

“WORKING UP FROM THE BLACK
TOWARDS THE LIGHT”

MODERNIST WOOD-ENGRAVING AND
PHOTOGRAPHY

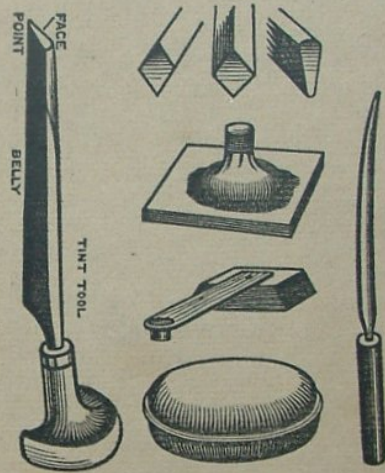
ESSE 2016 Galway

Seminar S39

Sophie Aymes

Université de Bourgogne-Franche-Comté

WOOD- ENGRAVING



BEEDHAM

A FEW TITLES

John Beedham, *Wood Engraving* (1920)

Edward Gordon Craig, *Woodcuts and Some Words* (1924)

Herbert Furst, *The Modern Woodcut* (1924)

Clare Leighton, *Wood-Engraving and Woodcuts* (1932)

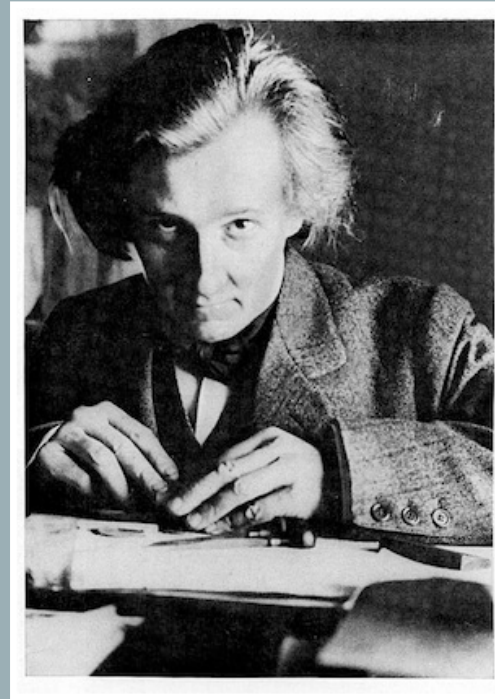
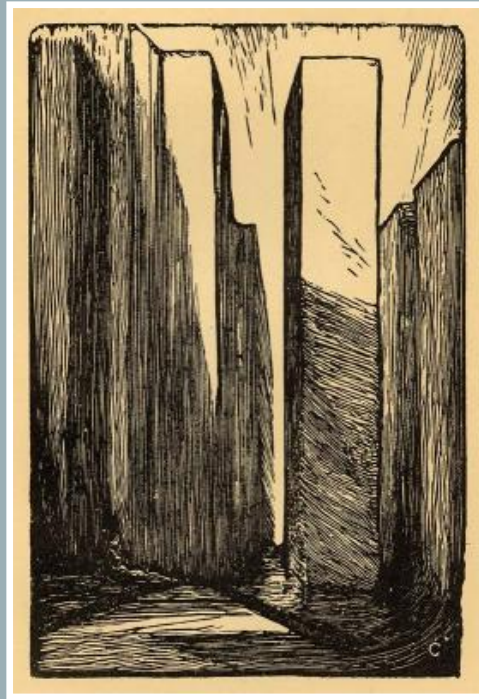
Iain Macnab, *Wood-Engraving* (1938)

John Farleigh, *Graven Image* (1939)

EDWARD GORDON CRAIG

Scene

*(The Mask,
vol. I, n°5, 1908)*



HAMLET (1928, 1930)

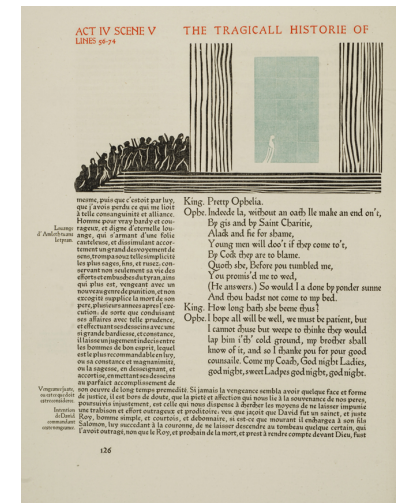
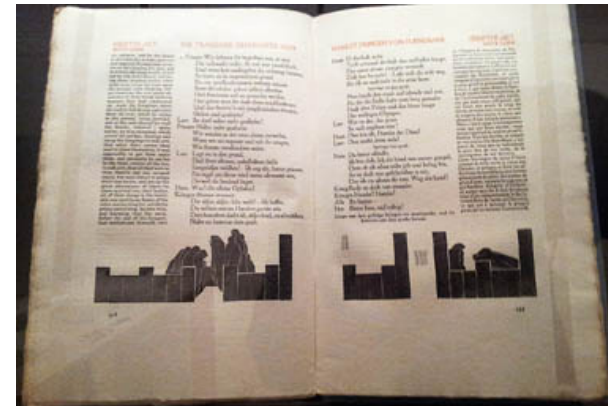
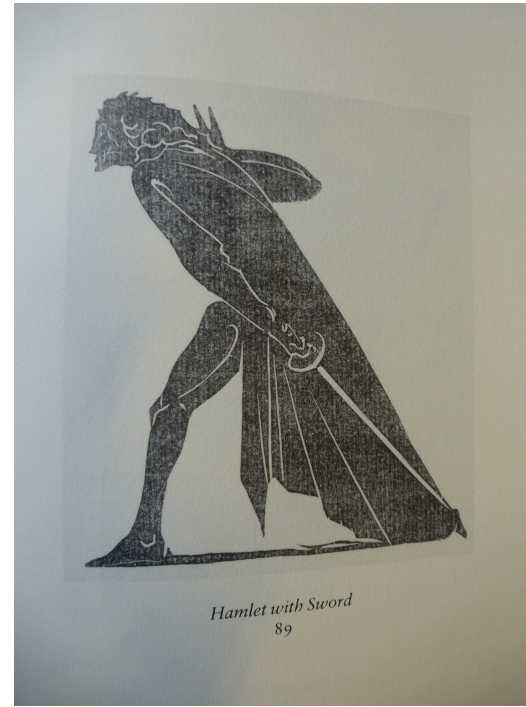
Count Harry Kessler's Cranach Press

Edward Gordon Craig's wood-engravings

Eric Gill's letters

Edward Johnston's typeface, cut by Edward Prince

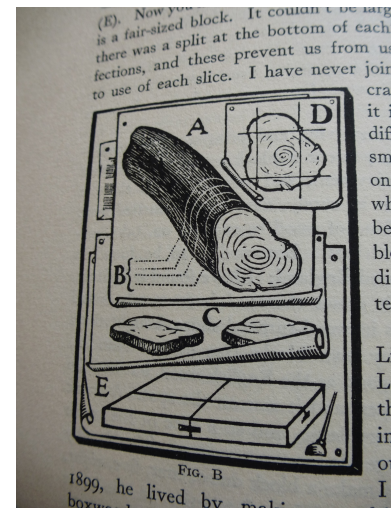
Under the supervision of Emery Walker

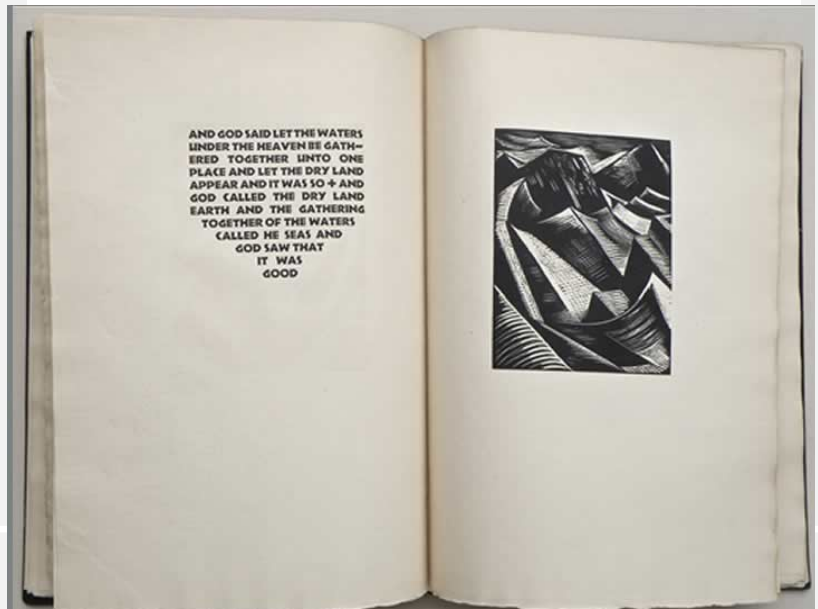
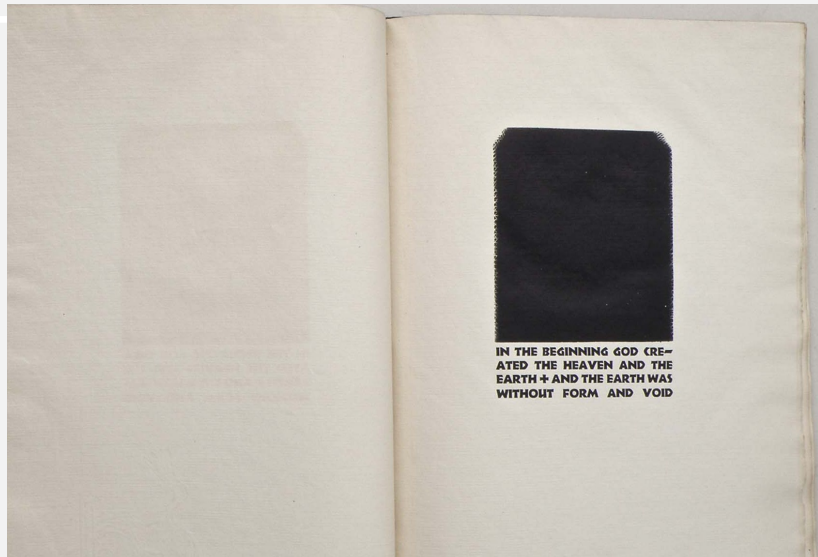


WOODCUTS AND SOME WORDS
(1924)



King Lear
(*The Mask*, vol. I, no. 5,
opp. p.96, 1908)

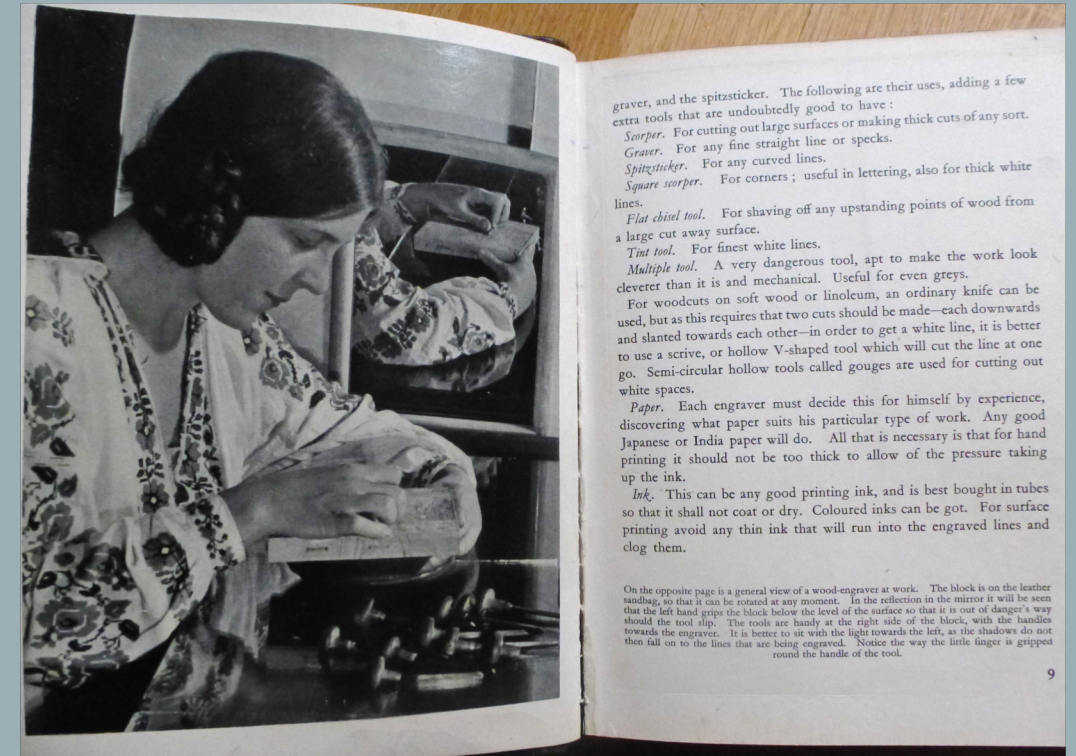
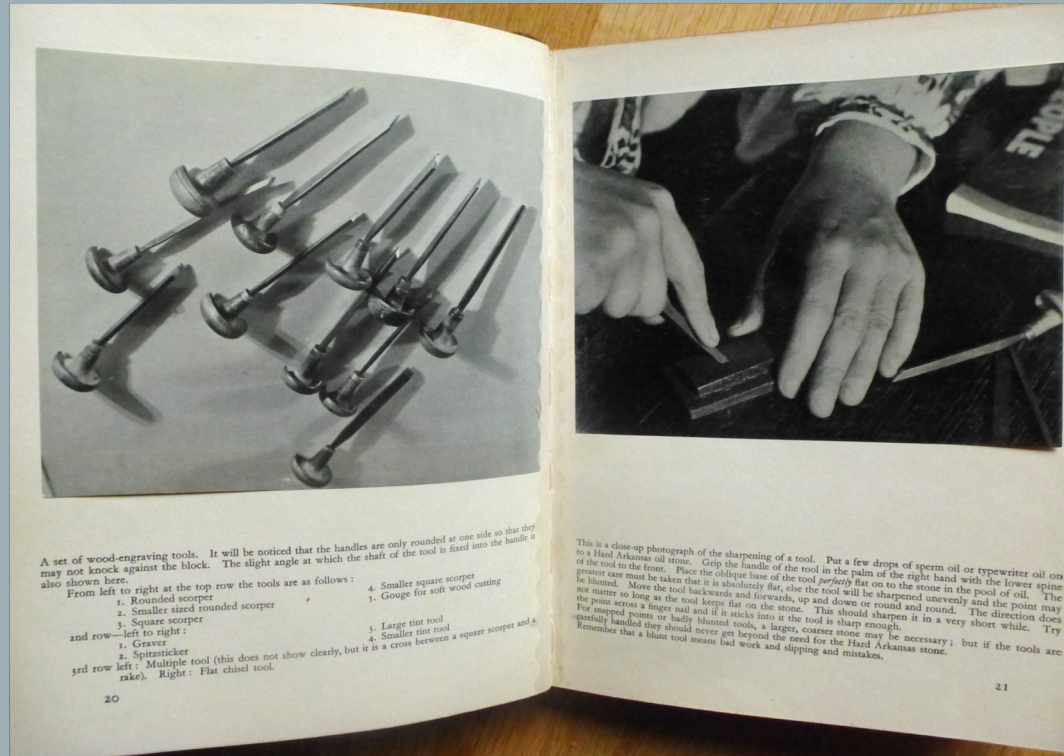




PAUL NASH

GENESIS
(NONESUCH PRESS, 1924)

CLARE LEIGHTON WOOD-ENGRAVING AND WOODCUTS (1932)



WOOD-ENGRAVING AND WOODCUTS

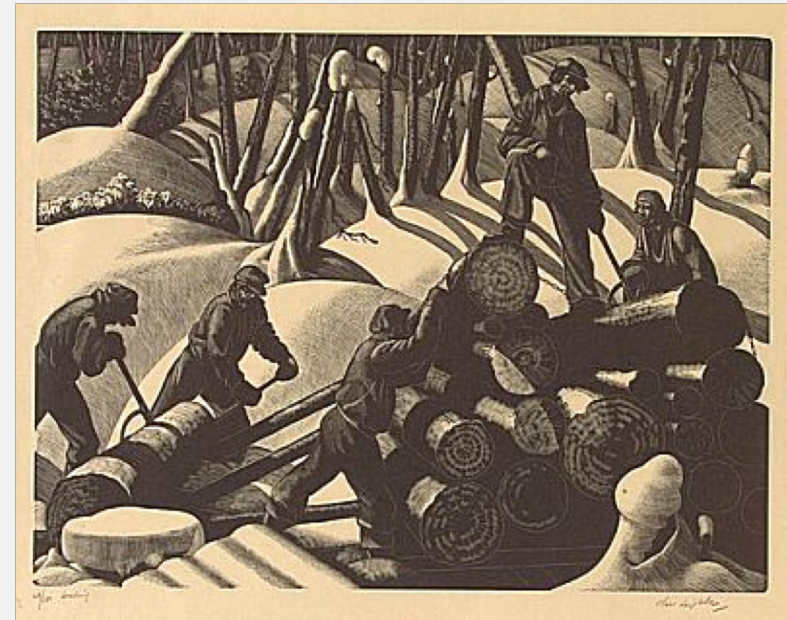
Marks made by the different tools
(p. 23)

Loading (1931)

Wood-engraving tools, blocks and other requisites may be obtained in London from Cornelissen & Sons, T. N. Lawrence, W. Lawrence, Lechertier Barbe Ltd., W. Y. Rhind and C. Roberson & Co.; in New York through E. H. and A. C. Friedrichs Art Stores.



Print of block cut to show marks made by the different tools



Loading in three stages

CLARE LEIGHTON
Loading (First Stage)
(9 x 11 3/4 in.)

First trial proof taken while the block was being engraved. The positions of most of the figures are merely shown by leaving black spaces. The large masses of white have been cut away with a scorer. The shapes of the grey shadows have been indicated, but as yet the greys are too dark and the edges too hard and sudden.



amberless
the logs
ol. The
he snow



CLARE LEIGHTON
Loading (Final Stage)
(9 x 11 3/4 in.)

This third and final proof shows a great jump forward. The figures have been engraved and the background cleared up around them. Light has shown up the form of all the logs. The background has been considerably lightened—the central figure has light accents on it by means of occasional thicker white lines. The tree trunks have been made more solid. The greys of the background have been crossed yet again with fine white lines, thicker cuts towards the white parts merging the edges of the grey until they show as minute black specks. The sections of the logs have had the multiple tool used on them.



AND GOD SAID LET THE WATERS
UNDER THE HEAVEN BE GATH-
ERED TOGETHER INTO ONE
PLACE AND LET THE DRY LAND
APPEAR AND IT WAS SO + AND
GOD CALLED THE DRY LAND
EARTH AND THE GATHERING
TOGETHER OF THE WATERS
CALLED HE SEAS AND
GOD SAW THAT
IT WAS
GOOD



CONCLUSION & DISCUSSION