

# PRINTMAKING – WOODCUT DESIGN

NAME: \_\_\_\_\_

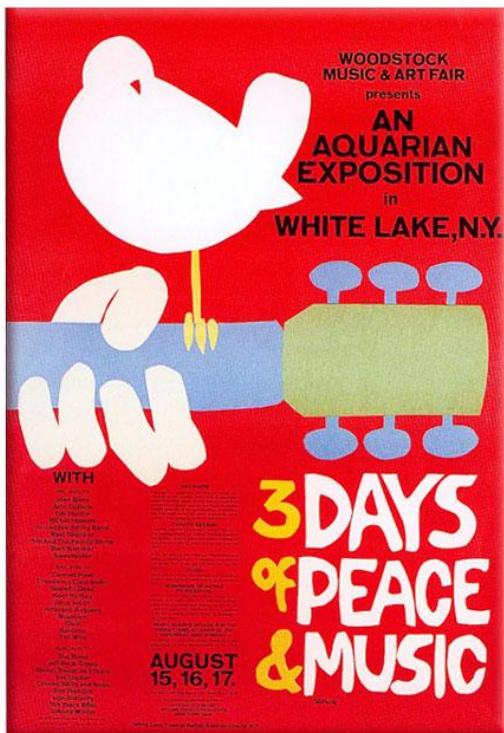
Woodcut and wood engraving, prints are made from designs cut in relief on wood (subtractive process), in contrast to copper or steel engraving and etching (which are intaglio).

Woodcuts are relief prints. The design is drawn on the surface of a wooden block or plank. The areas that are to be blank are cut away, leaving raised the design that is to be printed. Ink is then rolled or daubed over the raised area. A sheet of paper is placed on top of the block and pressed against it, either in a press or by hand. This pressure transfers the ink to the paper.

Since the print is the mirror image of the design on the block, the image must be conceived in **reverse**. A rubber stamp is a common example of a relief printing process. Woodcutting, the oldest method of printmaking, is accomplished using soft wood with a knife employed along the grain.



Concert Poster Design



Woodstock Poster Design

**STEP ONE:** Decide on one of the following choices for your woodcut design:

- Poster Advertisement (Upcoming Performance)
- Portrait: Human or Animal
- Landscape (Look at reverse for art history of woodcuts)

**STEP TWO:** Begin by making a series of at least **3** conceptual sketches in your sketchbook on your chosen theme. **CONSIDER:** Positive/negative space, contrast, line and overall composition.

**STEP THREE:** Drawing the **reverse** outline of your subject matter on the flat top of the piece of wood. **REMEMBER:** to draw the outline of any text backwards as the print will print front wards. Carefully consider how you design your positive/negative space.

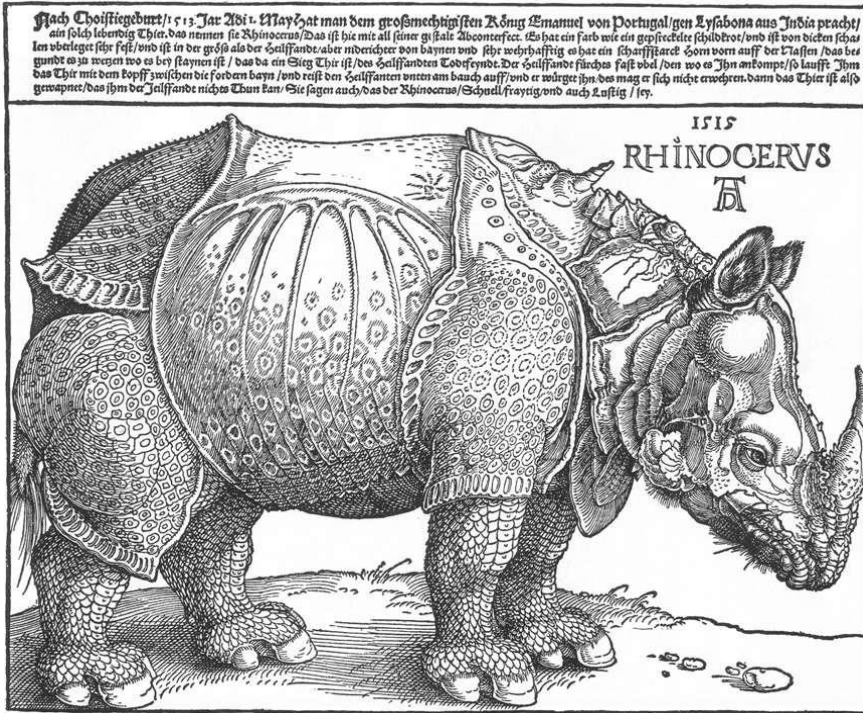
**STEP FOUR:** Next begin by carving out around the sections you have defined – these will be your blank sections which will not be filled with ink when pressed. The outline will appear as you cut away the sections around your subject matter. Consider a variety of texture and detail in your wood cutting technique. Always carve **away** from your body.

**STEP FIVE:** Once you have finished carving your woodblock using a roller dipped in ink roll across the surface of block to create a mono or test print.

**STEP SIX: REFLECT:** Answer the following questions using the elements and principles of design and hand them in with your completed drawing for evaluation.

1. What part of your finished project did you find most successful and why?
2. What part of your finished project did you find least successful and why?
3. If you had to do this project, what part would you change or improve on and why?





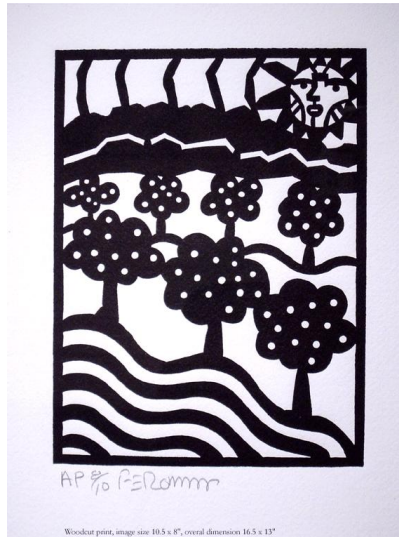
## Woodcut Examples

Albrecht Durer  
The Rhinoceros  
1515  
Woodcut  
British Museum, London

From a drawing (British Museum, London) and its inscription it is clear that Dürer himself had never seen such an animal, but had drawn it after seeing a sketch and after descriptions in a letter from Lisbon. This creature which was previously unknown in modern Europe was presented by King Emanuel to the Pope, but the animal perished during transport owing to shipwreck.



Jim Starr 2005.



Woodcut print, image size 10.5 x 8", overall dimension 16.5 x 13"  
Frank Romero  
2004.



Woodcut print, image size 10.5 x 8", overall dimension 16.5 x 13"



## Japanese Woodcut

Katsushika Hokusai  
(Japanese,  
1760-1849)  
South Wind, Clearing  
Skies, from the  
series Thirty-six  
Views of Mt. Fuji, ca.  
1829-33  
color woodblock print  
10 1/16 x 14 7/8 in.  
(25.5 x 38 cm)

Poster Design



## A Brief History of Woodcuts...

Woodcuts were used in ancient Egypt and Babylonia for impressing intaglio designs into unpressed bricks and by the Romans for stamping letters and symbols. The Chinese used wood blocks for stamping patterns on textiles and for illustrating books. Woodcuts appeared in Europe at the beginning of the 15th cent., when they were used to make religious pictures for distribution to pilgrims, on playing cards and simple prints, and for the block book which preceded printing. At that time the artist and the artisan were one, the same person designing the cut and carving the block. One of the first dated European woodcuts is a St. Christopher of 1423.



German Expressionism: Emil Nolde, Prophet Wood cut.

After the invention of the printing press, woodcuts, being inked in the same way as type, lent themselves admirably to book illustration. The first Roman book with woodcuts appeared in 1467, but Venice became the center of Italian wood engraving. In the 16th cent. in France woodcuts frequently served to illustrate books of hours. The actual cutting was often performed by a specialist rather than by the designer.

In Germany, where the form was particularly well developed, Dürer was one of the most eminent woodcut designers of the Renaissance.

As photographic technology advanced, photography and photographic processes slowly replaced woodcut as a means of book illustration and wood engraving for reproduction of oil paintings. In the 1890s in France a revival of woodcutting to produce original prints was initiated by Paul Gauguin, Edvard Munch, and Felix Vallotton, who cut their blocks themselves. Their influence on 20th-century expression in this medium was enormous. Derain, Dufy, and Maillol also made notable woodcuts.

After World War II many artists in the United States, such as Leonard Baskin, Sue Fuller, and Seong Moy, explored new formal and technical possibilities in the medium of woodcutting.

# Print Making Woodcut Design Rubric

Name: \_\_\_\_\_

	Level 0	Level 1	Level 2	Level 3	Level 4	
<b>Knowledge/ Understanding</b> Demonstrates understanding of the elements & principles of design in the woodcut (e.g. line, space, contrast, shape)	Work does not meet assignments expectations for this category. Incomplete. 0	Student demonstrates limited understanding of the elements & principles of design in the sculpture. 0.25	Student demonstrates some understanding of the elements & principles of design in the sculpture. 0.50	Student demonstrates considerable understanding of the elements & principles of design in the sculpture. 0.75	Student demonstrates a high degree of understanding of the elements & principles of design in the sculpture. 1	<b>/1</b>
<b>Thinking/ Inquiry</b> Concept: Woodcut Design	Work does not meet assignments expectations for this category. Incomplete. 0	Concept and context is unclear and/or weak. Meaning or ideas conveyed are not on par with student grade level. 0.25	Concept and context is slightly unclear and/or weak. Meaning or ideas conveyed are below expectations for student's grade level. 0.50	Concept and context is clear and valid. Meaning or ideas conveyed are on par with student's grade level. 0.75	Concept and context is clear and strong. Meaning or ideas conveyed are above expectations for student's grade level. 1	<b>/1</b>
<b>Communication</b> Clarity of chosen theme	Work does not meet assignments expectations for this category. Incomplete. 0	Student's work demonstrates theme with limited clarity. 0.25	Student's work demonstrates theme with some clarity. 0.50	Student's work demonstrates theme with considerable clarity. 0.75	Student's work demonstrates theme with a high degree of clarity. 1	<b>/1</b>
Reflective Questions	Incomplete. 0	Poor, yes/no answers/limited incomplete. 0.25	Somewhat coherent and somewhat complete. 0.50	Clear and substantial answers. 0.75	Superior and insightful answers. 1	<b>/1</b>
<b>Application</b> Creative Process: Ability to solve a series of artistic problems, showing an awareness of formal qualities, visual conventions, and relevant ideas and concepts. Preliminary Sketches (3)	Work does not meet assignments expectations for this category. Incomplete. 0	Preliminary sketches are poor/incomplete. Concepts are poor/incomplete. Planning is tentative or non-existent. (0.5) 0.5	Preliminary sketches are somewhat clear and complete. Concepts are somewhat complete. Planning is somewhat substantial & shows some alternative ideas. (1-2) 1	Preliminary sketches are mostly complete. Concepts are complete. Planning is evident & shows some divergent thinking is evident. (2-3) 1-1.75	Preliminary sketches are thorough and complete. Concepts are fully developed. Planning is exceptional & shows considerable flexibility in thinking. (3+) 2	<b>/2</b>
Creative Process: Demonstration of Skill Development & following procedures including Clean Up	Incomplete. 0	Student demonstrates limited effectiveness in demonstrating the creative process and following procedures. 5	Student demonstrates some effectiveness in demonstrating the creative process and following procedures. 5-6	Student demonstrates considerable effectiveness in demonstrating the creative process and following procedures. 7-8	Student demonstrates superior effectiveness in demonstrating the creative process and following procedures. 8-10	<b>/10</b>
Uses elements & principles of design & print making techniques to produce an effective artwork	Incomplete. 0	Student demonstrates limited use of the e & ps of design and print making techniques to produce an art work of limited effectiveness. 1	Student demonstrates some use of the e & ps of design and print making techniques to produce an art work of some effectiveness. 2-3	Student demonstrates considerable use of the e & ps of print making techniques to produce an art work of considerable effectiveness. 3-4	Student demonstrates a high degree of using the e & ps of design and print making techniques to produce a highly effective art work. 5	<b>/5</b>
						<b>/21</b>

- A1. The Creative Process: apply the creative process to create a variety of artworks, individually and/or collaboratively;
- A1.1 use various strategies, individually and/or collaboratively, with increasing skill to generate, explore, and elaborate on original ideas and to develop, reflect on, and revise detailed plans for the creation of art works that address a variety of creative challenges (e.g., extend their skills in using brainstorming, concept webs, mind maps, and/or groups discussions to formulate original and innovative ideas for an art work on a social or personal theme; use critical research skills to explore and elaborate on ideas; demonstrate fluency in formulating clear and detailed plans; demonstrate flexibility in revising their plans on the basis of reflection)
- A1.2 apply, with increasing fluency and flexibility, the appropriate stages of the creative process to produce two- and three-dimensional art works using a variety of traditional and contemporary media (e.g., extend their skills in working with a range of media; demonstrate flexibility in revising plans in response to problems encountered during other stages of the creative process; reflect on the effectiveness of preliminary versions of their work, and revise the work on the basis of reflection and self-assessment)
- A1.3 document their use of each stage of the creative process, and provide evidence of critical inquiry, in a portfolio that includes a range of art works created for a variety of purposes (e.g., ensure that their portfolio includes the following: evidence of critical inquiry associated with idea generation and elaboration; evidence of research on how different artists approach specific themes and/or use particular techniques that can be adapted in their own work; preliminary and final works to show evidence of thoughtful revision), and review and reflect on the contents of their portfolio to determine how effectively they have used the creative process
- A2. The Elements and Principles of Design: apply the elements and principles of design to create art works for the purpose of self-expression and to communicate ideas, information, and/or messages;
- A2.1 apply the elements and principles of design with increasing skill and creativity to produce two- and three-dimensional art works that express personal feelings and communicate specific emotions (e.g., extend their skills in combining various elements and principles to convey a sense of fear, happiness, hopefulness, despair)

- A2.2 apply the elements and principles of design as well as a wide range of art-making conventions with increasing skill and creativity to produce art works that comment and/or communicate a clear point of view on a variety of issues (e.g., extend their skills by manipulating elements and principles and using conventions in creative ways to produce an art work that conveys the point of view of a teenager living on the street or that comments on a current event or social issue)
- A3. Production and Presentation: produce art works, using a variety of media/materials and traditional and emerging technologies, tools, and techniques, and demonstrate an understanding of a variety of ways of presenting their works and the works of others.
- A3.1 use with increasing skill a wide variety of media, including alternative media, and current technologies to create two- and three-dimensional art works for a variety of purposes (e.g., extend their skills in the manipulation of a variety of media and technologies to create a sculpture for an outdoor space, a mixed-media work for display on the Internet, an installation evoking their cultural heritage)
- A3.2 use with increasing skill a wide variety of traditional and current materials, technologies, techniques, and tools to create original art works for a variety of purposes and audiences
- B1. The Critical Analysis Process: demonstrate an understanding of the critical analysis process by examining, interpreting, evaluating, and reflecting on various art works:
- B1.2 deconstruct with increasing skill and insight the visual content and the use of elements and principles of design in their own art work and the work of others (e.g., extend their skills in identifying individual elements and principles and aspects of the visual content in an art work, interpreting their function, and analysing their effect; compare and contrast the use of shape, form, line, texture, space, and balance in Frank Lloyd Wright's *Falling Water* and Moshe Safdie's *Habitat*)
- B1.4 describe in detail and reflect on with increasing insight the qualities of their art works and the works of others, and evaluate the effectiveness of these works using a wide variety of criteria (e.g., provide an informed explanation of why a work of art is, or is not, successful with respect to its ability to communicate a message or emotion, its technical and aesthetic conventions, its form and stylistic qualities, its originality)
- B2. Art, Society, and Values: demonstrate an understanding of how art works reflect the societies in which they were created, and how they can affect both social and personal values;
- C1. Terminology: demonstrate an understanding of, and use correct terminology when referring to, elements, principles, and other components related to visual arts;
- C1.1 extend their understanding of the elements and principles of design, and use terminology related to these elements and principles correctly and appropriately when creating or analysing a variety of art works (e.g., when analysing how artists' manipulation of space, movement, form, and proportion affects meaning in an installation or an environmental work)
- C1.2 explain in detail terminology related to a wide variety of techniques, materials, and tools (e.g., techniques and materials associated with installation art; additive and subtractive techniques, digital manipulation, impasto, optical colour mixing, pointillism), and use this terminology correctly and appropriately when creating, analysing, and/or presenting art works
- C1.3 explain in detail the stages of the creative process and the critical analysis process, and explain, using appropriate terminology, how these processes contribute to the successful creation and analysis of art works
- C2. Conventions and Techniques: demonstrate an understanding of conventions and techniques used in the creation of visual art works;
- C2.1 extend their understanding of a wide variety of techniques that artists use to achieve a range of specific effects (e.g., techniques used to create a range of textures in an art work, to develop the connection and relationship between forms in a composition, to draw attention to specific parts of a work)
- C2.2 extend their understanding of the variety of conventions used in visual art (e.g., allegory, appropriation, juxtaposition, synectics; conventions associated with formalism, objective and non-objective abstraction, propaganda, realism, social commentary), and explain in detail how they are used in a variety of art works