

THE UNIVERSITY of EDINBURGH Edinburgh College of Art

UOA D32 Art and design: History, theory and practice



RESEARCHER

Rachel Everitt

OUTPUT TITLE

The Story of the Fallen Cone

OUTPUT TYPE

Artefact: Group of Eight Prints

DATE

January – September 2017

# 01 / STATEMENT

The output is a group of eight prints, made by Rachel Everitt. It is the outcome of Everitt's practice based research into printmaking processes and the narrative potentials of particular illustration techniques.

The output was the result of Everitt's participation in the competitively selected 'Picture Hooks' professional illustration mentorship programme. This national programme has an established reputation as a platform for bringing innovative work in book illustration to new audiences by presenting it in major galleries and museums.

FIG. 1 Rachel Everitt, The Story of the Fallen Cone, Etching, 20cm x 12cm, 2014. Photo Rachel Everitt.



Everitt's prints were exhibited in the exhibition 'Picture Hooks', National Gallery of Modern Art One, Edinburgh, 28 October 2017 – 18 February 2018.

The exhibition subsequently toured to 5 UK venues:

Dorman Museum, Middlesbrough 22 May – 22 June 2018

Macroberts Arts Centre, Stirling 3 July – 19 August 2018

Craighard Gallery, Wigtown 21 September – 30 September 2018

Gracefield Arts Centre Dumfries 6 October – 2 November 2018

The Byre Theatre/Exhibition Space, St Andrews 5 November – 7 January 2019

# **02 / RESEARCH DIMENSIONS**





## FIG. 2

Artwork 1: Rachel Everitt, The Story of the Fallen Cone. Drypoint etching, monoprint colour, watercolour. 30cm x 20cm, May/ October 2017. Photo Rachel Everitt.

'I don't like it down here,' said the pinecone. 'I don't want to sit on the ground on my own, I want to toss in the air and sing songs in the wind.'

## FIG 3

Artwork 2: Rachel Everitt, The Story of the Fallen Cone. Drypoint etching, monoprint colour, watercolour. 30cm x 20cm, May/ October 2017. Photo Rachel Everitt.

'Perhaps you could climb back up?' a small voice said.

The output is a collection of eight prints (each 20 x 30cm), which is the outcome of practice-based research into printmaking processes particularly etching – and expanding the potential of children's book illustration by combining etching with colour.

The output expands traditional printmaking methods and materials, in particular dry point etching. Everitt was keen to retain drawing through etching as the primary mode for children's book illustration.

The research was conducted over a period of nine months between January and September 2017.

The prints combine multiple techniques, including drypoint etching, monoprint, watercolour and drawing. They were made to accompany a short story for children that was written by the New Zealand author Vibhusha Delamore.

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Titled *The Story of the Fallen Cone*, this story is aimed at young children (ages 3 to 7) and tells of a pinecone who encounters various animals within a forest, including a crow, a small bug and a hedgehog, and reflects on the meaning of its life through these interactions. The story explores aspects of ecology, origin, growth, nature and life cycles, identity, belonging and interpersonal relations.



### FIG. 4

Artwork 3: Rachel Everitt, The Story of the Fallen Cone. Drypoint etching, monoprint colour, watercolour. 30cm x 20cm, May / October 2017. Photo Rachel Everitt.

'If you could fly, it would be no problem, you'd be back up there in a jiffy.'

*'...but I can't fly...'* said the pinecone.



### FIG. 5

Artwork 4: Rachel Everitt, The Story of the Fallen Cone. Drypoint etching, monoprint colour, watercolour. 30cm x 20cm, May/October 2017. Photo Rachel Everitt.

The pinecone felt the earth drop away and then there was a great swooping lift up high, higher than the tree.





### FIG. 6

Artwork 5: Rachel Everitt, *The Story of the Fallen Cone*. Drypoint etching, monoprint colour, watercolour. 30cm x 20cm, May / October 2017. Photo Rachel Everitt.

In the dark of night a hedgehog came snuffling by, curious as to what lay under the leaves.

FIG. 7

Artwork 6: Rachel Everitt, *The Story of the Fallen Cone*. Drypoint etching, monoprint colour, watercolour. 30cm x 20cm, May / October 2017. Photo Rachel Everitt.

He lay all night on the forest floor. He felt the cold wind and he saw the bright stars shining up high through the branches.





### FIG. 8

Artwork 5: Rachel Everitt, *The Story of the Fallen Cone*. Drypoint etching, monoprint colour, watercolour. 30cm x 20cm, May / October 2017. Photo Rachel Everitt.

'I didn't see you before!?' the pinecone said, 'were you here all night?'

'Yes indeed,' said the figure 'and all day too.'

### FIG. 9

Artwork 6: Rachel Everitt, *The Story of the Fallen Cone*. Drypoint etching, monoprint colour, watercolour. 30cm x 20cm, May / October 2017. Photo Rachel Everitt.

'Listen,' the mysterious forest being said, 'the only way to get back up there is to grow where you are, and first you have to grow down rather than up. Tell me, what do you keep in those pockets of yours?'

The pinecone looked down at himself, 'My seeds,' he said quietly.





# 03 / ORIGINALITY

The use of etching as the primary mode for children's book illustration is an original approach, since etching is not the common or preferred technique for this genre.

Everitt was further concerned with retaining the clarity of the etched line whilst adding colour to the print during its process. This is also an original approach, since the techniques of monoprint and etching are usually kept separate.

In order to achieve these goals, she innovated a number of procedures:

i. Conventional dry point etching methods create tone by incising marks onto the metal plate, inking and cleaning off the excess ink. Everitt extended this approach by leaving the ink on the plate. In so doing, she was able to draw using scrim to create tone with the ink, but also make use of the etched lines.

ii. Combining the two methods of mono-print and dry point etching within a single image (rather than, as is more conventional, through layering). This combination enabled marks to be captured in their purest form from plate to paper, as fluid and manipulatable. It also enabled a juxtaposition of the controlled etched line with the watercolour, creating contrast and imparting colour harmony, whilst ensuring that the colour did not dominate or overwhelm the line.

iii. The use of transparent plexiglass plates for the etching, rather than the conventional metal plates, enabled both a more rapid way of working, and the direct tracing of the original drawing in the etching process. The latter allowed the prints to maintain the essence of the original drawn character.

The transparency of the plates allowed Everitt to work in layers and to line up her etchings with the monoprint coloured layer. The plates could also be cut using a simple craft knife as opposed to the industrial cutting equipment required for metal, and no acid or additional specialist equipment was needed, other than a print press. This method therefore liberates the printmaker from reliance on equipment typically only available through arts organisations and commercial printmaking facilities.







FIG. 12 Etched plexiglass plate, before inking. Photo Rachel Everitt.



FIGS. 13–14 Inking process of the plexi-glass. Photos Rachel Everitt.

# 04 / RIGOUR

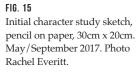
The Story of the Fallen Cone builds and expands upon Everitt's earlier work, in particular a character study that she developed in 2014. This initial study, based on observational drawings, became the subject of a feature within the New View magazine, on the invitation of its editor Tom Rains, in March 2017.

A competition was established around this feature. Contributors were invited to submit children's stories written in response to Everitt's title The Fallen Cone. The winner, selected by Everitt, was a story by New Zealand author Vibhusha Delamore.

In response to Delamore's story, Everitt subsequently created a larger body of prints, and concept sketches for children aged 3 to 7 years old. This comprises the body of prints titled The Story of the Fallen Cone.

Everitt responded to Delamore's text with a body of sketches. She explored novel printmaking methods to expand ways of applying colour and tone through dry-point etching in combination with mono-printing. With careful technical adaptation she was able to combine these two methods to create single images.

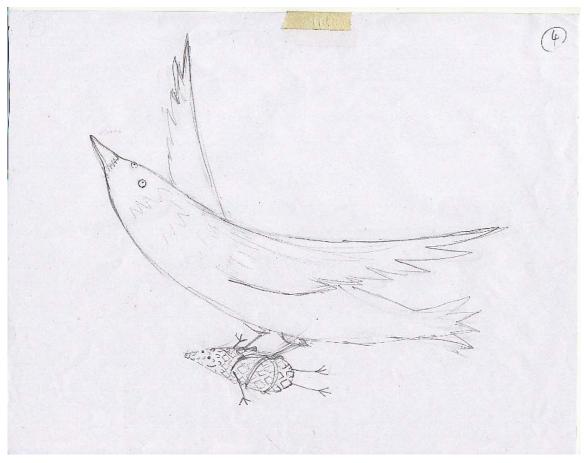
doit would to sit on the ground on my our, I want to toos in She air & sing songs in She aird & grow slowly futher & bigger.



Everitt explored multiple processes to bring colour to her mono-tone etchings – including digital compositing. She settled on a combination of a water colourwash and a coloured ink layer, due to the tangible, material quality of this process. This material quality exposed the working process in its purest format within the exhibition (rather than processed digitally in the reproduction and publication process). This enabled the visitors to the exhibition to experience the handmade, material qualities of works of illustration.



FIGS. 16-20 Selection of character sketches, pencil on paper, all 30cm x 20cm. May – September 2017. Photos Rachel Everitt.



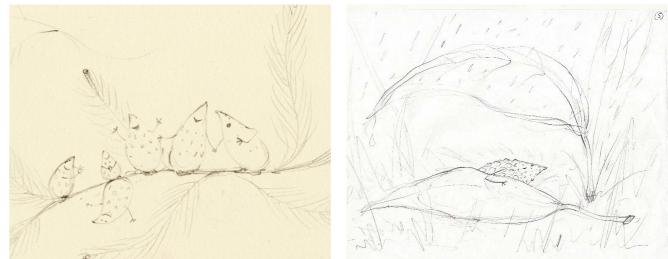




FIG. 21 Etched plexiglass plate before inking. Photo Rachel Everitt.



FIGS. 22–23 Inking process, showing varying degrees of ink manipulations. 30 x 20cm. Photo Rachel Everitt.

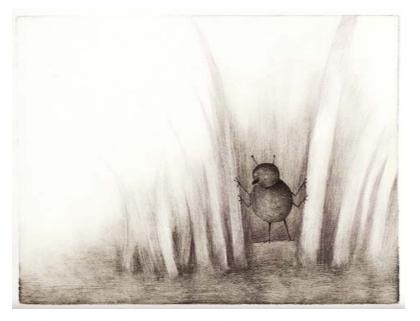








FIG. 24 Etched plexiglass plate before inking. Photo Rachel Everitt.

FIG. 25 Etched, inked and watercolour image. Photo Rachel Everitt .

# **05 / SIGNIFICANCE**

FIGS. 26-29 Everitt's prints installed in the 'Picture Hooks' exhibition, National Gallery of Modern Art One Edinburgh. Photos Rachel Everitt.





## The group of prints was the output from Everitt's participation in the competitively selected 'Picture Hooks' professional illustration mentorship programme.

Everitt was one of five UK artists competitively The exhibition had a visitor attendance of 110,000 selected from over 75 applicants. Other artists, in the period of the exhibition, 28 October 2017 authors and illustrators included Debi Gliori, - 18 February 2018. The exhibition subsequently Steve Antony, Helen Stephens, Patrick Benson toured nationally to the following venues from and Ross Collins. The artists were paired with 22 May 2018 – 7 January 2019: established writers and illustrators to develop a new artwork for a children's picture book. Everitt Dorman Museum, Middlesbrough was paired with mentor Debi Gliori, a Scottish 22 May – 22 June 2018 picture book and young fiction writer.

'Picture Hooks' is an organisation led by leading industry professionals and academics, and runs a yearly conference, exhibitions, masterclasses, as well as the mentoring programme. It has become firmly established as an instigator and exhibitor of innovative new work in the field of illustration, bringing book illustration to new audiences by presenting it in major gallery and museum settings.

The outcomes of the programme were exhibited at the Scottish National Gallery of Modern Art - Modern One, Edinburgh. This included Everitt's eight prints and a selection of her supporting sketchbook works, and etching plates. Everitt chose to present the eight prints as original works in their own right, on a gallery wall and independent of the text.

This is unusual: illustration book work is not often seen in its original format. Everitt also included the original drawings as part of the gallery presentation. By exposing the process of the print's genesis, the research could engage the audience with the making of the images and the coming into being of the story.

'Picture Hooks' broke new ground in the curatorial programming at the Scottish National Gallery of Modern Art - Modern One, as the first exhibition of children's book illustrations in a venue that typically focuses on contemporary art.

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Macroberts Arts Centre, Stirling 3 July – 19 August 2018

Craighard Gallery, Wigtown 21 September – 30 September 2018

Gracefield Arts Centre Dumfries 6 October – 2 November 2018

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The exhibition at the Scottish National Gallery was accompanied by a series of public events, including a public lecture given by Everitt about her working methods, practice and experience and a practical workshop on character development for story books hosted by Everitt on 20 January 2018, in the Clore Educational Centre, Scottish National Gallery, Edinburgh to a group of 20 participants. School group educational visits were organised by the National Galleries of Scotland's in-house education team.

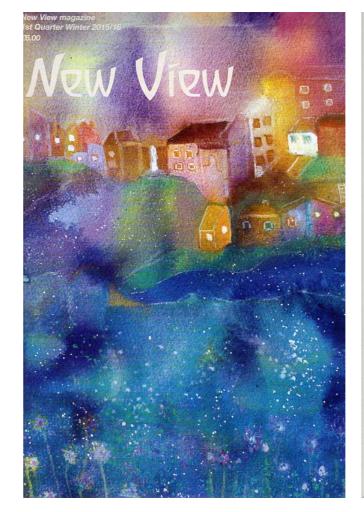
# **06 / APPENDIX**

FIGS. 30–34 Article (with extracts) by Everitt on her prints. *New View Magazine*, Spring 2016 edition.





This form of etching captures the spontaneous nature of ink flowing over the etched image giving me just the right balance of spontaneity and control for my style of working. A large part of the charm of using dry point is the immediateness of the process compared to many other print making approaches. Each print I create begins with etching a picture onto a perspex plate, using an etching tool. I have a liking for contradiction, contrast and the unexpected that can arise when I am in the process of creating a print. I try and evoke a sense of atmosphere in my work that helps to bring to life a story from the single image, perhaps tapping into the thoughts and feelings of the viewer. Like a single frame of a film, my images capture only a moment in time, but with the intent of unfolding a larger, untold story in the imagination of the viewer.



### FIGS. 35-36

Article on Everitt's print announcing the of story competition for *The Fallen Cone.New View Magazine*, Winter 2016 edition.



So I would like to sa so creatively and er Rachel found the w through and he cho

FIG. 37 Winning story announced. *New View Magazine*, Spring 2017 edition.



For us folk in the Northern Hemisphere we are entering another Winter with this issue of New Vicao. Time to draw close to the fireside or wherever some warmth is to be found. So, if you are now comfortable I would like to invite you to participate in New Vices' first 'Short Story Competition'. The inspiration for this foray into the againal literary world is the little cone in the picture above. Regular readers may recall that the artist who etched is picture. Rachel Deverti, featured in the Winter 2015/16 issue when she shared some of the fruits of her dry point ching with an array of artwork that allowed us a glimpse into her creative world. I attended an exhibition a short hie ago and mer Rachel once more and saw the print of 'The Fallen Cone' and immediately felt there must be a ory to tell about this little creature.

achel told me that she was walking in woodland near Rosslyn Chapel, just outside Edinburgh, some years ago hen she spied this little cone on the ground. She picked it up and saw how full of character it was, so she took it ome and made a special etching which you now see above. And so the idea came to me to invite the readers of Nare im to write a short story about "The Fallen Cone". To keep it short the word limit is between 800-2,000 words. No ge barrier, young and old are welcome to share their imaginative inspirations – but mention your age if under 18; e might think up a special price for young writers.

nd your story to us by the end of the first week in March, when a carefully selected 'Short Story' Fellowship of the aginative Word will judge the best entrant. Then we will publish the story in the next issue of *New View* at Easter. Id who knows what that might lead to! The winner will also receive a signed print of 'The Fallen Cone'.

> Tom Raines - Editor New View 29

take a moment to dwell on 'The Fallen Cone', then shape a story to delight us all!

you need to do is either email your story to editor@newview.org.uk or put something in the post to: Short Story Competition, New View, 198/15 Lindsay Road, Edinburgh EH6 6ND Scotland

n 100 F.A

## Short Story Competition

### The Fallen Cone

by Vibhusha Delamore

This is the winning entry in the 'New View Short Story Competition', inspired by the dry-point etching 'The Fallen Cone' by the artist Rachel Everitt. I sent all the entries to Rachel, without the authors' names on them, and asked her to choose which story best fitted her artistic creation. She had this to say:

> It was wonderful to read the stories and I was amazed by the imagination and skill involved.

So I would like to say a heartfelt thankyou to all the contributors for entering the spirit of the competition so creatively and enthusiastically. From that perspective you are all winners.

Rachel found the winning entry "lovely and touching" and she asked her husband to also read them all through and he choose the same one. So there it is. Vibhusha Delamore is to be congratulated.

She lives in New Zealand and this Summer is making a visit to Scotland where her mother lives on the Scottish Borders. As Rachel lives nearby in Edinburgh, *New View* is hoping to arrange a little celebration whereby Rachel can present Vibhusha with a signed print of this limited edition dry etching of 'The Fallen Cone.'



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