



THE UNIVERSITY of EDINBURGH  
Edinburgh College of Art

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## UOA D32

ART AND DESIGN:  
HISTORY, THEORY AND PRACTICE



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### RESEARCHER

Rachel Everitt

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### OUTPUT TITLE

*The Story of the Fallen Cone*

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### OUTPUT TYPE

Artefact: Group of Eight Prints

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### DATE

January – September 2017

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



## 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.

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.

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



FIG. 10  
Ink and rollers. Photo  
Rachel Everitt.

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. 11  
Single print layer/monoprint.  
Photo Rachel Everitt.



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

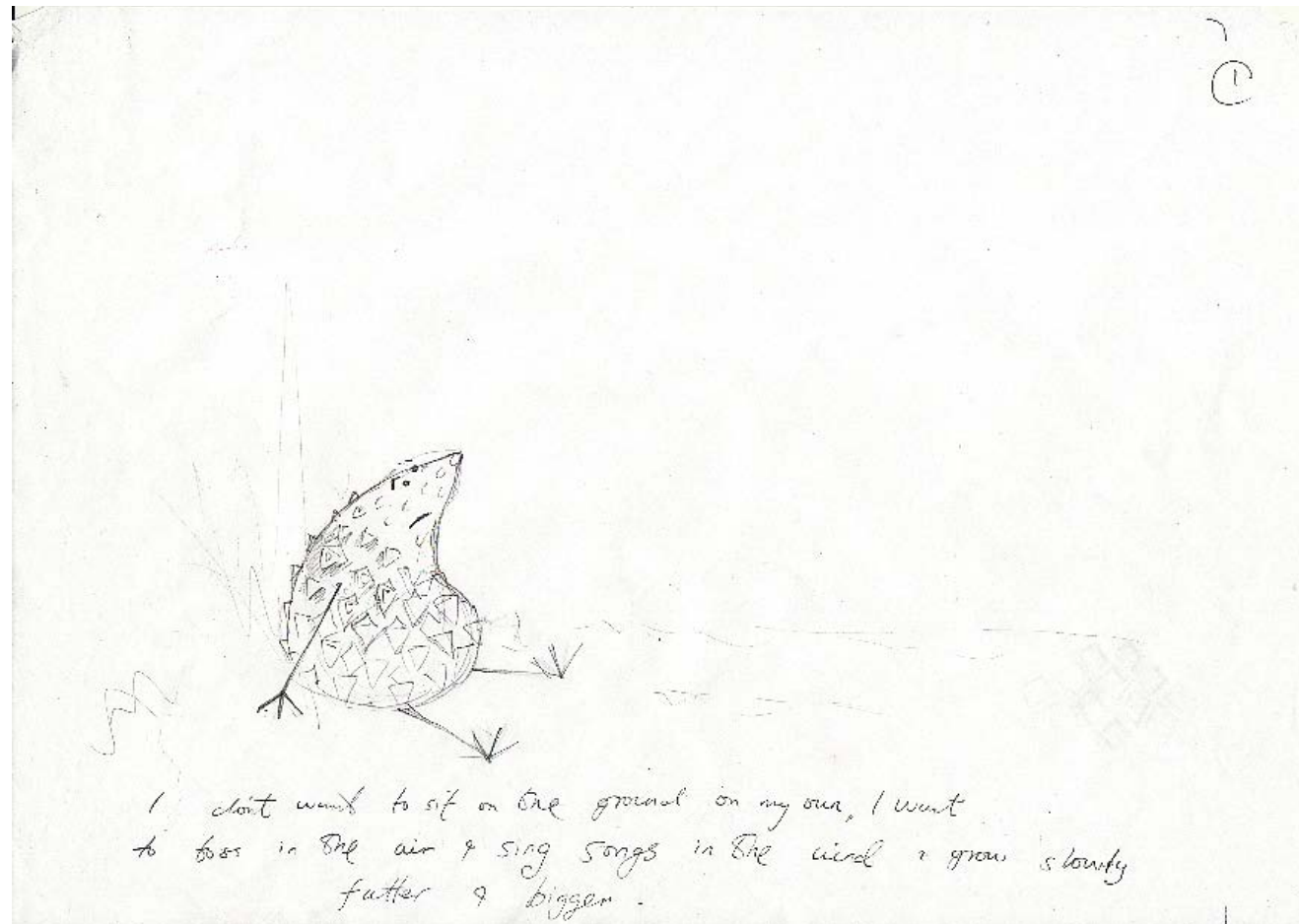


FIGS. 13-14  
Inking process of the plexi-glass.  
Photos Rachel Everitt.





## 04 / RIGOUR



**FIG. 15**  
Initial character study sketch,  
pencil on paper, 30cm x 20cm.  
May/September 2017. Photo  
Rachel Everitt.

*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.

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.

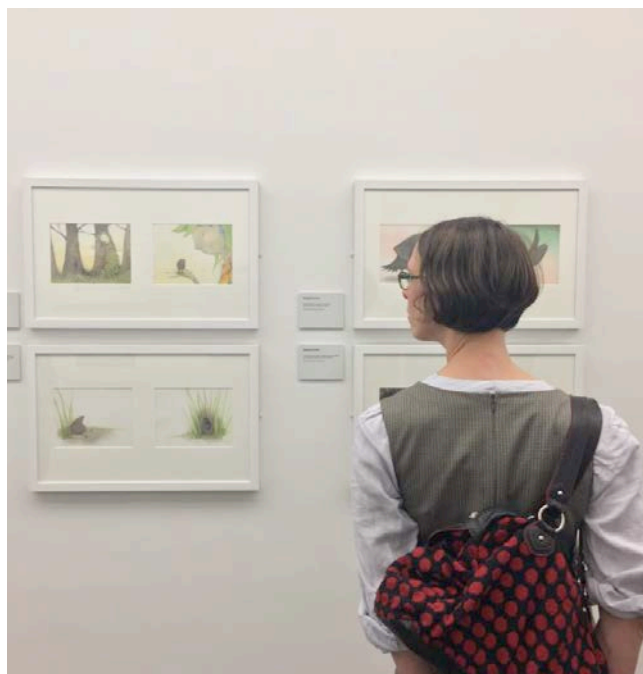


**FIG. 25**  
Etched, inked and watercolour  
image. Photo Rachel Everitt .





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



## 05 / SIGNIFICANCE

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 selected from over 75 applicants. Other artists, authors and illustrators included Debi Gliori, Steve Antony, Helen Stephens, Patrick Benson and Ross Collins. The artists were paired with established writers and illustrators to develop a new artwork for a children's picture book. Everitt was paired with mentor Debi Gliori, a Scottish 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.

The exhibition had a visitor attendance of 110,000 in the period of the exhibition, 28 October 2017 – 18 February 2018. The exhibition subsequently toured nationally to the following venues from 22 May 2018 – 7 January 2019:

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

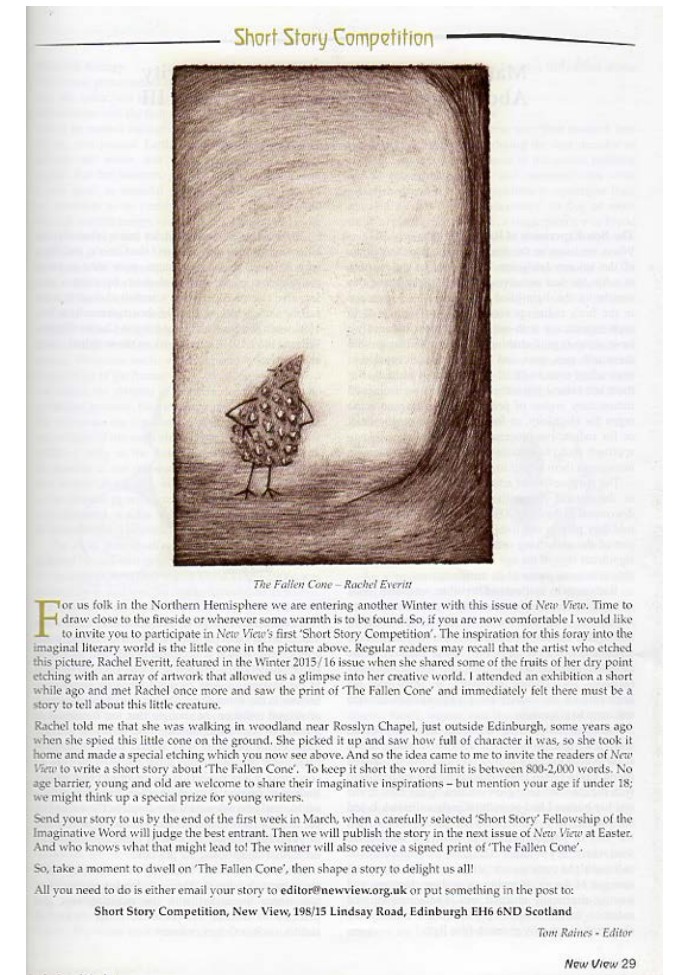
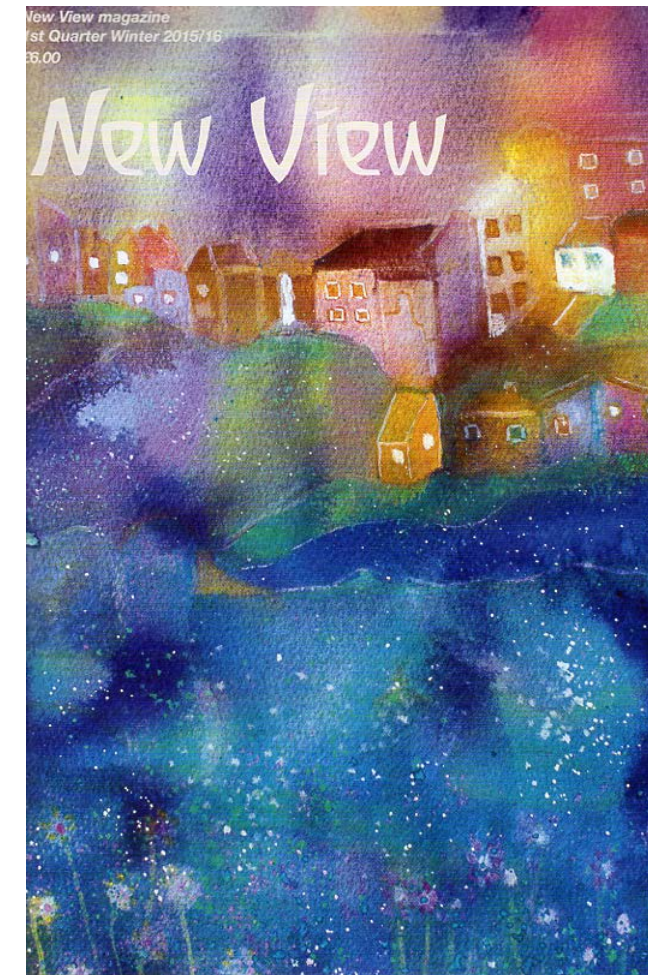
The Byre Theatre/Exhibition Space,  
St Andrews  
5 November – 7 January 2019

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

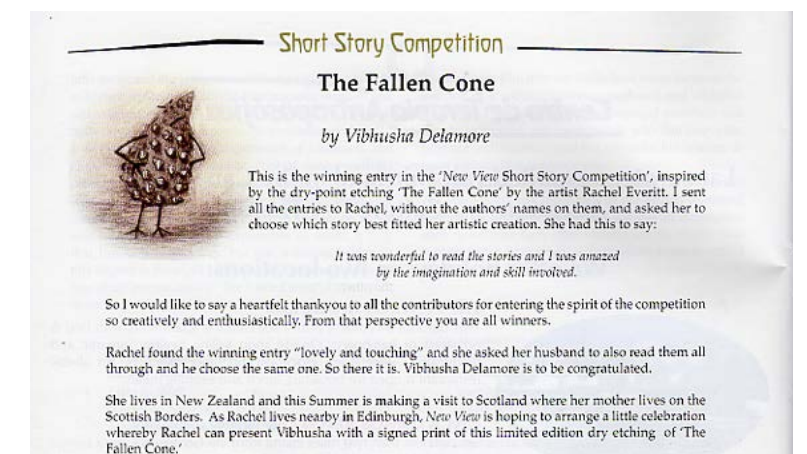
**FIGS. 30–34**  
Article (with extracts) by Everitt on her prints. *New View Magazine*, Spring 2016 edition.



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.



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





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