the exhibition.

28 Cleavin, Barry. *Ewe & Eye: 150 Prints and Drawings, 1966-1981*. Auckland: Auckland City Art Gallery, 1982.

An exhibition catalogue with a short introductory essay by T. L. Rodney Wilson. Wilson's essay invites viewers and readers to become familiar "with one of the country's most forceful artists and to reassess [...] notions of what Cleavin's work is about." Wilson discusses a number of recurring

themes that characterise Cleavin's work; humour, eroticism, and the use of language. Wilson also comments briefly on Cleavin's determination to create art outside of any obvious New Zealand tradition and his technical expertise as a printmaker. Included in the catalogue are a brief chronology of Cleavin's life up to 1978, and a complete and detailed exhibition history from 1975-1982. Cleavin also gives a brief statement about his printmaking methods and art practice. Most of Cleavin's statement discusses the technical aspects of making prints, although he does attempt to articulate how he forms ideas for a work. Selected images from the exhibition are also included.

29 Brown, Gordon H. "A Gisborne Printmakers Group." *Art New Zealand*, no. 32 (1984): 54-55.

In this article Gordon Brown reviews the Gisborne Printmakers Group exhibition. Brown comments that apart from one or two notable exceptions, much of the work presented suffers from "a lack of consistency of skill and visual outlook associated with a truly professional approach." He attributes this to the fact that much of the work produced is by printmakers still learning their craft. The text is accompanied by four images of work from the exhibition.

30 National Art Gallery, and Anne Kirker. *Contemporary New Zealand Prints = Gendai Nyujirando Hanga*. Wellington [N.Z.]: National Art Gallery, 1984.

The purpose of the exhibition was to showcase the range and vitality of contemporary New Zealand art, and to introduce Japanese audiences to some leading New Zealand printmakers. Kirker argues in her catalogue essay that printmaking in New Zealand has reached the point where it can no longer be considered the poor relative of the visual arts. She also notes that the acceptance of the New Zealand artist as a printmaker is a relatively recent development.

The printmakers in the catalogue are Gretchen Albrecht, Barry Cleavin, Kate Coolahan, Gordon Crook, John Drawbridge, Dick Frizzell, Patrick Hanly, Jeffrey Harris, Richard Killeen, Gordon Walters, Denys Watkins, and Robin White. Includes selected images.

31 Webster, J. P. "Hilda Wiseman at Selwyn Studio." *Art New Zealand*, no. 30 (1984): 18-19.

Hilda Wiseman died in April 1982 and the Auckland Historical Society became one of the beneficiaries of her estate. A clause in her will decreed

that the Society inherit her studio building (Selwyn Studio, a converted railway worker's hut) and its contents. Wiseman's bequest is the subject of this article. The contents of Wiseman's studio are discussed in detail along with her career. Webster describes how Historical Society has been unable to reach a decision on the fate of the collection and mentions a few proposed solutions including placing the printed material in the Auckland Public Library Wiseman collection, while storing the print blocks at a committee member's home. It is unclear from the article what the Society intended to do with Selwyn Studio building.

32 Bogle, Andrew. "Alberto Garcia-Alvarez." *Art New Zealand*, no. 35 (1985): 33-35.

Spanish formal-abstractionist artist Alberto Garcia-Alvarez came to New Zealand in 1973 as a visiting lecturer at the Elam School of Fine Arts and was responsible for the establishment of a well-equipped lithography workshop at the school. Partly based on an interview with the artist, Bogle uses the recent exhibition of Garcia-Alvarez's lithographs at the Auckland City Art Gallery as a starting point to consider the career of the artist in more depth and present his work to a wider audience.

33 Dart, William. "From Art School to Community: Young Elam Artists at Words and Pictures." *Art New Zealand*, no. 34 (1985): 58-59.

A review of a recent exhibition of work by printmaking students from the Elam School of Fine Arts. Dart comments favourably on the range and style of the works exhibited, but is less enthusiastic about the subject matter, describing it as ranging from human domestic rituals to fantasy.

34 Dart, William. "Printmaking 1985." *Art New Zealand*, no. 36 (1985): 54-56.

The author reviews the recent survey exhibition of printmaking curated by Kath and Alan Jenkins of Portfolio Gallery. Dart comments on the lack of technical skills of some of the printmakers, and notes that the subject matter is largely narrative and figurative. On a positive note Dart commends the gallery for staging the exhibition and hopes that it will become a "source for a whole New Zealand tradition."

- 35 **Lonie, Bridie. "Marilynn Webb." *Art New Zealand*, no. 38 (1986): 43-45.**

Lonie examines Webb's enduring concern for the environment and the way this is reflected in her work, and reviews her *Protection* series of prints. Interwoven throughout this discussion is a history of Webb's career. Six colour images from the *Protection* series accompany the text.

- 36 **New Vision Archive 1957-1986, NRAM X40. Te Papa Tongarewa Museum of New Zealand Archives.**

Printmaker Kees (Cornelis) Hos and his wife Tina (Albertine), a weaver, came to New Zealand from the Netherlands in 1956. That year Hos set up a studio in Auckland and became a full-time printmaker. In 1957 they established the New Vision Art Centre in Auckland with the aim of making available high quality work by New Zealand craftspeople. On 25 March 1965 a spacious gallery was opened above the shop in His Majesty's Arcade, Auckland to exhibit paintings, graphics, sculpture and studio pottery. The decision to establish the gallery was promoted by the closure at the end of 1964 of the Ikon Gallery, one of the very few dealer galleries in Auckland at that time. Hos was highly influential in promoting printmaking in Auckland and in 1967 he was instrumental in establishing the Print Council of New Zealand and this extensive archive also holds the records this organisation.

- 37 **"Stanley Palmer Talks to Art New Zealand." *Art New Zealand*, no. 40 (1986): 38-41.**

An extensive interview with the printmaker in which he discusses in detail his early printmaking career, his use of the Bamboo drypoint process, (a technique Palmer pioneered in the 1960s), his recent move into new subject areas and his recent return to the medium of painting. A number of images of Palmer's recent work also accompany the text.

- 38 **Kirker, Anne, Walter Auburn, and Friends of the Auckland City Art Gallery. *Prints: A Coming of Age, the Print Council of New Zealand*. [Auckland, N.Z.]: Friends of the Auckland City Art Gallery, 1987.**

Reprinted as a pamphlet, this is the Walter Auburn Memorial lecture given on 26 of May 1987 by Anne Kirker, curator of prints and drawings at the National Art Gallery in Wellington, New Zealand. Kirker's lecture is essentially an uncritical history of the Print Council of New Zealand beginning with its establishment by Walter Auburn and Kees Hos 1967

through to its eventual recess in 1977. Given her audience, Kirker stresses the undeniably positive impact of the Print Council of New Zealand; its establishment and activities created a climate where it became possible to have non-sponsored national exhibitions devoted entirely to prints. In turn this fostered an interest in prints and printmaking leading to the establishment of professionally run print workshops. Collections and exhibitions of prints also became part of an active policy in art institutions and this enabled a large number of artists to specialise in printmaking.

39 Cleavin, Barry, and A. K. Grant. *Taking Allegations Seriously: A Series of Allegations*. Christchurch: Hazard Press, 1988.

A monograph with an essay on the nature of allegations by A.K. Grant and images of “allegations” by Barry Cleavin. Grant ruminates at length on the word allegation, while Cleavin’s 14 etchings feature a skeletal alligator-like creature with titles that contain the word allegation. Presumably the text and the images taken as a whole are meant to inform the reader and viewer and produce meaning. No other features of note.

40 Davey, Ruth, Carole Shepherd, and Waikato Museum of Art and History. *Signs and Symbols: A Survey of Ten Years Printmaking*. Hamilton, N.Z.: Waikato Museum of Art and History, 1988.

Catalogue of an exhibition that surveys Ruth Davey’s work from 1978-1987. Included are a brief biography and an essay by Carole Shepherd. Shepherd notes that women are often the primary subject matter of Davey’s work and also comments that her art practice is informed by her sense of personal integrity and connection to her physical and emotional environment. Shepherd credits Davey (among others) with the reintroduction of meaning into art work in the areas of figurative, autobiographical and personal areas. Selected reproductions included.

41 Kirker, Anne. “Lithography in New Zealand: A Coming of Age.” In *Lasting Impressions: Lithography as Art*, edited by G. Gilmour. Canberra: Australian National Art Gallery, 1988.

This book chapter provides a brief but useful historical outline of the development of lithography in New Zealand from 1826 to the late 1980s. Kirker covers lithography’s early origins as a means of recording the work of early explorers such as Dumont D’Urville, to its beginnings as a fine art, which Kirker suggests probably began in about 1909. She continues her discussion with an assessment of the current state of lithography as a fine

art in New Zealand in the late 1980s. The chapter includes images of work by Colin McCahon, Roy Cowan, Don Ramage, Stanley Palmer, Graeme Cornwall, Tony Fomison, Ralph Hotere, and Philippa Blair.

- 42 Mackle, Tony. "E Mervyn Taylor (1906-1964)." *Art New Zealand*, no. 49 (1988): 72-75.**

Described by the author as one of the pioneers of printmaking in New Zealand, this article explores several aspects of the life and work of Mervyn Taylor in order to draw attention to his importance in the context of New Zealand art. These aspects are Taylor's decision to remain in New Zealand while being known and respected internationally for his wood engravings, his commitment to producing solely indigenous subject matter and the fact that he was the first artist in New Zealand to make a living entirely from his art. Also included are a number of examples of Taylor's wood engravings, watercolours and sculptures.

- 43 McIntosh, Jill, ed. *Contemporary New Zealand Prints*. Wellington, N.Z.: Allen & Unwin/Port Nicholson Press in association with the Wellington City Art Gallery, 1989.**

This publication profiles 31 artists, 16 of whom were invited to take part in a 1987 exhibition of prints at the Wellington City Art Gallery. The exhibition was part of series that offered viewers an introduction to current print practice and an opportunity to reassess earlier work by established New Zealand printmakers. As John Leuthart, Director, Wellington city Art Gallery notes in his preface the "series approach" was seen as an innovative departure from the standard public gallery presentation and interpretation of exhibition material.

In her extensive introduction to the catalogue McIntosh discusses the status and development of printmaking in New Zealand through its exhibition history. She also discusses the development and impact of influential print workshops such as the Wellington Media Collective, Ginko, Muka Studio, The Limeworks, and El Knoko. Artists profiled are Barry Cleavin, Victoria Edwards, Robin White, Peter Ransom, Graeme Cornwall, Kate Coolahan, John Drawbridge, Nigel Brown, Elizabeth Thomson, Jenny Dolezel, Mary Kay, Denys Watkins, Marilyn Webb, Carole Shephard, Stanley Palmer, Gary Tricker, Jule Einhorn, Michael Reed, Jason Greig, Robyn Kahukiwa, Debra Bustin, Gordon Crook, Patrick Hanly, Tony Fomison, Fatu Feu'u, Ralph Hotere, Michael Armstrong, Graeme Bennett, Denise Copland, Philip Trusttun, Bing Dawe. Includes images of artists' work and a glossary of printmaking terms.

- 44 Blackley, Roger, and Auckland City Art Gallery. *Two Centuries of New Zealand Landscape Art*. Rev. ed. Auckland, N.Z.: Auckland City Art Gallery, 1990.**

An historical survey of landscape art in New Zealand drawn from a broad range of pictorial media including prints. The publication was not intended to be a scholarly history of landscape art in New Zealand, but as a visual introduction to the genre for a non-academic audience. As such the focus is on the images rather than textual discussion. Printmaking is represented by two works: an aquatint by Connie Lloyd entitled *The Twisted Tree* (1935) and K.W. Hassell's colour linocut, *Pine Silhouette* (1945). Blackley notes that these two prints serve to illustrate the renaissance that print enjoyed in New Zealand during the 1930s and 1940s, although he gives no explanation as to what might have been the catalyst for this reinvigoration.

- 45 Daly-Peoples, John, and Elam School of Fine Arts. *Elam, 1890-1990*. [Auckland, N.Z.]: Elam School of Fine Arts, 1990.**

A chronological history of Elam covering the period 1890-1900, written to coincide with an exhibition of past student work. The printmaking department is mentioned briefly as having made an important contribution to the development of the school in the 1970s with respect to its graduates being able to move quickly and easily into commercial design.

Printmakers included in the exhibition are T.V. Gulliver, L.A. Lipanovic, Brian Donovan, Arthur Thompson, Ralph Boyd, Brian Dew, Richard Wolf, Rodney Fumpston, Andrew Bogle, Rhondda Bosworth, Dorothy Law, Jonathan Booth, Lindsey Kirk, and Elizabeth Thompson. Selections of reproductions from the exhibition are included, but these do not include the works of the printmakers.

- 46 Lonie, Bridie, Marilyn Webb, and Dunedin Public Art Gallery. *Prints & Pastels, 1966-1990: Heartland*. [Dunedin, N.Z.]: Dunedin Public Art Gallery, 1992.**

Catalogue of a major survey exhibition of Marilyn Webb's work held at the Dunedin Public Art Gallery in July 1992. In her brief introductory essay Cheryl Sotheran makes the point that a major driving force throughout Webb's career has been a deep concern about the marginalization of certain art forms and subject areas by the prevailing canon of visual art practice. In her catalogue essay Bridie Lonie further expands upon these themes with a short discussion about Webb's reasons for choosing printmaking over other forms of art practice, her development as a printmaker and art educator and the engagement of her work with

conservation and environmental issues. The text has thematic structure, which necessitates repeated re-readings to locate material of use.

47 Mayo, Eileen. *Eileen Mayo: Painter/Designer*. Wellington: National Library of New Zealand, 1992.

Exhibition catalogue with a short essay by Jillian Cassidy. Cassidy discusses Mayo's early development as an artist which began in London in 1928 where she made her first linocut print under the tutelage of Claude Flight. Also covered are Mayo's emigration to Australia and then to New Zealand and her extensive career as a designer and illustrator. Cassidy notes that because of Mayo's background her subject matter reflects the Neo-romantic imagination and her prints combine the stylistic influences of the Grosvenor School of Modern Art with the British wood-engraving tradition. Includes selected images.

48 Unger, Pat. "Barry Cleavin." *Art New Zealand*, no. 62 (1992): 50-53.

In addition to providing some brief background information on the career of Cleavin this article explores and comments on the artist's mastery the etching technique. Unger examines Cleavin's recurring pre-occupations with mortality and impermanence, and the precariousness of the human condition. Also of interest are the critical comments Cleavin makes about what he sees as the derivative nature of some New Zealand printmaking, and the positive and negative impact of print workshops.

49 Grierson, Elizabeth, Carole Sheppard, Lynne Logan, and Zonta International. *New Zealand Women Printmakers: Zonta International Touring Exhibition: Celebrating Suffrage Centennial 1993*. Auckland, N.Z.: Zonta International, 1993.

Grierson's catalogue essay considers the history of printmaking from within a feminist context of New Zealand women artists, with a particular focus on women printmakers. Her historical narrative draws on Gordon Brown's essay for the early period to 1969. Post-1969 she describes the sense of optimism felt by printmakers in the 1970s with the establishment of a folio scheme by the Print Council. Grierson then turns her focus to the 1980s when women printmakers were instrumental in establishing print workshops in New Zealand, following the lead of Graeme Cornwall who opened Auckland's Atelier Lithography in 1979. The women who established these workshops were Jule Einhorn who formed Ginko in Christchurch in 1981, Jill McIntosh established the Printworkshop in Wellington in 1982, Magda van Gils opened Muka Studios with master

printer Frans Baetens in Auckland in 1986, Denise Copland, El Knoko, in Christchurch in 1986, and also in Christchurch Marian Maguire and Stephen Gleeson opened Limeworks in 1987. Grierson concludes her discussion by commenting that in the early 1990s printmaking had finally established itself as a viable aesthetic, noting that the collecting of prints by individuals and corporate buyers and created an environment that fostered the establishment of two specialist print galleries in Auckland.

- 50 Cassidy, Jillian. "Canterbury Women Printmakers." In *White Camellias: A Century of Women's Artmaking in Canterbury*, 17-24. Christchurch, N.Z.: Robert McDougall Art Gallery, 1993.**

Catalogue published on the occasion of the exhibition to celebrate one hundred years of women's suffrage in New Zealand. Cassidy begins by noting that although few in number, Canterbury women printmakers have made a significant contribution to the development of printmaking in Canterbury, despite the initial inferior status accorded to printmaking by the Canterbury College School of Arts (University of Canterbury School of Fine Arts). She also credits Canterbury women printmakers with popularising the print through their participation in gallery exhibitions, and for the establishment of print studios and workshops. She also notes that art institutions and the media have failed to recognize the remarkable creative developments of these women and their contribution to the history of printmaking in New Zealand.

- 51 Kirker, Anne. *New Zealand Women Artists: A Survey of 150 Years*. 2nd ed. Sydney: Craftsman House, 1993.**

A comprehensive study of women artists in New Zealand covering the period from 1843 to 1991. Written from a feminist viewpoint the author describes the particular difficulties many of the women encountered in developing their careers. She notes that at the time of writing, although attitudes towards women artists had changed for the better, imbalances persist. The material is organised chronologically by period and art movement. Printmaking is not an index term and is instead referred to by the umbrella term "graphic arts." This includes etching and engraving, lithography, photocopy imagery, relief printing and screen printing. This publication is an expanded and revised edition of the 1996 edition and includes a new section covering the period from 1985 to 1991. The bibliography and references have also been revised and additions have been made to several chapters. Includes selected images.

- 52 Learning Media, and Ministry of Education. *Living Here, Aotearoa: Nigel Brown: New Zealand Artist*. Wellington, N.Z., 1993.**

A video documentary for year 9-13 students about painter and printmaker Nigel Brown, with slides showing examples of his work. The video covers the step-by-step creation of the painting *Age of Discovery* and the making of a woodcut, as well as comments by friends and family. Notes for teachers provide a background to the artist and suggest points for discussion.

- 53 Mudford, Alison. "New Zealand Women Printmakers Exhibition." *Listener* 1993, 42-43.**

Review of *New Zealand Women Printmakers: Zonta International Touring Exhibition: Celebrating Suffrage Centennial 1993* at the Art Gallery, Invercargill, October 1993. The author interviews Carole Shephard, the initiator and curator of the exhibition. Shephard provides some background to the exhibition, discusses some of the prints, and calls attention to the need for printmaking to have a higher profile and be accorded more status.

- 54 Peoples, John Daly. "Working with Prints: A Recent Conversation with Rodney Fumpston." *Art New Zealand*, no. 66 (1993): 62-66.**

Transcript of an interview with Fijian-born printmaker Rodney Fumpston. The interview begins with Fumpston talking about his desire to make art that is "memorable," meaning that viewers and buyers of his work will find them sufficiently interesting and engaging in the long-term. Fumpston also comments on the secondary status accorded to printmaking in New Zealand, its lack of support from the "art bureaucracy," and low public profile.

- 55 Creative New Zealand. "Print Makers Survey: Visual Arts Programme Research Report, August 1994." 105, [13] p. Wellington [N.Z.]: Arts Council of New Zealand Toi Aotearoa, 1994.**

The primary objective of the research was to help the Arts Council of New Zealand determine its future role and investment in relation to printmakers and printmaking in New Zealand. For some years the Arts Council invested in the development of printmaking facilities for individual artists, but in 1990 it decided to withdraw this form of support from the visual arts programme. The central issue for the Arts Council was to determine where funding for print facilities would be most effective. The key finding of the

report concluded that the most useful way to further printmaking in New Zealand was to provide assistance with the development of local printmaking facilities with artist access.

- 56 Bell, David R., and Hocken Library. *Alexander Hare McLintock, Printmaker: An Essay and a Catalogue*. Dunedin [N.Z.]: Hocken Library, University of Otago, 1994.**

Bell's extensive catalogue essay provides comprehensive coverage of McLintock's printmaking oeuvre. Between 1929 and 1959 McLintock completed more than 90 prints. Almost all of these works employed the intaglio processes—drypoint engraving, softground and hardground etching and aquatint. The majority depict New Zealand landscape subjects, particularly small, intimate views in Otago and South Canterbury. Bell suggests that while many of McLintock's landscapes owe a debt to European models, they are also important for the ways they typify broader art trends in New Zealand during this period. Bell contends that McLintock's choice of printmaking itself reflects the pervasive influence of the La Trobe scheme teachers. The author's admiration for McLintock is evident in the uncritical tone of the essay but he does concede that while McLintock was a highly influential art administrator and educator, he was never a major force in the development of New Zealand art.

- 57 Beatson, Diane, and Peter Beatson. "Painting, Printmaking and Photography." In *The Crane and the Kotuku: Artistic Bridges Between New Zealand and Japan, 75-82*. Palmerston North, N.Z.: Manawatu Art Gallery, 1994.**

This monograph recounts the story of how artists have discovered and explored one another's cultures, and draws attention to the various ways Japanese culture has influenced the works of individual artists. With respect to printmaking the authors of chapter two describe how the Japanese woodblock print has been influential because of its exposure in the pages of journals such as *The Studio* and *The Art Journal*, and through various private collections that attracted wide public interest when toured in New Zealand in the 1930s. Early New Zealand printmakers whose work manifests these influences are T.V. Gulliver and Hilda Wiseman. The discussion then turns to the work of contemporary printmakers and which aspects of Japanese culture have influenced their art practice. The printmakers featured in chapter two are Auriel Shearer, Gayle Forster, Malcolm Warr, Rodney Fumpston, Graham Bennett, and Reiko Elliot. Selected images of the printmakers' work is included.

- 58 Godwin, Jill, and Elam School of Fine Arts. Printmaking Dept. *Elam Printmakers: A Selection of Work by Elam Students and Tutors.* Auckland, N.Z.: Elam Printmaking Dept., 1994.**

This catalogue was designed and produced by Jill Godwin and dedicated to Alberto Garcia Alvarez, head of the printmaking department at Elam from 1973-1993. Garcia Alvarez was an abstract artist and teacher, born in Spain, who studied at the University of Barcelona and travelled in Europe on several scholarships. He came to New Zealand in 1973 as a visiting lecturer at Elam School of Fine Arts, eventually becoming the head of the printmaking department. He was highly influential during his tenure at Elam and his many mural commissions include frescoes in Palma De Mallorca (Barcelona), San Francisco and Auckland. Apart from the selected images of student work the catalogue does not include an essay or any other text.

- 59 Shepherd, Carole. "The Territorial Divide: Critical Issues in Contemporary New Zealand Printmaking." MPhil thesis, University of Auckland, 1997.**

This thesis explores the ways in which printmaking has been progressively marginalised in New Zealand resulting in a decline of status, a lessening of institutional support and an absence from contemporary debate. The author shows how the failure to position print in an expanded and transformed field has resulted in a reduction of support for the discipline and a significant absence of the medium in the areas of exhibitions, museum collections, critical writing and contemporary debate. Shepherd speculates on the relationship between the artist, the arts sector and the art market, and suggests there is a degree of culpability between them, resulting in a reluctance to locate printmaking praxis and analysis within current art practice. The ongoing disinterest in the medium, the oxymoronic "original print," the limited edition phenomenon and the insertion of print into a postmodern field, provide a further basis for this investigation. Shepherd contends that printmaking remains a modest medium where "process" continues to dominate the discussion and she argues for a wider interpretive framework, a more persuasive voice, and for "staking a claim to the territory." Worth noting is the first chapter entitled *The New Zealand Print Movement* where Shepherd gives an excellent historical and social overview of the creative printmaking movement from 1930 to 1997.

- 60 Whitecliff, Greg. "Betty Curnow: A New Zealand Printmaker." MA thesis, University of Auckland, 1997.**

This thesis is a chronology of Curnow's development and career as an artist and a critical analysis of her connections with the emerging modernist movement in Christchurch in the 1930s and 1940s. The author also attempts to situate Curnow's printmaking in the broader historical context of the development of the medium in New Zealand, and to consider some of the reasons why art historians have largely ignored her.

The thesis lacks a coherent structure, and together with many grammatical inconsistencies the author's arguments difficult to discern at times. The value of this thesis lies in the use made of interview material and Curnow's personal diaries. The thesis is largely based on extensive interviews directly with the artist, and a comprehensive review of Curnow's personal diaries beginning in the 1930s. Few secondary sources have been consulted and consist of exhibition reviews, journal and newspaper articles and monographs.

- 61 Kirker, Anne, 1947-: Research papers for New Zealand women artists. MS-Papers-6412, [1929]-1998. Alexander Turnbull Library.**

Research papers for Kirker's book *New Zealand Women Artists: A Survey of 150 Years*, first published in 1986 and reprinted in 1993 in a revised and expanded edition. The papers includes correspondence with the publishers and contracts for both editions of the book, reviews of the first edition, historical notes, research correspondence and biographical files, and seven cassette tapes of interviews with various artists generated as part of the research for the book. Of particular relevance are the conversation notes and discussions Kirker had with printmaker Kate Coolahan.

- 62 "Muka - Nurturing Young Minds." *Art News* 18, no. 3 (1998): 26-29.**

An article based partly on interview with Magda van Gils who discusses the philosophy behind the Muka Gallery youth print programme. Van Gils explains that her philosophy is to encourage young people to engage with art by making it affordable and accessible. She describes how each year artists are invited to take part in the programme in return for access to the Muka print studio, and the opportunity to make a series of prints for their own use. The prints are sold for \$40 to young people who range in age from five to 18. The young buyers of the prints also give some insight into what motivates them to buy and collect prints.

63 Ogier, Jo. "Voyager: One Artist's Journey to the Subantarctic Islands of New Zealand." MFA thesis, Otago Polytechnic, 2000.

As printmaker Jo Ogier states in her abstract this dissertation seeks to record her journey to the Subantarctic Islands of New Zealand. In doing so it relates to a layering of ideas ranging from the collection philosophies of early explorers to current issues concerning museum and shifts in the meaning of objects within them. Ogier's writing asserts the importance of "lived experience" of flora and fauna in the landscape as reflected in her printmaking and installation practices. These are discussed with reference to an exhibition of work undertaken concurrently with the dissertation as two outcomes of one research process. Ogier's project explores the autographic multiple – in print and installation – with regard to its production; its use for scientific illustration; its collectability; and its possible role with respect to ecological conservation, especially of the flora and fauna on New Zealand's Subantarctic Islands.

The dissertation is divided into five sections: *Packing, Journeying, Reflecting, Emerging* and *Immersing* which are used as metaphors to discuss the theoretical issues which relate to Ogier's printmaking practice. The text is accompanied by many images, including documentary photographs of the exhibition. The references are not extensive and most relate to the fauna and flora of the Subantarctic Islands, botanical and scientific illustration, or art history and theory.

64 Fusco, Cassandra. In *Leading Impressions: Canterbury Printmakers in 2001*. Christchurch, N.Z.: Centre of Contemporary art, 2001.

Fusco's short catalogue essay considers the work of the six printmakers from the perspective of constant change, notions of authenticity and what constitutes a print. The printmakers in the exhibition use a broad range of materials and methods that combine photography, computer-generated and –manipulated images, screenprint processes, etching on paper and layered broken glass to realize prints completed as individual works, rather than editions. Fusco argues that the use of these non-traditional methods are more productive because they push the boundaries of what can be considered a print or printmaking and by extension "question prevailing values, institutions systems of control and their foundations." The exhibiting printmakers are Youngae Kim, Jinji Koyama, Rebecca Noonan, Callum Arnold, Paul Ogier and Claire Hughes. Includes images.

- 65 **Hearnshaw, Vickie. "Juliet Peter: Painter, Potter, Printmaker." *Art New Zealand*, no. 101 (2001): 76-79.**

Hearnshaw does not attempt to critically analyse Peter's extensive creative output, instead she provides an outline the life and career of the artist and her contribution to the visual arts in New Zealand. The article begins with a brief discussion of Peter's early experiences as a land girl in Canterbury and later as an illustrator with the Army Education Unit in Wellington, which offered her opportunities to develop her skills as an artist. The author then moves through Peter's involvement with the Pottery Movement which became predominant in New Zealand in the 1950s. This movement also coincided with the rise in the number individual printmakers, including Peter. It was during this period that Peter began to produce a large number of lithographs, drawing her subject matter from her immediate environment. There are no references but the text is accompanied by selected images of Peter's work.

- 66 **Laraman, K. J. "Images of War in New Zealand Painting and Printmaking 1960-1992." MFA thesis, University of Otago, 2001.**

This dissertation analyses the creative interpretations of twentieth century military campaigns by artists born between 1929 and 1959, including two printmakers. The author asserts that while none of these artists actually participated in any kind of military service, their images of war contribute to our understanding of New Zealand's changing attitudes to pacifism, militarism and nationhood.

The thesis is divided into six chapters, most of which focus on the work of painters. Those that relate directly to printmakers are chapters four and six which discuss the work of Barry Cleavin, and Pat Hanly respectively.

- 67 **Learning Media, and Ministry of Education. *Printmaking, Exploring the Visual Arts in Years 1-6*. Wellington, N.Z.: Learning Media, 2001.**

Printmaking is one of a series of five books supporting the visual arts discipline of the *Arts in the New Zealand Curriculum*. *Printmaking* introduces Jo Ogier and Gabriel Belz, two contemporary New Zealand artists and printmakers. The book explores one of each artist's works, gives background information about each artist and his or her work, provides notes and suggested activities for teachers, and includes a practical section on classroom organisation, a glossary, and a list of useful teaching and learning materials. Accompanied by a set of four posters.

- 68 Rankin, Elizabeth. "A Word in Your Eye: Texts and Images in Barry Cleavin's Inkjet Prints." *Art New Zealand*, no. 99 (2001): 66-69.

Rankin reviews Cleavin's exhibition of inkjet prints entitled *Now & Then* held at the Muka Gallery in Auckland. Rankin points out that Cleavin continues to ponder the complexities of traditional printmaking even while working with a new process, and sees many insights into Cleavin's personal processes of thought in the works. Rankin notes the bringing together of past images into new configurations could be said to constitute a text, visual and verbal, about the life and work of Cleavin. Overall, Rankin sees the inkjet prints as a personal archive of images and words that document but also reinvent Cleavin's history as a printmaker.

- 69 Shepherd, Carole. "Nomad." In *Border Crossings: Anthony Davies - Nomad*, 6-16. Auckland: Unitec Polytechnic, School of Design, 2001.

This monograph presents and analyses the work of British-born artist Anthony Davies, now resident in New Zealand, through a series of three thematic essays. Shepherd's essay considers Davies printmaking from its problematic status as a fine art, situating both Davies and his art practice as marginalized outsiders. Shepherd commends Davies for initiating a dialogue related to print and its role within the wider visual art arena, and for making a case for the role of printmaking in a postmodern context. It is evident from the text that both Davies and Shepherd share similar views about the role printmaking, and both articulate a sense frustration with paradoxical position print currently occupies.

- 70 Thomas, Nicolas. "A Pacific Accent: Polynesian Printmakers in Aotearoa New Zealand." In *Islands in the Sun: Prints by Indigenous Artists of Australia and the Australasian Region*, 71-93. Canberra: National Gallery of Australia, 2001.

Catalogue of an exhibition held at the National Gallery of Australia that brought together an extensive collection of prints by indigenous artists from Australia, Papua New Guinea, New Zealand and the Pacific Islands. Brian Kennedy, Director of the National Gallery of Australia notes in the foreword that printmaking has proved vital in making the visual arts of these cultures widely accessible.

The chapter by Nicholas Thomas discusses the cultural and political climate present New Zealand that enabled a Maori cultural renaissance to flourish and the impact of the work of well-known migrant Polynesian printmakers. The Maori and Pacific Island artists featured in the catalogue are Paratene Matchitt, Robyn Kahukiwa, John Hovell, Fatu Feu'u, Michael Tuffery, John Pule and Robin White.

- 71 **Cassidy, Jillian. "Imaging the Text: The Word Prints of Eileen Mayo (1906-1994)." *Art New Zealand*, no. 103 (2002): 80-83.**

Eileen Mayo's temporary move towards abstraction in the early 1970s, in which she produced a small body of ambitious and successful prints, is the subject of this article. Attention is paid to Mayo's word prints that reveal various influences from a number of diverse sources. Cassidy considers these works reflect Mayo's rethinking and re-shaping of her art. Cassidy argues that Mayo was an artist who reinterpreted and explored many of the current trends in New Zealand art in the 1970s and early 1990s.

- 72 **Cleavin, Barry, Michael Young, Cassandra Fusco, and T. L. Rodney Wilson. *As the Crow Flew: Sequences and Consequences: The Prints of Barry Cleavin 1966-2001*. Sale, Victoria: Gippsland Art Gallery, 2002.**

An exhibition catalogue of the first Australian retrospective survey of Cleavin's work held at Gippsland Art Gallery in Sale, Victoria in 2001. The theme of the exhibition was the "apocalyptic potential of human action." As Michael Young states in his introduction Cleavin has always shown an awareness of the negative results of the exploitation of the natural environment in New Zealand and his references to extinctions developed into a powerful series of prints in the preceding decade.

As well as the introduction there are three essays. In the first, Barry Cleavin "meditates" on his 40 years as a printmaker in a somewhat elliptical manner. In the second essay Cassandra Fusco discusses Cleavin's use of certain images related to forms of knowledge. She notes that Cleavin's use of animal skeletons suggest the classification schemes of natural history, and the dangers such codifications represent, but also the realities of colonisation and extinction. In the final essay T.L. Rodney Wilson discusses the ways in which Cleavin's work embodies the many functions of the print: "as an illustration, combined with words, images with a point of view, as an agent of social commentary and opinion, as a scientific record, as a descriptor and definer."

- 73 **Cleland, Ruth. "Saunter." MFA thesis, Otago Polytechnic, 2002.**

Cleland argues in her dissertation that an understanding of the experience of making art should be a fundamental element within the study of art history and theory.

The project contains an historical and technical documentation of the burnished aquatint. Histories of the art print and visibility are explored, and Cleland stresses the importance of both, despite the subordination of

printmaking, and skepticism of the previous dominance and singularity of visual paradigms. The appendix contains a discussion on the current position printmaking occupies within contemporary art criticism, and the representation of printmaking in contemporary publications, both in New Zealand and internationally.

The dissertation is divided into sections, two that cover Cleland's studio practice and a section which explores 12 themes related to the links between what Cleland terms "visuality," print history and the uses of perspective. Images accompany the text, including some images of Cleland's work. The extensive references mostly related to art history and theory.

- 74 Skinner, Damian. "‘Things That Have a Long Way to Go’: A Biography of Kate Coolahan." *Art New Zealand*, no. 104 (2002): 80-83,94-95.**

Skinner's biographical feature on Coolahan is divided into three sections. Section one and two deal with her early life in Australia, attendance at the East Sydney Technical College from 1945-50, her marriage to Max Coolahan, and her move to New Zealand in 1952. Section three deals with her career development as a printmaker in the 1960s through her professional relationship with Don Ramage, who taught lithography at the Wellington Polytechnic. Skinner suggests that Coolahan's art is centrally concerned with questions of identity, with many of her works explicitly critiquing systems of control, oppression and alienation that structure women's identity in settler societies like Australia and New Zealand.

- 75 White, Tracy. "‘Mixtures of Being a Mixture’: Multiple identities in the Art of Marilyn Webb." MA thesis, University of Canterbury, 2002.**

This thesis explores the multi-layered aspect of Marilyn Webb's identities, tracing the interactions of these facets throughout Webb's artistic career, which spans the period 1958 to 2002. As the author notes in her abstract, while Webb's career as a printmaker and art educator have gained wide recognition, her more private identities and a women and feminist artist, and a New Zealander of "mixed" or Maori and European descent have received little critical attention. It is these aspects that are explored throughout the text in a series of five chapters. The appendix includes a chronology of exhibitions and awards, and although the references are extensive they are not noteworthy. Some images of Webb's work are included.

- 76 Blundell, Sally. "If You Go Down to the Woods Today." *Listener* 188, no. 3283 (2003): 54.**

Blundell discusses Christchurch printmaker Michael Reed's recent journey to the small Japanese island of Awaji to learn the ancient technique of watercolour woodblock printing. The article frames Reed as a socially and politically engaged artist whose attraction to printmaking has endured because its historical association with social movements and political protest.

- 77 Dunbar, Anna. "Inking Differently." *Press*, 16 Apr 2003.**

Dunbar interviews Wanganui printmaker Catherine Macdonald about her early artistic influences, and provides some information about the artist's exhibition *Twelve Red Roses* at the Salamander Gallery. Macdonald describes herself as a printmaker who is strongly attracted to because of its immediacy in allowing the artist to see what will be printed. Her current works focus on producing a series of prints in which she approaches the process of drawing on to plate in a relaxed manner. Macdonald relates how she wanted the prints to look like sketches or quick drawings "that weren't bogged down in a lot of detail."

- 78 Lonie, Bridie, and Marilyn Webb. *Marilynn Webb: Prints and Pastels*. Dunedin, N.Z.: University of Otago Press, 2003.**

This publication uses the 1992 catalogue of the same title as a basis to further explore Marilyn Webb's art practice from a more in-depth perspective and expand on Webb's life and career as an art educator and printmaker up to 2003. As with the 1992 catalogue, the text adopts a thematic and discursive approach limiting its usefulness in enabling relevant biographical information to be located easily. Includes images.

- 79 Mackle, Tony. "Lady Mabel Annesley: A European Perspective in the Antipodes." *Journal of New Zealand Art History*, no. 24 (2003): 73-80.**

Lady Mabel Annesley was an English painter and engraver who lived in Nelson from 1940-1953. She depicted landscape scenes in watercolours, linocuts, wood engravings and etchings. The focus of this article is Annesley's earlier life in the United Kingdom and her 12-year period in New Zealand. The author argues Annesley's presence brought an international perspective to the art community in Nelson, as she made significant contribution to the history of printmaking and the appreciation of prints in New Zealand. The text is accompanied by a selection of

Annesley's wood engravings from her New Zealand period. Includes extensive references.

80 White, Helen Watson. "Reviews." *Sunday Star Times*, 18 May 2003.

The author reviews *As the Crow Flew: sequences and consequences: the prints of Barry Cleavin* at the Dunedin Public Art Gallery. Despite spanning 35 years of Cleavin's work White finds the exhibition topical but acutely unsettling.

81 Wynyard, Jane. "Stone Temple Pilots." *Sunday Star Times*, 13 April 2003.

A brief profile of Belgian-born master printer Frans Baetens and photographer wife Magda van Gils, owners of Auckland's Muka Gallery and print studio. The article discusses Baetens and van Gils decision to gift the contents of the priceless stone lithography studio to the Eastern Southland Gallery. The gallery was chosen because of the couple's friendship with the curator. The move ensures the studio will not become a commercial print operation, and enable the Muka Youth Print programme to continue.

82 Blundell, Sally. "Postcards: Christchurch." *Art News* 24, no. 1 (2004): 33.

A three paragraph summary of recent exhibitions in Christchurch that according to Blundell explore the enduring versatility of printmaking. Exhibitions discussed are *Islands in the Sun* - a large touring exhibition of prints by indigenous artists from throughout the Pacific, a series of works by Auckland artist Dagmar Vaikaiafi Dyck, and Amanda Floyd's wall-to-ceiling woodblock printed thermal fabrics. One image of a work by Dagmar Vaikaiafi Dyck accompanies the text.

83 Kirk-Anderson, Mary. "Limited Edition." *The Press*, 25 November 2004.

Kirk-Anderson interviews printmaker Amanda Brooking who decided to combine her love of printmaking and designing clothes by creating her own fashion label *Course of Existence*. Kirk-Anderson describes Brooking's print-embellished garments as embodying an artist's perspective.

84 Moore, Christopher. "Natural Layers." *The Press*, 14 January 2004.

Moore summarises some of the highlights of the 2004 publication *Marilyn Webb: Prints and Pastels* by Bridie Lonie and Marilyn Webb. He discusses the book's references to Webb's career as an artist, printmaker and a contemporary New Zealand who has achieved national and international status. Moore describes Webb as a feminist, a conservationist, an indigenous artist, whose work has often created controversy and does not always fit easily into the formal boundaries of printmaking.

85 Moore, Christopher. "Pacific Peeps at the World." *The Press*, 21 April 2004.

A profile of printmaker Rodney Fumpston, drawing attention to a traveling exhibition of Fumpston's prints that will tour New Zealand in salute to artist later in 2004. Moore describes Fumpston as one of New Zealand's foremost printmakers, and praises his technical expertise.

86 Neate, Robin. "King Ink: A Conversation with Jason Greig." *Art New Zealand*, no. 111 (2004): 76-79.

Drawing on a number of quotes from the artist this review article examines Greig's macabre subject matter stemming from his love of French symbolism, the films of David Lynch, and stories of Edgar Allen Poe. Neate identifies a subterranean theme running through the prints and relates this to the way Greig uses his subconscious to provide subjects for his work and explain the unresolved edgy quality of the images. Selected images accompany the text.

87 Andersen, Petrea. "Into Print: Issues in Contemporary New Zealand Printmaking." In *Intoprint*, unpaginated. Taradale, N.Z.: Eastern Institute of Technology, 2005.

In this catalogue essay, Andersen begins by arguing that because of the versatility of print as a medium, and the fact that post-modernism has collapsed the distinctions between the original and authentic, the fine art print currently occupies a paradoxical position within contemporary art discourse. She goes on to argue that printmaking is rarely theorised and largely excluded from the scholarly fields of research that now accompany most visual media. Other factors Andersen identifies as contributing to the continued marginalization of printmaking in New Zealand include an apparent lack of academic interest in print that is paralleled by the lack of a relatively contemporary scholarly survey.

88 Davies, Anthony, and Nicol Sanders-O'Shea. *Strife/Desire*. Taradale, N. Z.: Eastern Institute of Technology, 2005.

Catalogue of exhibition held at Platform01 Contemporary Art Space in Hamilton, New Zealand in September 2005. As noted in the catalogue introduction this exhibition sought to highlight the struggles and uniqueness of the printmaking process and practices by two very different artists, due to age gender, genealogy and country of origin. Anthony Davies' work depicts an angst ridden Wanganui landscape, where as Nicol Sanders-O'Shea plays with superficial consumer dreams.

Strife/Desire seeks to bring together two divergent issues worked from the same medium. The similarities are evident in the passion for printmaking and the use of commercial screen print process to reference contemporary consumer culture. Both artists contradict the multiplicity of the medium by creating one-off prints; their rationale is diversity not simulated copies.

89 Johnston, Melinda. "Upon Reflection: Parody, Satire and Irony in the Prints of Barry Cleavin." MA thesis, University of Canterbury, 2005.

Johnston's thesis considers the ways in which the prints of Barry Cleavin utilise parody, satire and irony in a myriad of complex and inter-related ways. By revealing Cleavin's understanding of the possibility of alternative interpretations, and by presenting this in his art, Johnston interprets this as Cleavin encouraging his viewers to actively participate in the forming of questions. Johnston relates this call for reflection to our understanding of pictorial conventions and art historical traditions, as well as to contemporary society, our use of language and the incongruities of the human condition. In considering parody, satire and irony in Cleavin's prints, Johnston shows that they are not simply separate devices employed only occasionally, but rather that all three are inter-related and inextricably linked to Cleavin's search to provoke questions, disturb complacencies, and present alternative realities. This thesis consists of an introduction, and three chapters which deal individually with parody, satire and irony and the ways these relate to Cleavin's work, followed by a concluding chapter. The references are reasonably comprehensive, consisting of monographs, exhibition catalogues, journal and newspaper articles. A number of archival sources have also been consulted consist of artist files related to Cleavin held in various New Zealand institutions.

- 90 **Macdonald, Catherine. "New World, New Beginning." *Printmaking Today* 14 (2005): 28.**

The author describes the ongoing development of a strong new printmaking community in Wanganui, New Zealand. Macdonald relates how the establishment of the Central Print Council of Aotearoa New Zealand (CPCANZ) by Marty Vreede has provided focus, support and expertise for printmakers in the Wanganui area.

- 91 **Moore, Christopher. "A Passion for Prints." *Press*, 2 March 2005.**

Moore interviews Barry Cleavin prior to his receiving an honorary doctorate from his alma mater, the University of Canterbury. In the interview Cleavin says he is overwhelmed by the honor, commenting that he has selfishly pursued his passion for printmaking, and cannot comprehend what he has done to deserve such an honour.

- 92 **Ross, Gail. "The Quoin Club: Auckland Print Pioneers, 1916-1930." *Journal of New Zealand Art History*, no. 26 (2005): 85-97.**

The subject of this lengthy article is the Quoin Club, a group of Auckland artists who created iconic prints of the city, its industrial areas, and its indigenous flora and fauna. The author notes that members of the group were creating regionalist imagery a decade before the concept was adopted. Ross examines and critiques their work, stressing the importance of the contribution of the group to the development of New Zealand art and printmaking. Includes selected images and extensive references.

- 93 **Shiels, Rosa. "Cutting It Fine." *The Press*, 23 March 2005.**

An interview with artist and printmaker Robin White ahead of her major retrospective exhibition *Island life: Robin White* at the Christchurch City Art Gallery. Shiels begins by asking White about her early life in New Zealand, and her move to Kiribati in the 1980s to contribute to the Bahai' community there. Shiels concludes by commenting that the retrospective of Robin White's work will accord appropriate respect to one of New Zealand's enduring contemporary visual artists. Until this exhibition White's work had not been shown in a public gallery in New Zealand for 25 years.

- 94 **Smith, Charmian. "Artist Leaves Imprint in Dublin." *Otago Daily Times*, 17 March 2005.**

Smith interviews former Dunedin printmaker Kelvin Mann on his return to Dunedin for his solo exhibition entitled *Bifocal* at the Marshall Seifert Gallery. Smith does not review the exhibition and most of the article is taken up with Mann giving an account of his early experiences as an art student in New Zealand, his dislike of working alone in a studio, and his experiences as an expatriate artist in Dublin, Ireland. A photograph of the artist accompanies the text.

- 95 **Vangioni, Peter, Jillian Cassidy, and Marian Maguire. *Hotere: Empty Shadows and Making a Shadow: Lithographs by Ralph Hotere*. Christchurch, N.Z.: Christchurch Art Gallery, 2005.**

An exhibition catalogue with essays by Peter Vangioni, Jillian Cassidy and an introduction Marian Maguire. Master printer Marian Maguire outlines the history of her collaboration with Ralph Hotere which began in 1984 when she was a student at the University of Canterbury's School of Fine Arts under the tutorship of Barry Cleavin. Guided by Cleavin, Maguire initially acted as printer to fellow painting student Ruth Watson. After Maguire graduated BFA in 1985 she set up a small and successful workshop studio, which was later followed by Limeworks in 1986, and after the end of the Limeworks in 1994 she set up PaperGraphica. Peter Vangioni notes that Maguire and Hotere's working relationship is one of the most successful examples of a collaboration between an artist and printer in New Zealand and continues to the present day.

In her essay entitled "At the Centre" Jillian Cassidy notes that "Hotere's new insights and his fresh interpretations of the medium [of lithography] and the extraordinary body of lithographic work he has produced, have significantly increased the profile and development of the print in New Zealand."

- 96 **Moore, Christopher. "What Lies Beneath." *The Press*, 8 February 2006.**

Moore interviews printmaker Jason Greig and painter Kees Bruin, two Canterbury artists in concurrent exhibitions at the Christchurch Art Gallery. Moore describes their styles as gothic rock meets a Schubert quartet, but describes them as having more in common than first meets the eye. He sees both men as exploring the multi-layered worlds that hover beneath the superficial experiences, both creating works that tease and coax the imagination and eye.

- 97 **Rankin, Elizabeth. "Achilles and Ajax in Aotearoa." *Art New Zealand*, no. 118 (2006): 58-61.**

A review of Christchurch printmaker Marian Maguire's *Southern Myths* exhibition held at the Auckland City Art Gallery. Maguire's sequence of nine etchings develop novel imagery from an intriguing combination of sources, ancient and modern. Her subject matter relates to Homer's *Iliad*, and her choice of episodes to the well-known depictions on Greek vases. Maguire locates her Greek-derived subjects in familiar New Zealand landscapes thereby self-consciously referencing both her location in New Zealand and its art history. The article also includes six images of the nine etchings.

- 98 **Ross, Gail Macdonald. "New Zealand Prints 1900-1950: An Unseen Heritage." PhD thesis, University of Canterbury, 2006.**

The focus of this thesis is the vibrant school of printmaking that emerged and flourished in New Zealand between 1900 and 1950. The author examines the attitudes of the printmakers, many of whom regarded the print as the most democratic of art forms and one that should reflect the realities of everyday life. Ross argues that these printmakers anticipated by over a decade the subject matter of the New Zealand regionalist painters. Her thesis attempts to redresses the failure of existing histories of New Zealand art to recognise the existence of a major twentieth-century art movement.

The thesis has a chronological structure, it is well-written and the author's arguments are coherent and meticulously researched. The bibliography and references are extensive, making it one the more comprehensive resources for the early history and development of printmaking in New Zealand.

- 99 **Skinner, Damian. "A Modest Modernism: A Conversation with Juliet Peter." *Art New Zealand*, no. 119 (2006): 66-71, 88-91.**

Skinner's article is a transcript of highlights of an interview with Peter in which he investigates her early background. Peter's answers to some of Skinner's questions, at times lengthy, are not very informative or engaging. As an interview subject Peter does not appear to be particularly self-reflexive, preferring instead to concentrate on facts and dates. One positive consequence of the factual approach is that the reader is able to gain a sense of time and place with regard to a specific period in New Zealand's art history, and in particular printmaking. Selected images of Peter's work accompany the text.

- 100 Wood, Andrew Paul. "Batwings." *Listener* 202, no. 3434 (2006): 38-40.**

Wood reviews the exhibition *The Devil Made Me Do It* by Jason Greig at the Christchurch Art Gallery which he finds Gothic and atmospheric. The text is accompanied by two images.

- 101 Blundell, Sally. "Prints of Darkness." *Listener* 208, no. 3489 (2007): 46-47.**

Blundell reviews Cleavin's recent exhibition *Accessories Not Included* at Christchurch's PaperGraphica. Cleavin's work was inspired by evidence of his own mortality and a need to protest about the unjust wars he frequently witnessed on his television. While watching those images, Cleavin describes himself as feeling like a passive accessory, hence the title of the exhibition. Blundell also provides some background to Cleavin's career, including his early involvement with the Print Council of New Zealand, his involvement in the establishment of two lithographic workshops, and being awarded the New Zealand Order of Merit.

- 102 Midgely, Margaret Gwendolyn. "The Art of New Zealand Painter-Printmaker Stanley Palmer (b. 1936) from 1958 to 2006." MA thesis, University of Auckland, 2007.**

The approach of this thesis is to present a chronology of Palmer's development as an artist in conjunction with an investigation and critical analysis of the landscape genre. The author interprets and analyses Palmer's recurring New Zealand landscape motifs, such as his distinctive use of colour, and preferred locations and themes. Also covered are Palmer's discovery and development of his unique bamboo engraving process and research into experimental printmaking techniques.

This thesis is essentially an artist's biography and there is little general discussion of the history or development printmaking in New Zealand except where it directly relates to Palmer. The bibliography and references are unremarkable.

- 103 Muka Gallery. www.muka.co.nz.**

The website of Muka Gallery and print studio, situated in Auckland and owned by Frans Baetens and Magda van Gils. The gallery originally started in 1984 as an outlet for Muka's lithographic studio, but now shows a wide range of works including painting, sculpture, artist's books, and photography. The site gives some background information and history about its origins as a print studio, the Muka youth print programme, and

the studio's co-operative process of working with artists to produce prints which are then sold exclusively through the gallery and website. It is possible to search, view and buy artwork (including prints), from the site and there are details of some past exhibitions.

104 PaperGraphica - Fine Print Studio. www.papergraphica.co.nz.

Owned by master printer Marion Maguire and situated in Christchurch, New Zealand, PaperGraphica is a printmaking studio that specialises in fine lithographs, woodcuts and etchings. Maguire, who received her BFA from Canterbury University and then trained further at the Tamarind Institute of Lithography in 1986, has been a collaborative printmaker for 13 years. She has worked with some of the leading figures in New Zealand art, including Ralph Hotere. The site has profiles of some of the artists whose work is also available from the site, provides a profile of the studio and an explanation of printmaking processes. There is also a news section that has details of exhibitions from the current and previous year, and a database which allows works for sale to be located by either artist or genre.

105 The Studio Printmakers Collective. www.printmakers.co.nz.

The Studio Printmakers Collective describe themselves as a self funded, non-profit group of up to ten printmakers working as a co-operative. The Collective, founded in 1990, grew out of printmaking classes at the Auckland Society of Arts. It was housed in the stables of the historic Monte Cecelia convent and for many years was known as The Stables Print Workshop. The Collective currently work from Lake House Art Centre on Auckland's North Shore. The purpose of their website is provide support and information and act as contact point for like-minded experienced printmakers looking for a place to print either on a casual or more permanent basis. The site has details of studio facilities, the contents of the Collective library, and features the work of the printmakers.

Appendix A: Glossary of Printmaking Terms

Drypoint

An intaglio technique in which a sharp needle is used to scratch the surface of the plate which leaves a burr that produces a softer line than either an engraving or intaglio print.

Edition

A set of identical prints, usually numbered and signed, pulled (printed) by the artist or under his/her supervision.

Engraving

An intaglio technique in which the metal plate is cut directly with a sharp engraving tool.

Etching

An intaglio technique in which the entire plate is covered with asphaltum or other acid resistant material and the image is scratched into the surface to reveal the metal underneath. The plate is then immersed in acid which "eats" the line into the plate for printing.

Ink Jet Prints

Prints that are "drawn" on a computer and printed by an electronic printer. The three primary colours of red, blue and yellow, plus black, are held in a carriage which moves back and forth across the paper as printing is in progress. The ink is released or withheld by electronic impulses, serving a similar purpose to a stencil, and deposited through nozzles, in dots, row by row.

Intaglio

A class of process in which the image is carried below the printing surface and the ink is drawn out of the grooves by the action of the paper being pressed into them. Processes in this class are etching, drypoint, mezzotint and engraving.

Linocut

The artist draws or transfers an image onto the surface and the area not required to print is cut away. Ink is rolled onto the top surface and either a press or hand printing is used to obtain the image.

Lithography

One of the planographic printing processes where the artist selects a greasy crayon or ink and draws onto a specially ground limestone or zinc plate. The stone is then wiped with a chemical solution which will cause the image to attract the greasy printers ink. The blank areas will repel the ink and attract water. The stone is wiped with a solvent to dissolve most of the original drawing. However a slightly greasy ghost-like image

remains and the drawing has been securely bonded or fixed to the stone. The surface of the stone is dampened with water, which is absorbed by only the blank areas. Oil based printing ink is applied to the stone with a roller. Because grease and water do not mix, the ink adheres to the image but is repelled by the wet blank areas. The inked stone is placed on the bed of a lithographic press and a sheet of damp paper is laid on top and then run through the press.

Mezzotint

An intaglio process in which a metal plate is roughened with a roulette or rocker to produce a rich, dense black printing surface. The plate is worked from dark tones to light by burnishing areas of the plate to produce a variety of tones.

Monoprint

A print pulled in an edition of one, in fact a unique work using a print medium. It is often made by placing paper directly onto a painting made on a sheet of glass or metal plate and print on a direct litho or etching press or by painting directly onto the top of a screen mesh and pushing the ink through onto the paper below by the action of a squeegee. Also referred to as a monotype or one-off.

Multiple

An edition of an original print without any limitation to the number printed, i.e. it is sold without editioning.

Original Print

The term original print is part of an age-old debate and centres around two questions - the print as multiple and the original defined as unique. In many countries, including New Zealand, bodies of artists, printmakers, publishers and dealers have attempted to define the term original print. The identification of an original print is now essentially associated with the integral participation of the artist in the process. In essence, an original print is a work that is conceived by the artist for the print medium alone. An original print is distinguished from a reproduction, facsimile or such by the artist's direct involvement in the exploitation and manipulation of one or more of the printmaking processes resulting in either a series, an edition of prints or a unique work.

Relief Printing

A class of processes in which the image is printed from an area raised above those that are to carry no ink. Relief printing encompasses linocut, woodcut, collography, and wood engraving.

Screenprint

The artist cuts an image into a sheet of paper or plastic film and the cut-away areas are removed, creating a stencil. Only the cut-away area will print. A stencil is attached to a screen made of fine mesh fabric (originally silk) stretched on a frame. Paper is placed beneath it and ink is placed across the top of the screen. A rubber

blade called a squeegee is used to squeeze ink through the open areas of the stencil onto the paper underneath.

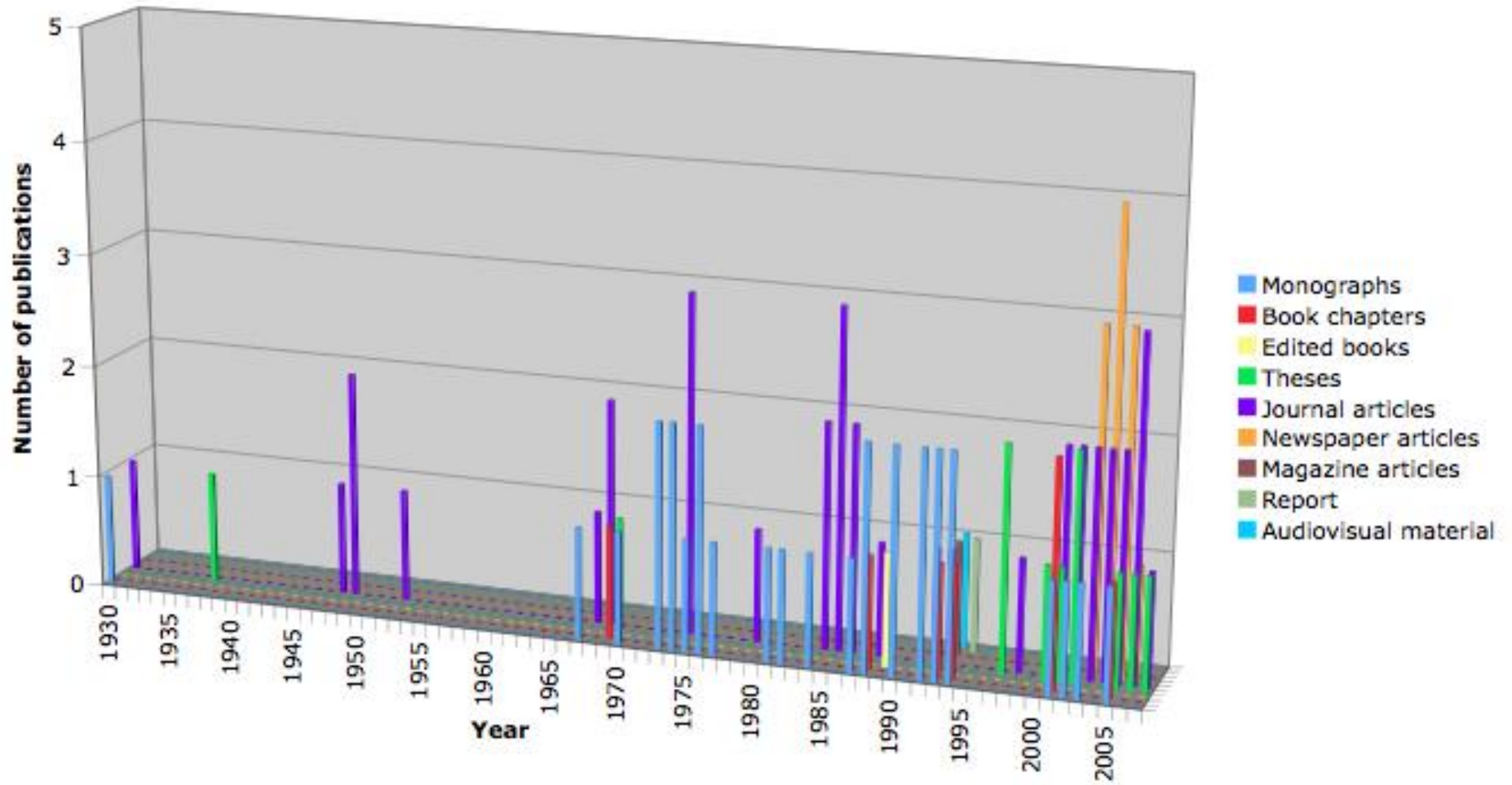
Woodcut

A relief process in which the image is cut into the flat surface of a block of wood, usually pine although other materials such as plywood can be used. Areas not to be printed are removed and the wood is carved with the grain. Printing is from the remaining raised surfaces.

Wood Engraving

Similar to a woodcut but the wood block is carved on the butt end of the wood for additional strength. Although more difficult to carve, using the butt end allows for finer lines and more detail than can be accomplished with a woodcut.

Appendix B: Publication Analysis By Format and Year



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