

# Life in Poverty: With Woodcut and Cyanotype Technique

Navdeep Singh

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**LIST OF ABBREVIATION**

Abbreviation	Description
LKA	Lalit Kala Academy
PAG	Progressive Artist Group
NGMA	National Gallery of Modern Art
LPU	Lovely professional University
AIFACS	All India Fine Arts and Craft society

## ABSTRACT

**The study of project focuses and understand how life is sustained under poverty and its inhuman circumstances.**

**The Art is a best way to communicate any issue with society. Art is often a vehicle for social change. The investigation of the project is exploring and interviewing individuals who lives under poverty in my city. The research paper is a survey of practical and theoretical experiment on poverty and depict through the help of printmaking techniques such as woodcut and cyanotype. Researchers will learn new technique and experiment with artworks by using different types of materials.**

**The carried out study and process will help the researcher to have a better understanding and a first-hand experience about the life in the absence of most basic human needs.**

***Keywords:- Poverty, printmaking, art, materials, Experience.***

## CHAPTER 1

### INTRODUCTION

#### *A. Understanding Poverty*

We all share a crowded surrounding with a population size of 138 crores and growing, along with a high population density of 423.88 people per sq. km, where the median salary one gets is 1600 rupees a month i.e. half of the population is earning below that point.

The above stated statistics points us towards a situation which is *Poverty*, no matter where we travel across the country, we encounter a significant section of people living in miserable and sometimes inhuman situations. People living in scarcity of even the most basic and essential needs to sustain life, lack of clean water, food, shelter, health services, electricity.

The scarcity of these basic needs forces them to live and work under miserable situations, where there is no job security and safety, this further leads to social taboos like work based discrimination, poorly paid labour or unpaid labour, malnourished infants and children, high mortality rates, low life expectancy, migration and further.

These circumstances leads to other social issues such as low literacy rates, less developed sections of society leading to discrimination, domestic violence, child labour, crime against children, human trafficking, organ trafficking, gender based discrimination, forced prostitution, and other social ills.

## CHAPTER 2

### LITERATURE REVIEW

#### *A. Literature Informing Contextual Review*

Albrecht Durer ,Gustave Baumann ,Katsushika Hokusai ,Jost Amman ,Bertha Lum ,Norbertine Bresslern-Roth ,Blanche Lazzell ,Barbara Kuebel, Ando Hiroshige ,Nick Wroblewski Mike Ware ,Kate Cordsen ,Christina Z. Anderson , Somnath Hore, Harendra Narayan Das. ,Krishna Reddy, Jyoti Bhatt and others as writers and thinkers have evaluated the artists in detail by highlighting that woodcut and cyanotype technique is non- representational art practice. Here the focus has given to woodcut ,cyanotype, methods, visuals and write about the process of woodcut and cyanotype as an art medium in a historical manner.

## CHAPTER 3

### POTTER MAN

The time is running day by day but the life of common person has not changed . Nowadays, a lots of people are doing their profession for their better life. On the other hand, no one can talk about life of lower class who are living under poverty.

Jatinder Singh who lives south side of my city (tarn-taran). Mr Jatinder is an potter man. He lives in very small house but he never lose his hope because of his inheritance profession. He is 40 years old and father of two sons and his wife name is Jyoti.

Jatinder Singh belongs to very poor family. At the age 20, he started his life as constructor labourer. While working, he faced very big problem due to ignorance of minor thing who was fall down from 15 feet high. After this incident, he did not work anything. Further, he had continue his family work. He faces a lots of difficulties in his life.

He makes different types of item with the help of clay such as pots, piggybank and masks etc. this items help him to earn money for survive.



Fig. 1: (tarn-taran)



Fig. 2: (tarn-taran)



Fig. 3: (tarn-taran)





Fig. 4: (tarn-taran)

## CHAPTER 4

### NURSERY OWNER

The high cost of education is not affordable for everyone. The literacy rate of our country is 75 % in 2021. Children from lower class, they do not afford the pricing of education in India . Due to illiteracy, so many people move one area to another for searching for work . some of those works as a labourer at construction site.

Raj Kumar is a owner of nursery at bath road, tarn-taran in Punjab. He is a 52 years old he came from Uttar- Pradesh in 2003. Now he lives with his wife and two sons at bath ( village ).

Raj Kumar father was a farmer. he was worked as a farmer for two years but due to heavy lose in agriculture his family did not repay the amount of loan. His life was totally changed. He did not afford anything. In 2003, he came to tarn-taran with his wife and sons. His wife name Rama Kumari . initially, he work as a labourer at farm. Further, he faced a lots of ups and downs in his life. After 5 years he started his own work as a nursery owner.

Raj Kumar is not educated who don't write and read anything. Due to this , he faces several problem in their life.



Fig. 5: (tarn-taran)



Fig. 6: (tarn-taran)



Fig. 7: (tarn-taran)

## CHAPTER 5

### METHODOLOGY

#### *A. Motivation for the topic*

To depict the life style of people who lives under line of poverty in my city. The researcher has revealed day to day life of potter man through their artwork. So, researcher projected their thoughts by using different mediums. My style can defined as symbolic and figurative in woodcut as well as cyanotype. I attempt to show the social issue of society With the help of woodcut and cyanotype technique .

#### *B. Scope of Study*

Through the research, the intent is to understand how life manages to continue under the scarcity of the most basic human needs in towns and cities, in adversities of poverty. The researcher wants to bring out the situation in light through art practices into public so as to build conscience and to develop an eagerness to bring change .

#### *C. Methodology approach*

This innovative research paper deals with woodcut and cyanotype print edition and chemical process making and the variables are not directly in the researcher's control. Serious attempts are made in the first step to understand the problem taken and to rephrase it from an empirical point of view into practical terms.

In the second step, the researcher must follow all feasible and proven methods and techniques and match their consistency with this problem. Ultimately, various methods and techniques were systematically evaluated for the investigation, such as a mixture of descriptive, empirical, qualitative, theoretical, historical, longitudinal tools and observational and analytical method tools to obtain multi-faceted information and accurate solution to the research and explain the problem.

#### *D. Purpose of the Research*

The current problem of research revolves around our social and contemporary life. The woodcut and cyanotype art gives a strong impact on viewer.

This researcher is trying to convey the situation in a way which can resonate the idea well, s not permanent and full of various kind of layering and patches as artwork itself, using little money and to the satisfaction.

#### *E. Scope of the Research Problem*

The investigator believes the issue of poverty and life in it is very significant in the development as a society, there is an urgent need to address this drastic situation which is exponentially increasing day by day, as the population is growing rapidly, it is becoming tough and tougher to provide everyone with satisfying jobs and stable market to sustain life, this research is in hope that someday we would be able to find a sane and sustainable solution to it.

#### *F. Objectives of Research*

To re-visit the various methods, techniques, and practices involved during the late 19th and early 21st-century printing practice. A researcher is interested in establishing an archive of traditional to collect and preserve relics records, apparatus, the material of historic or current interest, To carry out and discharge local methodology which exists or existed for printing and transferring practices in west and east, To develop and maintain woodcut and cyanotype process and printing.

## CHAPTER 6

### WOODCUT TECHNIQUE TEST PROCESS

**A. CLINICAL TRIALS**

**a) WOOD CUT**

woodcut is a relief process in which knives and other tools are used to carve a design into the surface of a wooden block.

**B. WOOD CLINICAL TRIALS**

Sl.no	Details of clinical trails	Remarks
1	Name of experiment technique	woodcut
2	Place execution	Department of fine art lovely professionaluniversity
3	Test print	Approved / positive
4	Date / year of execution	April '2022
5	Time	20-25 min
6	surface	cartridge paper

Table 1: The woodcut clinical trails

- a) Material required;
- Woodblock
  - Good quality paper
  - Ink
  - Roller
  - Spatula
  - Rubber brayer
  - Carving tools
  - Trace paper



Fig. 8: Draw your layout and copy it on your woodblock

b) Prepare your drawing

Abstract Initially, Draw your layout on your drawing book then transfer it on block wood with help of trace paper. Before carving you need to know two things . draw your sketch fully into your block because after the carving you do not add any design onto your block and draw your sketch lines thin . it will helpful while your carving.

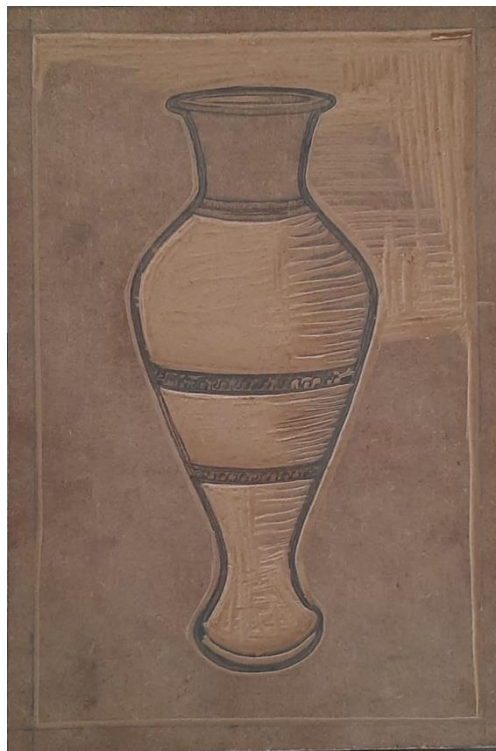


Fig. 9: Cut your block

c) Carve your wood block

There are special tools available in the market for carving the wood block . it is available in the form of set . v and u tools is a best for carving the block.



Fig. 10: preparation of the ink

d) Rolling the ink

Before the printing, you need to prepare the ink . firstly, take out the ink from colour box with the help of spatula on flat surface like glass thentake the roller and start rolling the ink in one direction, then at different angles. Further, back to the original direction and so on. At the last , you need to make sure that your roller is properly covered with ink or not.



Fig. 11: Inking the block

e) Covering the block with ink

Before the inking the block, make sure that roller is properly covered with ink and check consistence of the colour. Its thick or thin because thickness of the ink is very important. The colour of original print is totally depends upon our rolling.



Fig. 12: Printing the artwork

## f) Final print

Once's you have got the ink on wood block . its ready to printit out on your paper. Firstly, take your block and put it onto the machine . next, put the sheet of paper that you want to print on to top of the block then cover up paper and block with matt. At the last, start rolling the machine.

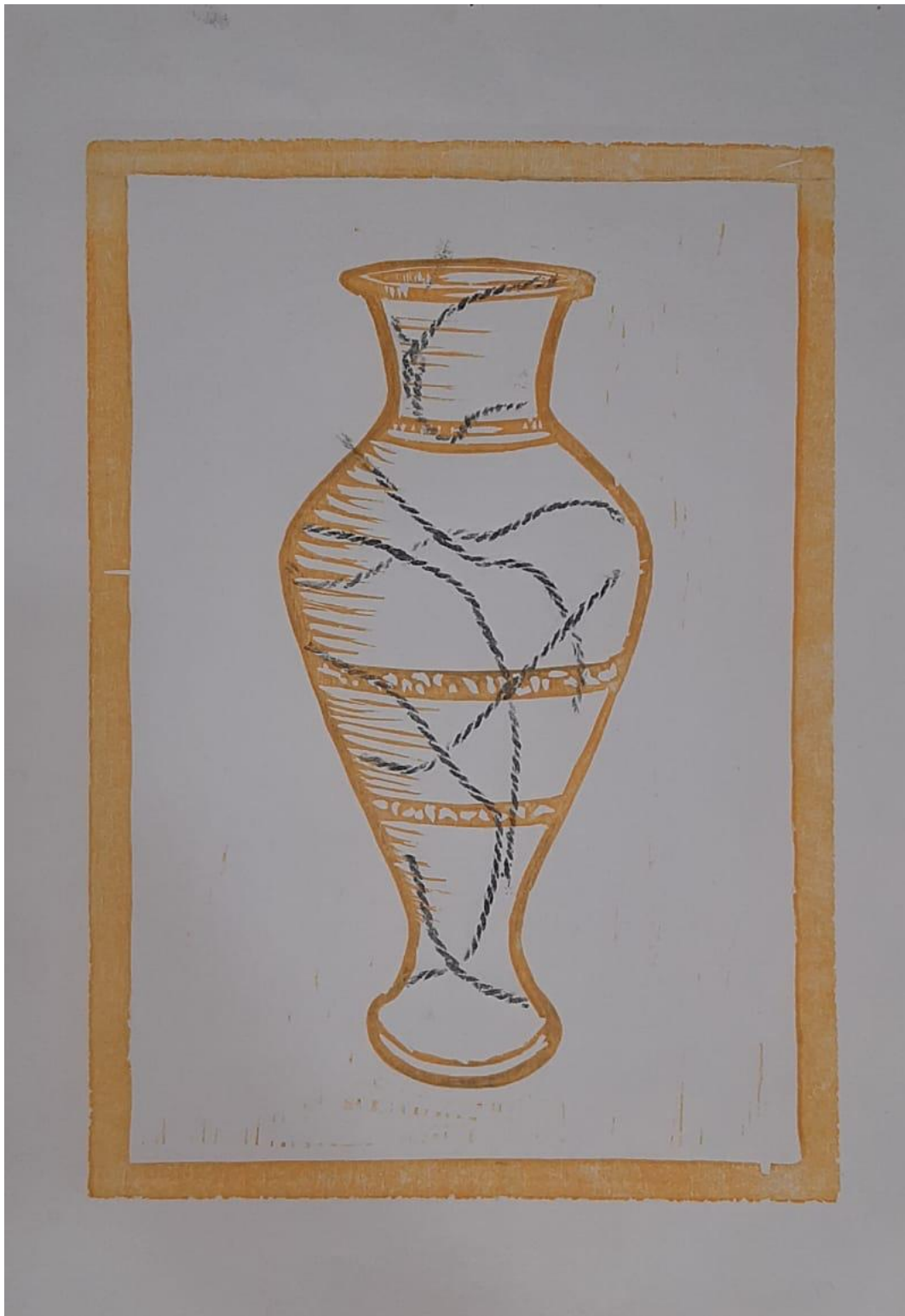


Fig. 13: Final result image of woodcut print



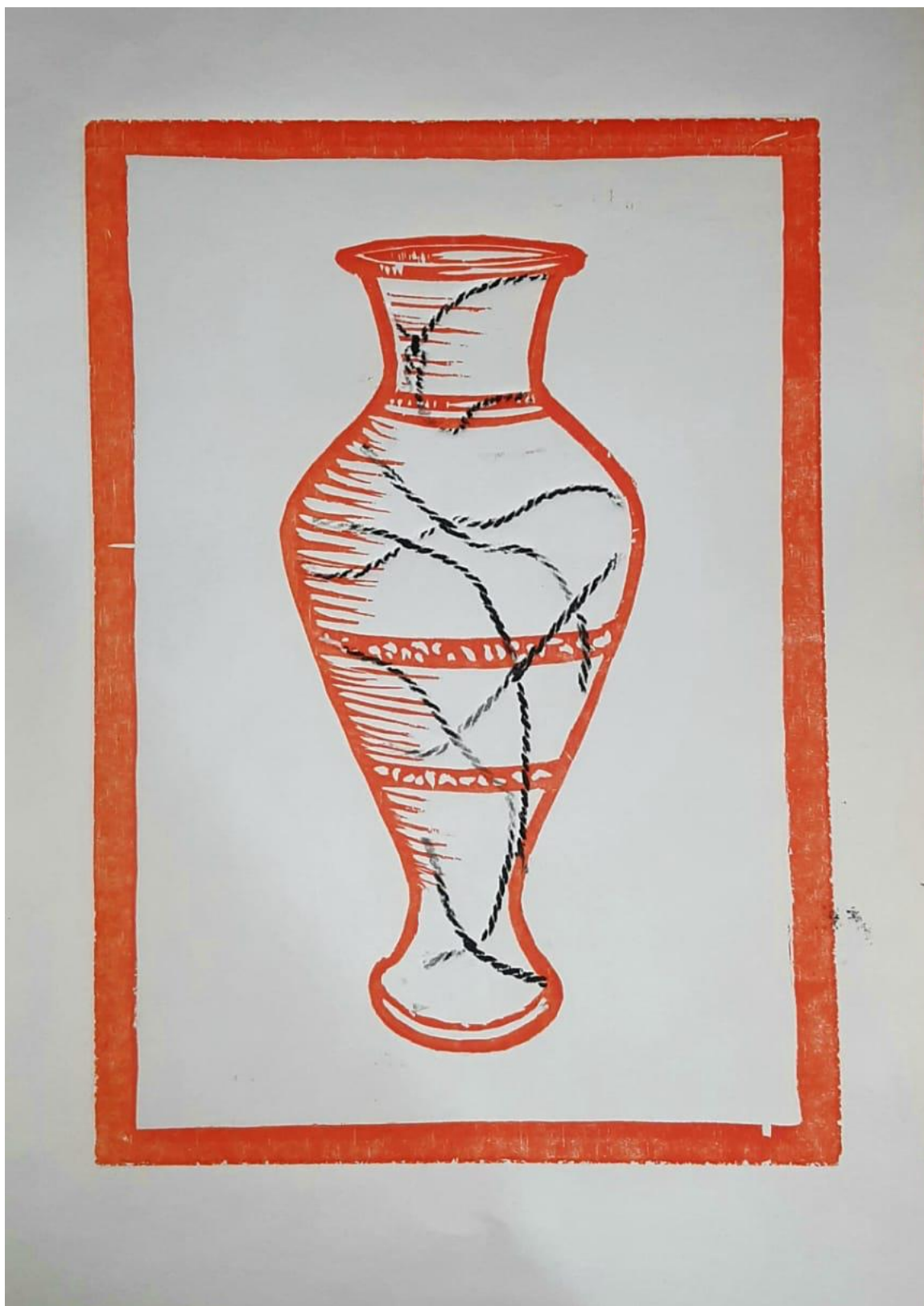


Fig. 14: final result image of woodcut print



Fig. 15: Final result image of woodcut print

## CHAPTER 7

### CYANOTYPE TECHNIQUE TEST PROCESS

#### A. CYANOTYPE CLINICAL TRIAL

Sl.no	Details of clinical trails	Remarks
1	Name of experiment technique	Cyanotype process
2	Place execution	Department of fine art lovely professional university
3	Test print	Approved / positive
4	Date / year of execution	April '2022
5	Time	10 -12hours
6	surface	cartridge paper

Table

#### B. MATERIAL REQUIRED

10 grams of potassium ferricyanide  
 25 grams of ferric ammonium citrate  
 Water( distilled)  
 Measuring jug  
 Brushes  
 Good quality paper (acid free paper)  
 Glass or a contact print frame  
 Plastic spoons

#### C. PROPORTION:

Mixing the chemicals

The cyanotype can executed by two chemicals:

Chemical A : 25 grams ferric ammonium citrate (brown)and added in 100 ml. distilled water.

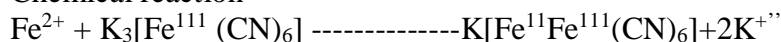
Chemical B : 10 grams potassium ferricyanide and added in 100 ml. distilled water.

Mixing the both chemical with the help of plastic spoon or glass rod.

Apply the solution with brushes or glass rod.

Dried paper will be photosensitive

##### a) Chemical reaction



##### b) Mixing chemicals

Dissolve the chemicals in water to make two separate solutions. Add Ammonium ferric citrate to water into one container and Potassium ferricyanide to water in another. Stir with a plastic spoon until the chemicals dissolve. Mix equal quantities of each solution together in a third container. Unused solutions can be stored separately in brown bottles away from light. Care should be taken, the coating of the solution should not be overlapped or rubbed with roller brush on coated paper. Rubbing of overlapping can cause of unwanted line or it can damage the paper. Now the paper is ready for expose.

*D. FIGURES OF MIXING CHEMICAL*



Fig. 16: Potassium ferricyanide solution in given ratio



Fig. 17: Ferric ammonium citrate solution in given ratio



Fig. 18: Coated the paper with mixer of solution  
A- Potassium ferricyanide B- ferric ammonium citrate

### E. PAPER

The good quality paper ( acid free ) should be select for a technique. The wide range of paperIs used to make print. The water colour sheets are the good choose for doing this technique.

### F. COATING

Both chemical mixed together in calculated ratio in third container. The coating of solution on paper by using brushes. While using cyanotype solution , wear some hand glesbes for safety. The overlapping can damaged the paper and cause some unwanted line in print .if second layer of solution is required then wait for first layer until it is dried or not. Keep the paper in dark to get dry. When paper will dried then paper is ready for the print.

### G. LIGHT SOURCE

The UV light is required for cyanotype .The natural sunlight is a best source of light of a print and UV lamps can also be used . The proper light is needed for the completion of the process.

### H. NEGATIVE

Negative is a raw image. the print was printed on transparent paper in which the lightest areas of the photographed subject appear darkest and the darkest areas appear lightest.

### I. EXPOSURE

The exposure time is totally depend upon light source.The expose time of the print can vary from few minutes to few hoursdue to the strength of the light.

### J. PROCESS

10 grams of potassium ferricyanide and 25 grams ferric ammonium citrate are mixed in 100 ml of water in different container then combine both solution in third container. Now the chemical is ready for coating on paper and cloth surface.Further, keep the paper in dark room to get dry. The selection of the paper should be acid free.



Fig. 19: Mixer of solution  
A-potassium ferricyanide B- ferric ammonium citrate



Fig. 20: Apply the coating

All the process was done in the dark room. The coating of chemical layer is done by help of flat brushes.



Fig. 21: Place the negative on coated paper then cover it up with the help glass slab for exposure

The coated layer of chemical is in yellow colour . after the exposure, the colour of chemical is changed to dark blue it means your chemical reaction is started.



Fig. 22: Add vinegar and water in container with suitable amount. place the exposed print in container for 2 to 5 minutes to remove the extra solution from exposed print.

After the exposure, take out the glass slab from the print . immediately, take the exposed paper and dip into the water tank for a 2 to 5 minutes and rub the exposed area very carefully. Next, the colour of print turns to blue while the washing.

**K. RESULT**



Fig. 23: Negative prepared in adobe photoshop



Fig. 24: final print

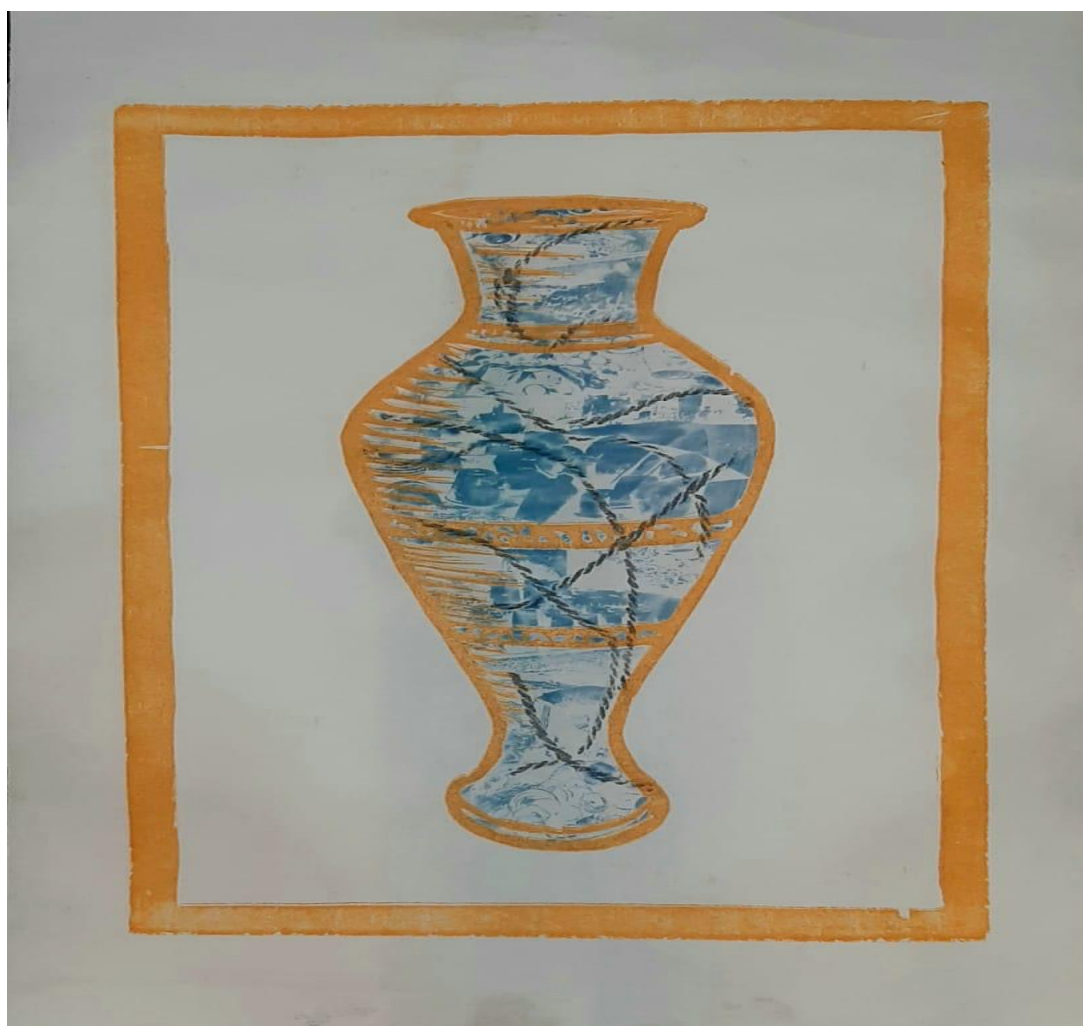


Fig. 25: Final result image of cyanotype print



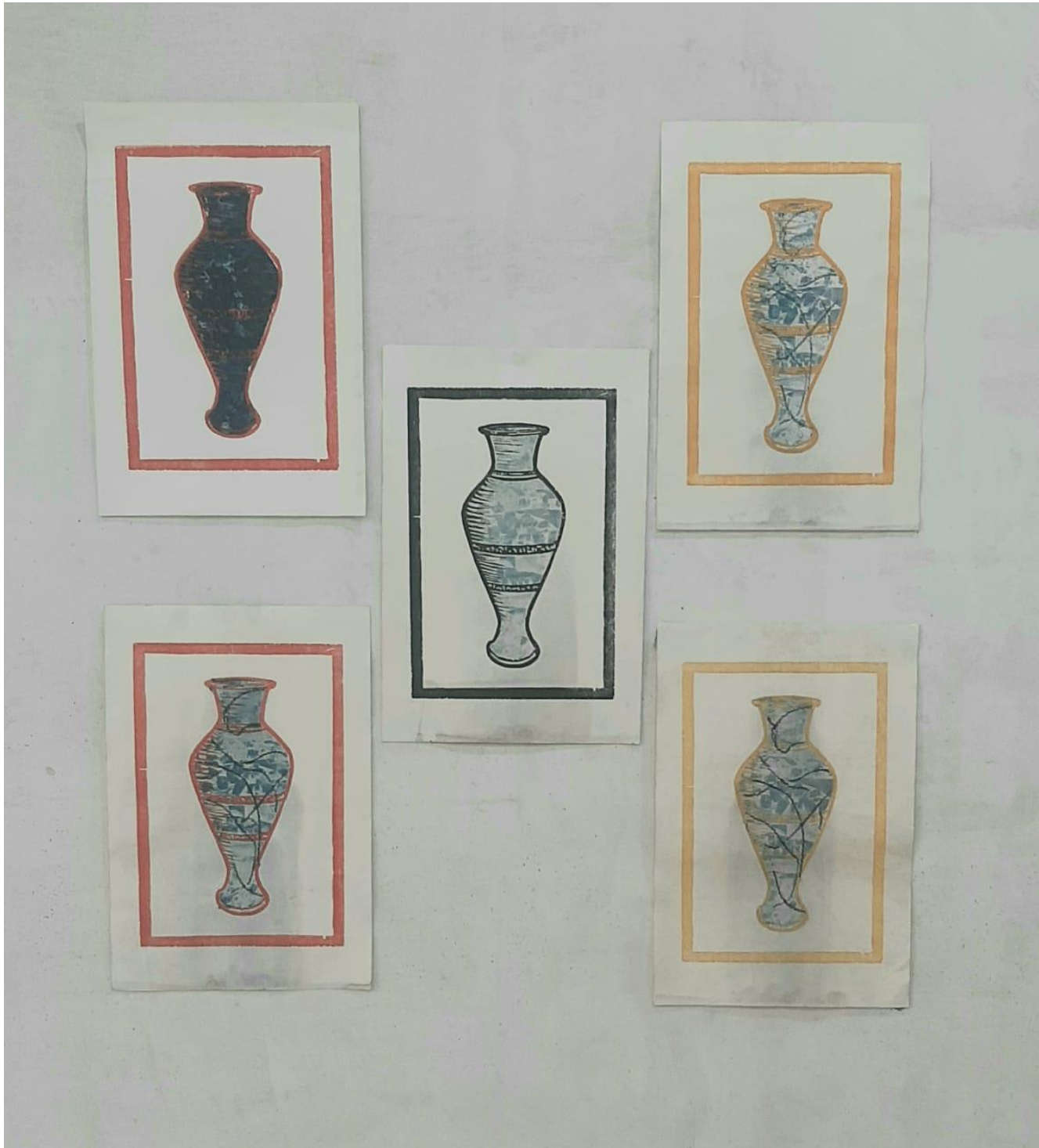


Fig. 26: Final result image of cyanotype prints

## **CHAPTER 8**

### **CONCLUSION**

Through this print-making technique, the research had improved my working style a lot, I learned new methods in printmaking. Interview helps me to explore my views and thoughts in form woodcut and cyanotype prints. This project give me a chance to work on a social issue. the story of the potter man helped to have a first-hand experience of a different kind of life style which i have not been able to explore yet. On the other hand the process of making an woodcut and cyanotype art helped me to have a better understanding about the materials and how to look at things with a different perspective.

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