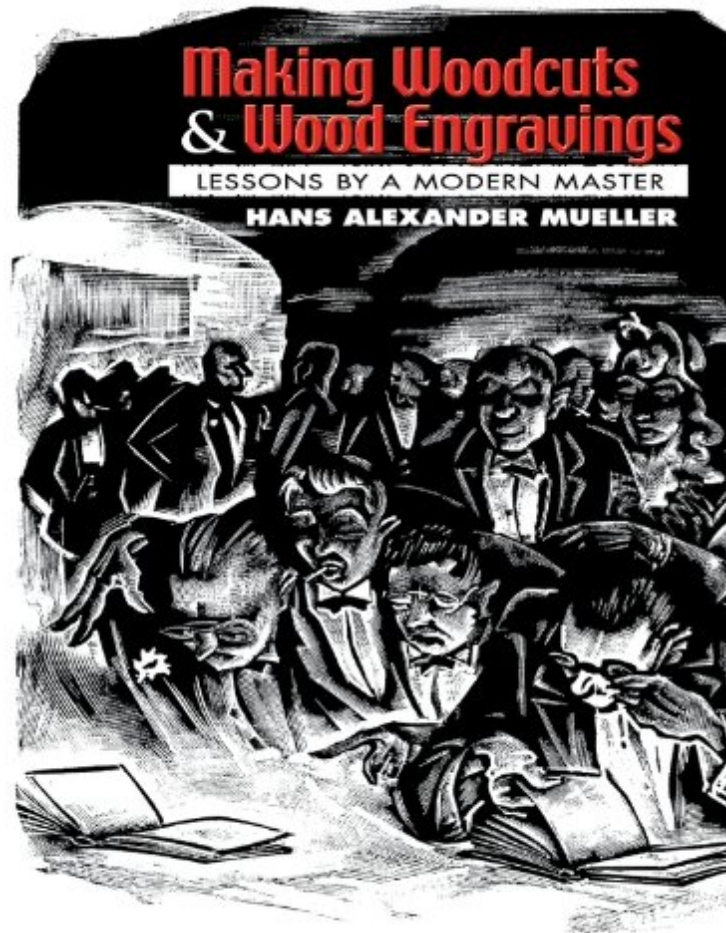


(Free read ebook) Making Woodcuts and Wood Engravings: Lessons by a Modern Master (Dover Fine Art, History of Art)

Making Woodcuts and Wood Engravings: Lessons by a Modern Master (Dover Fine Art, History of Art)

Hans Alexander Mueller

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Hans Alexander Mueller : Making Woodcuts and Wood Engravings: Lessons by a Modern Master (Dover Fine Art, History of Art) before purchasing it in order to gauge whether or not it would be worth my time, and all praised Making Woodcuts and Wood Engravings: Lessons by a Modern Master (Dover Fine Art, History of Art):

25 of 26 people found the following review helpful. Good How-I-Do-it book on wood relief printmaking By BirckAn excellent introduction to woodcut and wood engraving. One potential problem with all art How-To books is that the reader's impression of the book is often based on how much they like the author's own examples in the book. If the reader is impressed with those examples, or with the author's work in general, the book will rise in the reader's estimation. This book was written in 1945, when, for obvious reasons, western printmakers were not likely to look to Japan for inspiration or helpful advice. Whatever the reason, Mr. Mueller's work as shown here is solidly embedded in

mid-twentieth-century western traditions of block printing and illustration; his draftsmanship is unquestionable and his compositions are powerful. However, with a few exceptions, he doesn't move beyond the established German-Expressionist look of western woodcuts, even when his medium is wood engraving. His engravings appear to be slab-side woodcuts with subtler shading. His wood engravings look like woodcuts. The exceptions to the heavy, dark traditional woodcut look of most of his work are the utilitarian how-to spot illustrations he did for the instructional chapters: how to hold the knife, how to ink the block, etc. They are light, loose and charming. Another problem area is color. The color woodcuts included in this book are in the western style, and generally unimpressive. So if you can set aside prejudices for or against western-style relief prints, this book is a good introduction to the tools and methods of woodcut and wood engraving. Then, after finding out the basics, I can recommend Rebecca Salter's Japanese Woodblock Printing for a different approach. This approach uses some of the same tools, more specific types of wood, and a more individualized impression process to yield prints that are as subtle and detailed as lithographs or serigraphs. Another good source is George Walker's *The Woodcut Artist's Handbook*, which, like this one, treats of both woodcut and wood engraving, but includes modern examples. Among the examples are period pieces as well as the work of modern printmakers working in different idioms.

1 of 1 people found the following review helpful.
"Making Woodcuts and Wood Engravings": A helpful addition to a printmaker's library
By Paula
I bought this book because I have seen this artist's woodcuts before. He belongs to the generation of refugee artists who came here before and during World War II, and is a very good craftsman. (Actually I don't think he is still alive.) While browsing through the selection of "woodcuts" I discovered this title, and remembered enjoying a used version of his illustrated "Joseph Conrad Argosy." This book, the "Argosy," was illustrated with very good black and white woodcuts, so I was curious to see his technic of producing woodcuts and engravings. I found it helpful, though not an essential or basic "how-to" book. It was the sort of impulse purchase one makes while browsing, and well worth the price.
0 of 0 people found the following review helpful. Five Stars
By Warren Post
Good overview of history of the art and techniques.

An indispensable guide to creating woodcut masterpieces, this volume offers instructions ranging from using the simplest strokes to making intricate multicolor print blocks. Detailed, easy-to-follow instructions are complemented by ninety-eight illustrations, most of them in color. "I love the woodcut as a form of artistic expression because it requires the simplest materials and comparative muscular strength," observes author Hans Alexander Mueller. "I love to exploit the full use of my five senses when wood, paper, and color come within my grasp." An accomplished artist whose work has illustrated numerous great literary works, Mueller explains his philosophy and techniques for creating art from the simplest materials. Readers learn about the tools of the trade, how to make plank woodcut and end-grain engravings, and how to use the medium to express themselves artistically.