

COMBINING WOODBLOCK AND INTAGLIO
INTO THE EDITIONABLE PRINT

PROBLEM IN LIEU OF THESIS

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INTRODUCTION

The problem for this creative research in lieu of thesis has been to investigate in depth the difficulties and possibilities encountered when combining the woodcut and intaglio media into one entirely editionable print.

Arriving at this particular problem was natural--I feel an innate affinity and facility for creating with the woodcut medium. Jacob Landau, quoted in Printmaking Today, effectively expresses my personal feelings:

Woodcut is for me a challenge--technically demanding, indirect, it calls for a high degree of planning and improvisational skill. Its image is, therefore, more emotionally tense, more suited for me, to expressions about man's condition than more sensuous media. I like its spareness, its lack of beauty, its links with pure drawing. Even its indirectness, obliging the artist to create tones out of lines, seems appropriately demanding, perhaps even punishing (6, p. 173).

Even though I identify and agree with Landau's perceptions and feelings toward the woodcut, I find the medium too indirect and disengaged from drawing. I like the gestural line and the free brushstroke. The limits of woodcut are excessively punishing for me. The versatility of the intaglio medium offers surcease from these frustrations, and so I found myself working alternately and avidly in both media.

Not surprisingly, Rudy Pozzatti's 1959 print, "Truculent Owl" reproduced in Norman A. Geske's book, Rudy Pozzatti,

American Printmaker, evoked my enthusiasm. "Truculent Owl" (5, print 21) adroitly and effectively combines the woodblock and intaglio media in one print.

Rudy Pozzatti came to North Texas State University in October, 1974, to conduct a printmaking workshop. During the workshop, I asked Mr. Pozzatti about the technical problems involved in combining the woodcut and intaglio media. His thorough answers concerning paper, registration, and printing processes inspired further investigation on my part.

Despite in-depth research embracing current art periodicals, printmaking books, and Japanese printmaking techniques, subsequent examples of the combination woodblock-intaglio print have not been found. Although many printmaking media are combined (i.e., lithograph-intaglio, lithograph-woodcut, lithograph-serigraph, intaglio-serigraph, and woodcut-serigraph), the nearest approach to combining the woodcut and intaglio media is reverse etching:

Though the technique is not new, it may be noted at this point that relief prints can be made from any deep-etched metal plate. Those who have pursued (or who will pursue) the intaglio process may wish to try printing from some of their plates in this way. Simply treat the plate as if it were an ordinary wood block cut for a print in black and white: Ink the surface of the plate with a brayer, lay the paper over it, and burnish. Prints of this type are sometimes called reverse etchings (6, p. 174).

Although an investigation into both traditional and contemporary printmaking methods produced no direct relevance to the immediate problem of combining the woodcut and

intaglio media into one editionable print, the research was enlightening. The Japanese printmaking techniques were of particular note.

The long history of Japanese woodblock printing is rich with basic technical advancement and creative insights. Japanese printmakers use diverse papers, ranging from fine, silken rice papers to heavy, white, durable papers made from bark (4, pp. 47-54 and 13, pp. 64-65). The paper is always dampened and the ink or colour is suspended in a rice paste which is water-soluble (4, pp. 54-60).

The Japanese methods of woodblock printing are as intricate and involved as their long history indicates. The Japanese dab and brush ink onto the woodcut, rather than rolling color on with a brayer.

If the block is quite dry, it is thoroughly moistened with a damp sponge and wiped. The colour is then brushed over the printing surface thinly, and a trace of paste is also brushed into the colour (4, p. 12).

. . . up to twelve colours, often graded by wiping the block, were produced at a single printing and ten more by superimposition (13, p. 24).

Modern techniques of printmaking offer further innovations beyond the Japanese methods mainly in the realm of twentieth-century materials and machines.

These are materials drawn from the world of technology. The chief sources here were industrial waste, the car breakers yard or garage waste heap, the scrapheaps of every kind, including the city corporation dump (12, p. 55).

The search for new materials to help express the ever expanding range of esthetic freedom has been a natural outgrowth of the changing image of the print

in the last ten or fifteen years. A logical and exciting development has been the artist's awareness of the potential of new materials, developed primarily for industry, that could be used for his own creative use (11, p. 55).

John Ross and Clare Romano cite the lucite print and the cellocut (basically a liquid plastic consisting of sheet celluloid dissolved in acetone) as two new materials open for the utilization of the modern printmaker (11, pp. 55-56). Indeed, the array of potential materials available for the modern relief print is open-ended:

But at the present time [1966], apart from blocks he carves, the artist is likely to assume a much wider, more varied range of materials. He can get images from almost any flat object or surface that can be covered with ink and that is tough enough to withstand the necessary pressure for printing: a face of eroded stone, a section cut through a tree, a fragment of tortured metal found on the beach. We have made blocks from pieces of old lead gutter torn from a roof, from weathered plywood casing taken from a derelict glider, from the stamped metal lids of old fruit cans, and from machine parts found on the garage floor. Even soft materials can be used: a piece of embroidery, crumpled paper, the rippling surface on a nylon--you have only to dip them in a liquid hardener, and to spread them out on some sort of backing (12, p. 14).

The intaglio medium in present times, is equally unrestrained in regard to materials used. Ross and Romano discuss the impact of new materials on the intaglio medium:

The present [1974] intensity of interest in the fine print is directly related to the advancement of technology in this century. A whole battery of new materials and procedures is open to the adventurous artist who wants to expand his imagery into the world of prints (10, p. viii).

Rudy Pozzatti expresses much the same thoughts in his foreward to The Complete Intaglio Print:

This growth has been characterized by a myriad of innovative processes and techniques, dynamically new and challenging materials, specially designed hand and power tools, new and better designed presses and most importantly this new interest in the printed image has attracted an ever-increasing number of gifted [sic] and dedicated artists throughout the United States (10, p. xiii).

Since none of this information is directly applicable to my immediate problem, the question arises: Why bother to discuss and quote these sources?

First, the processes, methods, new materials, and innovations are a part of the modern printmaker's working gestalt. It is impossible to separate the artist from his materials.

Second, a truly creative artist is open to all new possibilities, challenges, and confrontations. To close oneself off from new ideas would ultimately curtail the creative impulse.

Third, this information, ideally, will emerge at the proper time to aid my spontaneity and enhance my creativity.

Considering the above discussion, the reader may anticipate all manner of innovations, found objects, and untraditional methods evident in my completed prints. Such expectations most probably will not be justified. All of this freedom of expression via materials and methods is exciting--even intoxicating. But these broad fields are also intimidating and, like the hangover, enervating. Rollo May, in The Courage to Create, elaborates:

I propose that the statement, 'human possibilities are unlimited' is de-energizing. If you take it at face value, there is no real problem anymore. You can only stand up and sing hallelujah and then go home. Every problem will sooner or later be overcome by these unlimited possibilities; there remain only temporary difficulties that will go away of their own accord when the time comes. Contrary to the chairman's intention, statements like his actually terrorize the listener: it is like putting someone into a canoe and pushing him out into the Atlantic toward England with the cheery comment, 'The sky's the limit.' The canoeer is only too aware of the fact that an inescapably real limit is also the bottom of the ocean (9, p. 113).

My "bottom of the ocean" involves being overly-enamoured with the texture of a found object; or, being excessively preoccupied with boundless fantasies concerning the potentiality of a new method and/or new materials. Rothenstein explains this predicament:

In using 'found' objects and 'wild' materials an obvious danger exists. The vigour of texture, the latent force and density of these discovered fragments, may tempt the artist to use them for their own sake. Without a firm purpose, their use in the printmaker's studio may well lead to a new form of romanticism, a sort of nature-whimsy, that has often proved the weakness of a narrow regional art. Without the power to absorb images taken from such objects--to absorb them securely in the natural flow of vision--the use of found materials can only be a danger. They must be ingested and transmuted in terms of the imagination; otherwise they become useless ballast, dragging down the flight of the artist's ideas (12, p. 16).

"--a new form of romanticism" and "--the power to absorb images" and "--absorb them securely in the natural flow of vision" . . . these words delineate a constant personal struggle. Without a discussion of this personal struggle, the technical considerations in the creative project are but lopped-off pieces. A personal diary, kept during the ongoing research included much which was not

technical. Philosophical and psychological digressions are interspersed with the sketches and notes. Though these ponderings are fragmentary and unfinished, they are important. In the preface to his book, The Courage to Create, Rollo May refers to his own personal diary. "I then realized that this 'unfinished' quality would always remain, and that this is all part of the creative process itself" (9, p. 8).

The insights along the way have coalesced and crystallized to give firmer direction. In Marshall McLuan's words, "All experience is segmental and must be processed sequentially" (12, p. 24).

Each print involved within this research will be discussed chronologically and will include philosophical and psychological aspects as well as the technical, because they are inseparable. What began as a dreary research requirement for graduation has resulted in a highly satisfying personal pilgrimage.

PRELIMINARY STUDIO RESEARCH PREPARATORY
TO THE CREATIVE PROJECT

The first two trial prints combining intaglio and woodcut were twelve inches by eighteen inches in size. Two color blocks were made for the woodcut portion and only drypoint was used on the intaglio plate.

Heretofore, I had always used rice paper to carry the image of the woodcut. Rice paper is transparent enough for the woodblock to show through and to verify the progress of the burnishing. Another advantage of rice paper in conjunction with the woodcut, is that rice paper readily adheres to the block, preventing much danger of slippage.

Italia printing paper was used for one wood block inked with red oil-base color. Using Italia paper for woodcut printing presented challenges from the beginning. There was difficulty with the Italia slipping on the woodblock causing a blurred image. I tried using weights to hold the Italia in place, but the burnishing pressure necessary to transfer the woodcut image to the heavy Italia paper continued to cause slippage. Finally, four thumbtacks, one in each corner, held the Italia in place.

Not being able to see the woodcut or to know the progress of the burnishing strokes was like drying dishes with a wet towel--a hindrance. By taking advantage of certain directions of light, it was pleasing to see that the

burnishing spoon left glossy trails and embossed the Italia in accordance with the carved areas of the woodcut, so that the burnishing process was not totally blind. Even so, the shiny, embossed Italia did not guarantee that the impression on the right side was complete. Removing one thumbtack, inspecting the print and reburnishing in wanting areas was necessary.

Burnishing the woodcut impression onto the heavy Italia paper required supreme effort. (Pozzatti had made it sound easy!) Although the woodcut print on the Italia was very satisfactory (See Slide A), I fervently hoped that the rice paper would accept the intaglio impression so that burnishing a woodcut image onto Italia paper would never again be necessary.

Print paper must be dampened in order to readily accept the intaglio impression. Since rice paper shreds when wet, an alternative method was needed. Before printing the dry-point, the rice paper bearing the woodcut impression was layed onto dampened print paper. The inked zinc plate was then registered upon the woodcut image, the plate and papers were flipped, and all layers were run through the intaglio press. The rice paper absorbed enough moisture from the dampened print paper to receive a good impression from the intaglio plate, yet did not tear or shred. (See Slide B.)

Based on the information Pozzatti had given me, I assumed that since a good woodcut image was now on the

heavy Italia* paper, the biggest hurdle was accomplished. Two unexpected problems presented themselves. The Italia paper had expanded when dampened, and the woodcut impression was larger than the zinc plate, thus negating proper registration. Pozzatti had probably foreseen this outcome, for his woodcut image was confined to the central part of his print.

The second difficulty forecast real trouble. Small areas of the woodcut image stuck to the plate causing torn white patches in the print. Perhaps the sticking was caused by excessive ink on the woodcut. Another possibility was that I had not allowed ample time for the oil colors to dry on the Italia paper. Inadequate dampening of the Italia paper was a third consideration.

Despite the difficulties encountered, these first two test prints were encouraging. The woodcut and the drypoint images complemented each other--further possibilities and ideas were exciting. Considering the extreme efforts necessary in burnishing, the complexities with registration, and the sticking problem, I concluded that using Italia paper for the woodcut-intaglio print was less satisfactory than rice paper.

The third combination print attempted involved two woodblocks which were eighteen inches by twenty-four inches.

*Pozzatti had used Rives BFK printing paper. The properties of Rives BFK and Italia papers are essentially the same. I personally prefer Italia over BFK because of its smooth surface and whiteness. The Rives BFK paper has a suede-like finish and is off-white.

I used Mulberry rice paper which has a crisper finish and smoother texture than Unryu rice paper, which was used for the first test print. The intaglio plate for this print included softground, aquatint, line etching, and drypoint techniques. The same printing methods used for the previous rice paper print were followed. The intaglio impression was disappointing. The drypoint and line-etching printed adequately, but much was lost in the softground and aquatint areas. (See Slide C.) Perhaps the different rice paper was at fault.

The fourth print in this preliminary research was printed on Unryu rice paper. The woodcut involved two blocks and three colors. The intaglio plate included mostly drypoint with some aquatint. Again, the previously described printing techniques were used to print the intaglio impression over the woodcut-printed rice paper. Although the Unryu paper took the intaglio image better than the Mulberry rice paper, much of the subtle intaglio areas again were lost. (See Slide D.) The feathery, ink-laden drypoint and the ink-trapping areas of the deeply-etched line printed well, but the idea of being restricted to these two intaglio techniques was intolerable. Much of the essence of the intaglio would be eschewed--so why bother to combine the woodcut with intaglio? Pozzatti's original instincts were correct--the heavy intaglio print papers must be used in order to effectively exploit the essential properties of both the woodcut and intaglio media into one combination print.

At this juncture, some decisions had to be made. Was the problem of combining the woodcut and the intaglio media into one editionable print worthy of concentrated research? Yes. The prints which resulted from the preliminary research indicated some fascinating potentials.

Could the registration difficulties of the dry printing demanded by the woodcut medium combined with the damp printing method of the intaglio medium be overcome? Surely, had not Pozzatti accomplished this? And what about the oil colors sticking to the zinc plate, causing torn, white splotches? Was this a deterring obstacle? Again, there was Pozzatti's "Truculent Owl" staring in mute testimony.

Another question positioned itself: Should the research be predominately concerned with the technical questions incorporating the use of different papers, various inks, and diverse printing techniques? No. There are two personal reasons for the negative response:

1. Such total involvement with technical concerns would bore me to the point of non-productivity. Interaction with the technical process lasts only as long as these technical considerations serve me to bring completion to the vision held for the finished print.

2. The challenge an artist finds in confronting his media is a necessary ingredient for the creative act--but the vision of the artist takes priority. The technical considerations should be servant to the artist--not the dictator.

STATEMENT OF PROBLEM

The problem for this creative project in lieu of thesis involves an in-depth investigation into the difficulties and possibilities encountered when combining the woodcut and intaglio media into one entirely editionable print.

This research attempts to answer the following questions:

1. How can the disparate processes and materials intrinsic to each medium be combined to produce an entirely editionable print?

2. What concerns and techniques will produce a combination print which will most fully exploit the inherent strengths of each medium?

A total of twelve woodblock-intaglio combination color prints have been completed and editioned in conjunction with this research. A suite of these twelve prints accompanies this written research.

THE CREATIVE PROJECT

Print I: REMINISCENT 18" X 24" Edition: 12 Italia Paper
Woodcut colors: Ochre, Green, Indian Red
Intaglio colors: Black
Woodcut and Intaglio on zinc

I had mixed feelings about using the drawing which eventually gave birth to this print. It was one of a series of Indian drawings done after reading Dee Brown's book, Bury My Heart at Wounded Knee (2). The experience of reading this book was so personally intense that I was compelled to draw the Indians as a catharsis. The obvious danger, when creating images based upon such powerful encounter, is over-sentimentality. This drawing was on the brink of that pitfall, thus I felt both apologetic and defensive. The apologetic response arose from the realization that this image was not very intellectual or chic. The defense mechanism came to fore because this image had been created from an inner vision which was impossible to deny. So, while reason rejected the idea of interpreting this drawing into a print, visceral reactions prevailed.*

To prevent the registration problem caused by the Italia paper swelling when dampened, a sheet of the Italia which

*An interesting side-note: All available prints in this edition have been sold with requests continually forthcoming. This situation evokes an internal struggle. The works which I now feel to be more successful do not afford this saleability.

bore an 18" X 24" format was soaked in water. When the Italia was wet, the dimensions stretched to 18 1/2" X 24 1/2". The woodblocks were cut accordingly.

The proofs combining the woodcut and intaglio impressions were disappointing. (See Slides E, F, and G.) Upon inspection it was evident that the green-red woodblock was printing well--the ochre woodcut was causing the trouble.

The woodblock transferring the ochre color was taken from a barn which had been built over one hundred years ago. The old wood was so porous and dry that the oil from the oil-based ink was pulled into the wood leaving a thick, pasty residue which adhered to the Italia. This residue was causing the resisting and sticking. Varnishing the ochre woodcut sealed the old wood and solved the problem. The edition was consistent and technically successful.

Print II: THE HELPER 18" X 24" Edition: 12 Italia Paper
 Woodcut colors: Rainbow roll using Blue, Red, Ochre
 Intaglio colors: Brownish Black
 Woodcut and Intaglio on zinc

In contrast to Print I, color, form, texture, and the woodblock grain took precedence over the image in this print. Also, contrary to Print I, the woodcut dominated the intaglio. The woodblock had one fantastic knothole and I wanted to work its beauty into the total design.

Instinct took reign while carving this woodblock. The words of Don Juan, Carlos Castaneda's formidable figure, imposed themselves in my thoughts while the work progressed.

He is inaccessible because he's not squeezing his world out of shape. He taps it lightly, stays for as long as he needs to, and then swiftly moves away leaving hardly a mark (3, p. 80).

Colors, too, demanded recognition--clear blue-red here and soft yellow-ochre there. With this print, color began to assert itself as a major factor of influence. The red and ochre had prescribed themselves, but the problem of how to tie these colors, the form, and the image together was vexing. Finally, using the rainbow roll for the woodcut colors occurred to me. (See Slide H.)

The intaglio plate was a challenge. The woodcut print was effective by itself--how could adding an intaglio image improve the print? The intaglio impression must augment, but not dominate the woodcut. Emphasis and texture were to be the desired effects of the intaglio impression. For the upper right-eye area, the woodcut image was burnished onto the zinc plate. The oil paint resisted the acid and left a very nice image, which in the end, was not printed. (See Slide I.) In retrospect, perhaps this area should have been inked with a blackish-red. In any case, this print is not personally satisfying--something is wanting in relation to the image sought.

The technical considerations were also frustrating, even though the end result was adventitious. I had allowed for a one-half inch swelling in each direction of the Italia paper. The Italia paper for this print was purchased six months later than the Italia for Print I. Evidently due to

The previously carved areas of the woodcut were filled with liquid metal. The metal produced a nice organic effect. (See Slide M.) The liquid metal integrated with woodcut seemed satisfyingly appropriate, since during this project, a woodcut impression had been etched into a zinc plate.

Printing the edition was accomplished routinely.

Print IV: TEMPORAL 18" X 24" Edition: 12 Italia Paper
 Woodcut colors: Rainbow roll of Yellows and Reds
 Flat colors: Purplish Blue,
 Coppery Green
 Intaglio colors: Dark Ultramarine Blue with Red
 Woodcut and Intaglio on zinc

Print V: CONFRONTATION 18" X 24" Edition: 12 Italia Paper
 Woodcut colors: Rainbow rolls of Browns and Yellows
 Intaglio colors: Dull Dark Green
 Woodcut and Intaglio on zinc

Creating Prints IV and V was satisfying. Scattered insights seemed to coalesce and become structured so that they could be utilized. Fuller understanding of color, broader use of the intaglio plate and a fresher approach to the woodcut emerged.

The methods I was using to combine the woodcut and the intaglio media were becoming routine, unexciting. Restlessly, I sought some new approach. A fellow student had produced a print using a metal plate whose positive image had been entirely separated from the negative image by biting through the plate with acid. I liked the bold, simple, yet elegant shapes which looked as if they had been

torn out of the metal. The ragged edges printed thick, rich deposits of ink and embossed the paper distinctively. I let the acid eat my zinc plate into three separate shapes.

Cutting the woodblock into three separate pieces, as Edvard Munch had often done, was considered; but, the use of stencils would be just as effective and easier. Anything from screws and nails to meat hammer and dressmaker's wheel were used in order to achieve indentation and texture in the woodcut image. (See Slides N, O, and P.) Much of the same paraphernalia was used in conjunction with spray paint to obtain desired effects on the zinc plate.

Inspiration for the colors in Print IV came from having to wait for children during a brief thunderstorm. While I waited the storm ended. The intense, saturated, surreal colors of the blue-black clouds, green leaves, fluorescent sun-golds, and pinks made their impression. The yellows, reds, and browns of rotting leaves were the basis for the colors in Print V.

Another personally satisfying result which came from working with Prints IV and V was that some subconscious preoccupations became conscious. Involvement with the problem of life and death is apparent, but subconsciously, there was also concern with time and infinity. The wood grain and the knotholes are vivid symbols for these concepts.

Although the creation of Prints IV and V was deeply satisfying, the printing process presented obstacles. All

sorts of frustrations were endured trying to get the Italia paper to accept the woodcut image. The oil color would sit on the woodblock despite rugged burnishing efforts. The wood and the Italia paper were leeching oil from the ink, leaving a gritty residue which adhered to the wood. Varnishing the woodblock helped slightly--but the broad, flat woodcut areas stubbornly resisted uniform transference of color. The problem would not have been so critical, had the woodcut prints been consistent. They were not. The lightly imprinted areas were capricious and defied presupposition. Adding linseed oil to the ink aggravated the problem. A partial answer involved adding turpentine to the oil colors and loading the brayer and thus woodblock, with copious amounts of ink. Burnishing the broad areas immediately with the heel or side of the hand, followed by the spoon, further alleviated the problem--but not completely. One incidental benefit of the hand burnishing--the Italia paper was roughed into a suede-like texture which helped by revealing the burnishing trails left by the spoon.

The intaglio printing proceeded routinely and aided in concealing the imperfections of the woodcut image.

Print VI: OF PORTENTS AND VISIONS, II 18" X 24"
 Edition: 12 Italia Paper
 Woodcut colors: Ochre, Earth Red, Blue
 Intaglio colors: Dark Brown
 Woodcut and Intaglio on zinc

Print VI is a new version of one of the prints previously discussed as part of the preliminary research. (See Slide D.) The original woodcut and intaglio images were printed on Unryu rice paper. I wanted to prove my belief that Italia paper actually does support the imprinting of both woodcut and intaglio media better than Unryu or Mulberry rice papers. Although the different colors confuse the issue somewhat, it is evident that the woodcut image suffers not at all when burnished onto Italia rather than a rice paper. (See Slides Q, R, and S.) The case for the use of the Italia paper supporting the intaglio impression is obvious. The subtleties of the intaglio, which I find very desirable in combination with the woodcut, were lost in the Unryu print. (Again, see Slide D.)

Printing the intaglio impression onto the woodcut brought unexpected problems. A new supply of Italia paper was used. Although the test Italia paper stretched one-half inch perpendicularly, when the woodcut-imprinted Italia was dampened, the image stretched from five-eighths to three-fourths inch. This fact prevented precise registration. The same soaking time had been allowed in both situations. The reason for this inconsistency remains a mystery.

Print VI marks the end of the Indian series.

The experience which inspired the following series of prints began on a prosaic note. My youngest child came home with adventurous tales involving "old barns" near our home.

Print VII: OF TIME AND ETERNITY 18" X 24 " Edition: 6
Italia Paper
Woodcut colors: Gunnysack Brown
Intaglio colors: Black
Woodcut and Intaglio on zinc

One of the drawings done from the slides of the old farm was so sentimental that it might have been lifted from a child's book of fairy tales. Yet the morning a woodcut was to be undertaken, this drawing was the only one which was inspiring. Experience has taught me not to deny my intuitions; so with some qualms, reason was pushed aside.

Two woodblocks were used to carry the image for Print VII. Since the drawing was admittedly romantic, conveying a dreamlike reverie seemed logical. This end was accomplished via fantasy colors combined with excessive use of flowing woodgrain and cosmic-looking knotholes. The first woodblock carried a rainbow roll of light yellows through deep red. The second block was rolled with light thalo blue through deep ultramarine blue. The results pleased me.

(See Slide T.)

For the intaglio image, I wanted to further investigate embossing by biting entirely through the metal plate. Even though the smooth areas of a plate are totally wiped, a haze of color remains which prints onto the white paper. Besides embossing, the holes in a plate leave an entirely white image which can be an exciting contrast. The idea of woodcut showing through such areas was provocative.

The shapes and inside-outside vantage points of the drawing were essentially what enamoured me. These characteristics took priority in my mind during the preparation of the plate. The intaglio impression met desired ends--this print was going to be good! (See Slide U.)

Somehow, when riding the crest of a wave, the inevitable trough is forgotten. The trough was indeed inevitable and profound. With the advent of imprinting the pleasing intaglio image upon the pleasing woodcut image, frustration reigned. The two images did not synchronize and there was no solution except to proclaim either the plate or the two woodblocks as futile. I had failed to anticipate that cutting broad spaces into the interior of the zinc would absolutely negate any hope of aligning the soaked and swollen woodcut impression with the intractable metal plate.

Several hours were spent in a vain attempt to salvage time, energy, woodblocks, and a spring graduation.

Following the completion of the remaining prints involved in this research, an ignoble rescue resulted in a finished edition of this OF TIME AND ETERNITY print. The shapes of the acid-tortured plate continued to intrigue me. I realized that the woodcut image must be subjugated to the intaglio plate, yet sustain a flowing, unifying undercurrent. The technical solution was to alter the woodcut in accordance with the swelling of the soaked Italia paper. Intricate

(relative to my ability) mathematics were involved because of the necessary interior registration.

The prominent, flowing lines of fir plywood were incorporated for the woodcut. The woodblock color had to be neutral. The textural, functional gunnysack was inspiration for the brown woodblock image. Once the woodcut was carved in anticipation of the damp, expanded paper, the intaglio printing was accomplished routinely.

This print satisfies a minimum of my Great Expectations. One positive aspect in regard to this print is: Lesson Learned!

Print VIII: THROUGH THE KNOTHOLE 18" X 24" Edition: 8
 Italia Paper
 Woodcut colors: Blue-Greens and Ochres
 Intaglio colors: Brownish Black
 Woodcut and Intaglio on zinc

Four slides were the inspiration for this print. The slides had been taken by focusing through a knothole in an old shed. Inside the shed were an abandoned bed, a chest, two old gates, buckets, bottles, etc. in various stages of decay. The view through the knothole provided the most astonishing display of shapes and textures.

Ideas for taking advantage of these abstract forms via woodcut and intaglio tumbled and seethed. Many examples of contemporary woodcut prints were examined. Every imaginable technique and unconventional method was represented and the resulting prints were laudable. But a second look at many

Print XII: FADING AFTERNOON 18" X 24" Edition: 6
 Italia Paper
 Reverse Etching colors: Rainbow Roll of Blue-Greens-White, Yellow rolled over selected areas
 Woodcut colors: Putty-Grey with overlaid application of Reds, Blues, and Greens
 Intaglio color: Reddish Brown
 Woodcut and Intaglio on zinc

Prints X, XI, and XII were derived from the same intaglio plate and woodblock (a cross-section of firewood). They provide a graphic example of sequential learning. The woodblocks and intaglio plate for Print X were planned around the image of the firewood cross-section. (See Slides Y and Z.) The entire print was finished routinely--it bored me. Still, the intaglio plate contained some intriguing elements and I was curious about the effects of reverse etching (a technique which was new to me). The plate was rolled with grey-green and run through the intaglio press. The results were exciting and startlingly different from the traditionally inked plate. (See Slide AA.) Print XI was completed by printing the woodcut cross-section over the reverse etching, and then printing the conventionally inked plate over both reverse etching and woodblock images.

To my eye, Print XI fell short of the possibilities which reverse etching offered. A rainbow roll was tried for the reverse etching. Due to a hollow in the zinc plate, an area in the middle of the plate was not inked. Technically, this is a problem, but if the uninked area could remain

consistent, the result might be effective. (See Slide BB.) The white area maintained consistency in all six printings and added greatly to the success of the print. FADING AFTERNOON was completed by using the same methods described above for Print XI.

Print XII represents a culmination of learning which took place during this creative project. The entire print was produced surrounded with an aura of curiosity, experimentation, and discovery. Techniques for the laying on of color were indeed daring compared with the previous prints. For example, after the reverse-etch-rainbow-roll was done, a small roller was inked with yellow and applied over specific areas. The results were necessary for the effectiveness of the print. Analogously, the woodcut cross-section was first inked with a putty color. One-half of the cross-section was then rolled with green fading into blue. Blues through reds were then rolled over the remaining half.

Print XII was produced with a minimum of effort and a great amount of fun. Prints XI and then VII were completed with identical abandon. All loose ends seemed to fall into place. Thankfully, this project was completed while I was still riding the crest of a new wave.

CONCLUSION

Throughout this paper, intense feeling, vision, inner necessity, intuition, sentimentality, and romanticism have been mentioned in conjunction with inspiration, intent, processes, and the finished print. Too often connotations inferred from the above words have led to self-deprecation. Frequently, working at school or viewing a contemporary exhibition resulted in discouragement and even depression. Keeping a diary, and consequently assessing the thoughts therein has proved to be a lesson in self-acceptance. Concurrently reading The Transformative Vision by Jose A. Arguelles served to intensify this lesson. Granted that when one reads or hears ideas in agreement with personal values, those concepts are the ones noted. Despite this fact, or more correctly, because of it, the following quotes from Mr. Arguelles' book provide summation:

To get at the root of this problem is to confront the very nature of human being; thus we come to the third and most significant riddle the Romantic had to confront: being itself. It was this last, Socratic confrontation that lent a vibrant, fractured, sometimes hysterical tone to so much of Romantic and post-Romantic art and literature: The Romantic was led too easily into polarizing himself against reason, and as Irving Babbitt so brilliantly pointed out in Rousseau and Romanticism, he thereby forfeited his own critical judgment (1, p. 69).

The problem, then, is not whether photography can be art, but in confusing art with the finished product or the technique employed. It is the artist's psychological

attitude toward the process of creation alone that signifies the artistic validity of the act that produces the "work of art" (1, p. 122).

But to a great degree the impressionists had ceased to search and had become satisfied with art--and this is the great failure of the avant-garde in general (1, pp. 156-157).

The materialistic aesthetic and standard of reality had been exhausted, and there was yet no collective standard representing the immaterial world to which the artists had now been initiated. For this reason the post-materialistic mentality tended to be characterized--as it still is today--by Laforgue's nihilistic dilettentism and open-minded anarchy: a combination of pessimism, atheism, debauchery, and depravity--the petulant response of one who realizes that what he had believed to be the solid, real world is merely a dream (1, p. 159).

Finally, Frank Lloyd Wright and Wassily Kandinsky ultimately express the problem most effectively. In reference to the Japanese print, Wright states:

The print has shown us that no more than a sand bank and the sea, or a foreground, a telegraph pole and a weed in proper arrangement, may yield a higher message of love and beauty, a surer proof of life than the sentimentality of Raphael or Angelo's magnificent pictorial sculpture. Chaste and delicate, it has taught that healthy and wholesome sentiment has nothing in common with sentimentality, nor sensuous feeling with banal sensuality; that integrity of means to ends is in art indispensable to the poetry of so-called inspired results; and that the inspiring life of the work of art consists and inheres, has its very breath and creative being within the work itself; an integrity, innate, as organic as anything that grows in the great out-of-doors (14, p. 28).

Kandinsky further elaborates:

Conversely, at those times when the soul tends to be choked by materialist lack of belief, art becomes purposeless, and it is said that art exists for art's sake alone. The relation between art and the soul is, as it were, doped into unconsciousness. The artist and the public drift apart, until at last the public turns its back, or regards the artist as a juggler whose skill and dexterity alone are worthy of applause.

It is important for the artist to gauge his position correctly, to realize that he has a duty to his art and to himself, that he is not a king but a servant of a noble end. He must search his soul deeply, develop and guard it, so that his art may have something on which to rest and does not remain flesh without bones.

The artist must have something to communicate, since mastery over form is not the end but, instead, the adapting of form to internal significance (8, pp. 74-75).

Admittedly my work has great leeway for improvement and growth; but finally, I no longer feel the need to apologize for a child-like positive approach, perception, and involvement. Derisive humor, abject pessimism, and slick technical presentation are not my inherent style and never will be. The inclination to seek and see awe, beauty, humor, and hope permeates my life. The expectation that my art should express divergent vision is absurd.

The technical obstacles presented when combining the woodcut and intaglio media into an editionable print have proven to be surmountable. An easier, more sure method of imprinting the woodcut image onto the intaglio print papers may be possible--perhaps using a lithograph or intaglio printing press could be a solution. Those wishing to replicate this research should be aware that the properties of the print papers change spasmodically. The properties of the Italia paper used for Prints VI, VII, and VIII through XII varied considerably from those of the earlier Italia paper. Due to lessened rag content, the latter Italia failed to produce a roughed surface when hand burnished, tore more easily, and swelled to new dimensions when dampened.

Further investigation into Japanese printing, a broader use of the intaglio media, and experimentation with various print papers is warranted.

A print using acetate to carry the woodcut image was attempted during this project. Woodcut printed on acetate is effective, but lack of time plus additional technical problems prevented further investigation.

This research has shown that the woodcut medium and the intaglio medium can be combined into one effective combination print. The two media contrast and combine effectively. Further experimentation combining these two media into an editionable print is indicated.

LIST OF SLIDES

- Slide A: CONTEMPLATION I 12" X 18" Edition: 6
Italia Paper
Woodcut color: Red
Intaglio color: Black
Woodcut and Intaglio on zinc
- Slide B: CONTEMPLATION II 12" X 18" Edition: 6
Unryu Rice Paper
Woodcut colors: Blue, Brown
Intaglio color: Black
Woodcut and Intaglio on zinc
- Slide C: NO HOPE ON EARTH 18" X 24" Edition: 7
Mulberry Rice Paper
Woodcut colors: Brownish Ochre, Purplish Red
Intaglio color: Black
Woodcut and Intaglio on zinc
- Slide D: OF PORTENTS AND VISIONS 18" X 24" Edition: 8
Unryu Rice Paper
Woodcut colors: Red, Blue, Yellow
Intaglio color: Black
Woodcut and Intaglio on zinc
- Slide E: REMINISCENT 18" X 24" Artist's Proof
Woodcut colors: Ochre, Green, Indian Red
Intaglio color: Black
Woodcut and Intaglio on zinc
- Slide F: REMINISCENT 18" X 24" Portion
Woodcut colors: Ochre, Green, Indian Red
Woodcut
- Slide G: REMINISCENT 18" X 24" Portion
Intaglio color: Black
Intaglio on zinc
- Slide H: THE HELPER 18" X 24" Portion
Woodcut colors: Rainbow Roll using Blue, Red, Ochre
Woodcut

- Slide I: THE HELPER 18" X 24" Portion
Intaglio color: Brownish Black
Intaglio on zinc
- Slide J: APPARITION, pencil drawing
- Slide K: TRANSCENDENT 18" X 24" Artist's Proof
(Prior to reworking)
Intaglio color: Black
Intaglio on zinc
- Slide L: TRANSCENDENT 18" X 24" Artist's Proof
(Reworked)
Intaglio color: Black
Intaglio on zinc
- Slide M: TRANSCENDENT 18" X 24" Portion
Woodcut colors: Dark Blue through color wheel to
Reddish Purple
Woodcut
- Slide N: TEMPORAL 18" X 24" Portion
Woodcut colors: Rainbow Roll of Yellows and Reds,
Purplish Blue, Coppery Green
Woodcut
- Slide O: CONFRONTATION 18" X 24" Portion
Woodcut colors: Rainbow Roll of Yellows, Browns
Woodcut
- Slide P: TEMPORAL CONFRONTATION 18" X 24" Artist's Proof
Intaglio colors: Black
Intaglio on zinc
- Slide Q: OF PORTENTS AND VISIONS, II 18" X 24" Portion
Woodcut colors: Ochre, Blue
Woodcut
- Slide R: OF PORTENTS AND VISIONS, II 18" X 24" Portion
Woodcut colors: Ochre, Earth Red, Blue
Woodcut

- Slide S: OF PORTENTS AND VISIONS, II 18" X 24"
 Artist's Proof
 Intaglio color: Black
 Intaglio on zinc
- Slide T: FANTASIA 18" X 24" Edition: 6 Italia
 Paper
 Woodcut colors: Rainbow Roll I: Yellows through
 Reds
 Rainbow Roll II: Thalo Blue through
 Ultramarine Blue
 Woodcut
- Slide U: OF TIME AND ETERNITY 18" X 24" Artist's Proof
 Intaglio colors: Black
 Intaglio on zinc
- Slide V: WEATHERED WOOD AND WEEDS 18" X 24" Edition: 7
 Italia Paper
 Woodcut colors: Ochres, Blues, Greens
 Woodcut
- Slide W: THROUGH THE KNOTHOLE 18" X 24" Artist's
 Proof
 Intaglio color: Black
 Intaglio on zinc
- Slide X: PINK AND BLACK 18" X 24" Artist's Proof
 Woodcut colors: Pink, Cadmium Yellow
 Woodcut
- Slide Y: FORSAKEN FARM 18" X 24" Portion
 Woodcut colors: Yellow, Light Violet, Indian Red,
 Dark Green
 Woodcut
- Slide Z: FORSAKEN FARM
 SETTING SUN
 FADING AFTERNOON 18" X 24" Artist's Proof
 Intaglio colors: Black
 Intaglio on zinc
- Slide AA: SETTING SUN 18" X 24" Portion
 Reverse Etching colors: Dark, Dull Green, Yellow,
 White
 Reverse Etching on zinc

Slide BB: FADING AFTERNOON 18" X 24" Portion
Reverse Etching colors: Rainbow Roll of Blues,
Greens, White
Yellow rolled on top in
selected areas
Reverse Etching on zinc

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APPENDIX























































