

# Cutting Skills of Woodcut and Construction of Black and White Composition

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**Abstract:** Woodcuts are the oldest and most enduring art in the printmaking family. The most important techniques and dominant features of woodcuts are the cutting skills and the construction of black and white composition. Artists use the knife to express the virtual reality of the picture, the levels of content and the feelings of the author. The molding and rhythm of woodcut is closely related to the construction of black and white rules. This paper analyzes the combination of cutting skills and black and white composition in the process of carving and the aesthetic pursuit based on the cutting skills and construction of black and white composition to provide some references for relevant researchers.

## 1. Introduction

Engraving is a kind of painting, using the knife or other tools to work on the stone plate, wood plate, paper plate and so on. With the national emphasis on the artistic creation of woodcut painting after the founding of the people's Republic of China, the woodcut art has created a good condition for the development of woodcut art and laid a solid foundation for the modernization of woodcut art. The original form of Chinese woodcut painting in black and white woodcut shows distinctive features in the process of development. To a certain extent, it shows the reference of the woodcut to other forms of art in the process of development and the reflection on the independent art system in the process of development, and the creator of black and white woodcut in the process of development and inheritance. Try to combine woodcut art with other traditional Chinese art forms to promote the development of black and white woodcut. In the process of developing the art level from black and white woodcut to woodcut, the creator combines the traditional Chinese carving art with the knife method and shows the charm of the calligraphy art in the woodcut and deepens the ideological connotation of the woodcut. The creation of wood engraving is also deeply influenced by Chinese traditional culture and art. In the process of artistic creation, the creator of wood engraving pays much attention to the creation of artistic conception and the transmission of emotion and is different from the general art of painting. The creation of woodcut is more concerned with the independence of the cutting skills, and the creation of woodcut painting and the traditional Chinese tradition. The art of painting distinguishes and promotes the better development of woodcut art. At the same time, the development of wood engraving is also influenced by the expression of western art, more to respect the reality of the objective things, the content of the expression has the characteristics of intuition and objectivity, and the content of painting is more easily accepted by the public.

## 2. Cutting Skills of Woodcut

The art of gold and stone affects the development of the art creation of wood engraving and makes a deeper study and interpretation. It can be clearly seen that the art of gold and stone can fully display the originality of the Chinese seal cutting art in the square, and the artistic creation of the woodcut is also affected. In the whole process of creation, it pays more attention to the layout of the black and white layout. Selection and construction, making Chinese woodblock art become an important representative form of woodblock art in the world, has been widely recognized and affirmed. The black and white woodcut animation mainly takes the knife instead of the pen to create. The artistic

rigidity of the knife is vividly displayed in the picture of the work. In order to make the picture richer, the artist uses a knife, such as a knife, a slant knife or a round knife and so on. The choice of the tool, the change of the knife method and the difference of the way of creation will produce different artistic effects, such as the rough feeling of the flat knife, the sharp taste of the triangle knife and the smooth of the round knife. The knife taste has unique artistic charm. The organization of the knife method is also handled according to the emotion of the picture.

The picture or the excitement or depression or depressing. The different depth of the knife depicts each point of the artist's different emotional world. The creation of wood engraving is also deeply influenced by Chinese traditional culture and art. In the process of artistic creation, the creator of wood engraving pays much attention to the creation of artistic conception and the transmission of emotion and is different from the general art of painting. The creation of woodblock is more concerned with the independence of the cutting skills, and the creation of woodblock painting and the traditional Chinese tradition. The art of painting distinguishes and promotes the better development of woodblock art. At the same time, the development of wood engraving is also influenced by the expression of Western art, more to respect the reality of the objective things, the content of the expression has the characteristics of intuition and objectivity, and the content of painting is more easily accepted by the public, so it is easy to spread the art of woodblock. From the perspective of cutting skills, the development of Chinese ancient woodblock art is studied. It is found that there is a certain commonality between the seal cutting technology and the woodcut technology involved in the art creation process. Therefore, in the course of the development of woodblock, it is bound to be influenced by the relatively high level of seal cutting art in the development of woodblock painting. The related creators also actively draw on the knife method on the level of the meaning of gold and stone, and combine the seal cutting technology with the woodcut technology to show the individualized characteristics of the Chinese woodblock creation and promote the unique aesthetic charm and artistic connotation in the Chinese woodcut.

### **3. Construction of Black and White Composition in Woodcut**

#### **3.1 Molding of Cutting Skills and Construction of Black and White Composition in Woodcut.**

In black and white wood carving, the image in the picture is created by the progressive approach of the knife method. From the cutting tool to the beginning of the knife touch, the knife rutting, the knife mark progressively, but at the same time, it is continuously subtracting the black bottom to realize the shape, shape and image by cutting the surface material and reducing the area. At the same time, a specific black-and-white relationship is formed. The woodcut is an objective process to decrease to increase and to remember white as black. The formation of black and white relations and the knife organization of woodcut have an inseparable synchronization, and the knife method is the starting point of black and white. The direction, combination and collection of the knife will be restricted by the black and white tone, the black and white layout and the black and white expression intention. This is a conclusion drawn from the dialectical thinking of the special laws of black and white woodcut media. The carving method is a common line technique, but it does not stop on the reproduction of the pure naturalist. The change of the direction, the thickness, the length and the intensity of the speed and strength of almost every group in the whole line of lines, not only the relationship of the tune is opened, but also the relationship of the tune is also made. The strength of the line itself is fully revealed. In the key parts of the structure, the cutters in the interlaced direction play the role of strengthening the shape and pull apart the hierarchical relationship. In the woodblock, the image of the things is expressed with the progressive relationship of the knife method, which involves the knife mark, the knife touch and the knife rut, in the process of woodcut. The black part of the picture gradually decreases, instead of the white carving lines, forming a specific black-and-white contrast relationship. Therefore, the shaping of the knife method is directly related to the construction of the black and white rules. The two are mutually expressive forms, and the excellent combination way makes the picture more intelligent. Masters have their own uniqueness in knife and

black-and-white. The sword and the black and white of excellent works are always consistent and synchronous and have aesthetic unity and coordination.

### **3.2 Rhythm of Cutting Skills and Construction of Black and White Composition in Woodcut.**

The rhythm of the vision is a kind of aesthetic form of art, and it is also a common form of expression in traditional Chinese painting. It is specific to highlight the sense of hierarchy through the rhythm of the picture and make the expression more abstract. At the same time, the visual Festival can also express more rhyme and increase the enjoyment of viewers. To some extent, woodblock printing has a three-dimensional sense, so its rhythm is more easily reflected, and this rhythm is directly reflected in the rhythm of the sword. The rhythm of the knife method has large, small, strong, weak, hard, soft and comprehensive points, and there are twelve changes in the form, which is closely related to the construction of the black and white rules of the whole picture. Therefore, the rhythm of the sword and the construction of the black and white rules are also directly related, and we need to integrate the advantages of both and express the content together. The sense of rhythm exists everywhere in the aesthetic form of plastic art. It is one of the most commonly used forms of painting skills. The famous masterpieces of black and white woodcut are both representational, expressive, or abstract style. The strong rhythmic rhythm is often the most infectious part of wood carving, and this rhythm is both black and white. There are also ways to complement each other. The rhythm of black-and-white is mainly based on the overall picture of woodcut works, and the visual sense is guided by the segmentation of black and white area and azimuth, the abrupt response and the alternation of strength and weakness, thus forming a visual impression like the rhythm and rhythm of the music. Compared to the contrast between black and white, it is more concise and prominent than other kinds of paintings in the sense of rhythm. This is a great advantage of black and white woodcut, and the law of the knife is the Unit vocabulary of woodcut. The special touch marks of the knife and wood cross the black and white rhythm more prominence, and the knife method itself also exists in the performance of the length, the severity, the urgency and the rhythm of the setback. In a style of wood carving, the rhythm of black and white and the rhythm of the knife method are consistent. In the comprehensive rhythm of the knife and black-and-white knife method, most woodcarver in its works, because of the needs of subject and form, will have the combination of size rhythm, strong and weak rhythm, the balanced rhythm of the comprehensive works, only because of the difference in the style of the different proportion, and no absolute division.

### **3.3 Combination of Cutting Skills and Construction of Black and White Composition in Woodcut.**

The black-and-white effect in woodblock printing is achieved by knife method, so the collocation method and black-and-white method are closely related in the process of carving. In terms of the difference between them, the construction of black and white rules is the overall situation of focusing on and changing the face, and comprehensively displaying the content of the picture. The rule of knife starts from the part and gradually increases the level and content of the picture. Based on the above analysis, in the process of carving, the construction of knife and black and white rules must be considered together, only the overall layout can realize the artistic connotation of the final finished product, and the local carving is the basis for the realization of the work. The starting point of woodcut is black and white woodcut, and the essence of print is black and white woodcut. Therefore, the development of woodcut is rooted in the progress of black and white woodcut. Black and white woodcut is simple, simple to use lines to express the characteristics of things, and it is precisely because of this, to make things more expressive of things, it requires extremely high and white woodcut skills. This also proves the most basic function from the side. Of course, this also proves that printmaking is characterized by simplicity and complexity, making China's black and white woodcut very strong in Chinese color. There is an inseparable connection between black-and-white and cutting skills in the process of carving. From the angle of analysis and interpretation of black and white woodcut works, there is a relatively independent point of view. The black and white angle tends to pay more attention to the overall layout and planning of the picture. The knife method starts from

the local, and the interpretation from this angle is more and more, such as the combination, the superposition and the interleaving. However, from any angle, the knife and black and white are unified in the process of the woodcut. The process of carving is organically integrated with the multiple relationships between the whole and the part, design and improvisation, and contingency. The process is the generating state of the picture. The relative and perfect requirements for the sketches restrict the free play of the cutting skills, but it also increases the foresight and control of the knife method, which can provide a certain guarantee for the simplicity of the language of the cutting skills and the integrity of the picture.

#### **4. Aesthetic Pursuit Based on Cutting Skills and Black and White Composition in Woodcut**

Now, in the era of more yuan, the ever - realistic objective world is occupied by more and more mental world. Creators need to place more emphasis on thinking and expression in all traces left by hand. Although the art of woodblock is a thousand years old, it can be copied and printed before the beginning of the twentieth Century, and there is a great difference in the technology of making the contemporary engraving, and there is a difference in the effectiveness and practical significance of the art. Therefore, the manual engraving is not a transformation to copy printing, it is not a change in the surface of the woodcut, but the essence of the inheritance of traditional printmaking techniques. The ancient printmaking, from the sketch map to the step of the printing to the printing, made the prints to some extent like the assembly line of a workshop, and the present contemporary engraving did pay attention to the artistry of the print. Black and white composition is an important embodiment of woodblock's artistry. However, the artists at that time were too eager to separate the printmaking area to highlight the artistic position of the creative prints, and then become addicted to the manufacture of the accidental traces in the process of making the print. In the new woodcut movement, we advocate the aesthetic pursuit of woodcut with knife method. In this part, the sketch only needs to complete seven or eight points, while the rest of the artists play at random. This method of production helps to release the creators, and we can use the most direct language to vent our emotions. At the same time, the woodcut engraving after this stage has become more abstract. After a certain degree, makes people feel single and empty, and the artist becomes a machine that creates the same artistic effect for the era of our digital output. Therefore, in the face of the current fatigue of popular aesthetics, we must focus on refining the truly black and white rules that resonate with people.

#### **5. Conclusion**

Woodcuts appeared in the early days of human civilization and played an important role in Chinese cultural history. In woodblock printing, the most important and fundamental foundation is the construction of cutting skills and black-and-white compositions. Starting from the construction of cutting skills and black-and-white compositions, this paper analyzes the relationship of them in woodcut and the aesthetic pursuit based on them to provide some suggestions for the development of woodcuts in China.

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