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Welcome to **ATTACK!** a two-page occasional publication. Most of **ATTACK!** will be concerned with the holistic curriculum which, if acted on, is a fundamental way to undermine the present undemocratic education system. Don't be discouraged if opportunities to teach holistically are limited, do your best, be a guardian, and act as a witness to this culturally significant and inspiring way of teaching and learning. **ATTACK!** is a partner to <https://networkonnet.wordpress.com>

Printmaking at the centre of nearly everything 2

To produce a print, the surface or block of the lino is carved, inked, and printed as many times as required. These prints can add a visual element to any published piece of writing; an illustration for expressive writing; a repeated pattern or motif as a continuity device for an extended piece of writing; or an observational study to illustrate an article. The completed product can be displayed in the classroom, foyer, library, or just be for the child's personal satisfaction. **[Chris Graham former art adviser who provided the graphics and most of the text.]**

Ideas for prints will arise from many sources. Left to their own devices, children will often produce a range of self-selected images or motifs from popular culture: koru, skateboard labels, and so on.

This can serve to familiarise children with lino cutting by providing practice with the gouges and printing tools. It won't be long before they discover that printmaking creates a mirror image.

As children develop an understanding of the possibilities and constraints of the process they can be encouraged to develop ideas in response to their local environment, classroom studies, stories, poems, articles, or trips. The ideas for the cuts can be refined through a series of drawings until a satisfactory image, motif, or pattern has emerged.

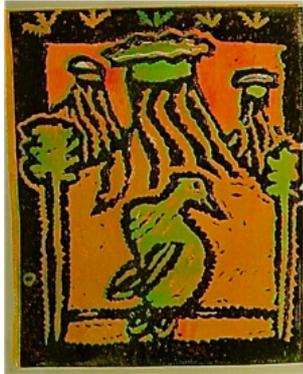
*Writing, even in the early days, was nearly always associated with some form of art work. This did not mean that art was subsidiary to writing. Some children's expression of a topic was mainly art; one boy said he often painted things he did not mention in his story; in many cases, the art work came before the written word. Other children said the art work gave them the opportunity to reflect on what they had seen and felt, and to clarify their thinking. Class discussions made explicit the idea that art gave them opportunities to say things they didn't say in their stories. Throughout, I was concerned to ensure a true holistic process was established; this meant making sure art and drama were an integrated part of expression, not just a decorative accessory. **[From the Attack! Teacher Diary series]***

Topics of interest to children include:

- The built environment – machinery, city buildings, boats, trucks, local shops
- The natural environment – flowers, insects, animals, trees, birds, plants, fish, pets, landscapes
- People – playing games, celebrating festivals and special occasions, portraits, dancers, famous historic or mythological figures
- Stories, poems, plays.

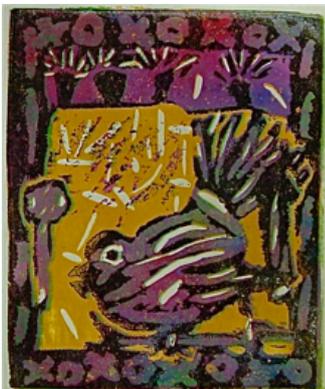


After a visit to Mt Tarawera several children from Ohuka School were motivated to think about the effects of the 1886 eruption on birds and wondered if any had escaped. They decided they probably had, and created a linocut to illustrate their response.



They worked through the following steps using the reduction method to make a multi-colour print:

- First they made drawings of the mountain or a favourite New Zealand bird (fantail, tui, pukeko, kereru), and planned the image
- Transferred the drawing on to the lino block and used a waterproof felt tip to outline boldly all the main shapes, making some lines thicker than others
- Decided which areas were to remain white or the colour of the paper being printed on
- Warmed the lino (a hairdryer works well) – new soft cut lino, though, does not need warming
- Pressed their lino against a firm barrier and started to cut
- Removed the lino from all the areas they decided they wanted white – keeping inside their lines
- With a pale colour (for example using plenty of white and small amounts of Victoria red and chrome yellow) they printed their lino block on to newsprint or cartridge paper
- Made at least five or six prints. If they wished to alter colours (for example, yellow to pale mauve) they washed and dried the lino between prints. If they wished to use a colour which is made from the first colour (for instance, yellow to green or orange) that was not really necessary
- After their first colour was printed a good number of times, they washed and dried the lino block
- Removed all those areas they wanted to keep the first colour, including removing some textural cuts.



In the third and final part the process is continued with the registering of overprints and adding a third colour.

