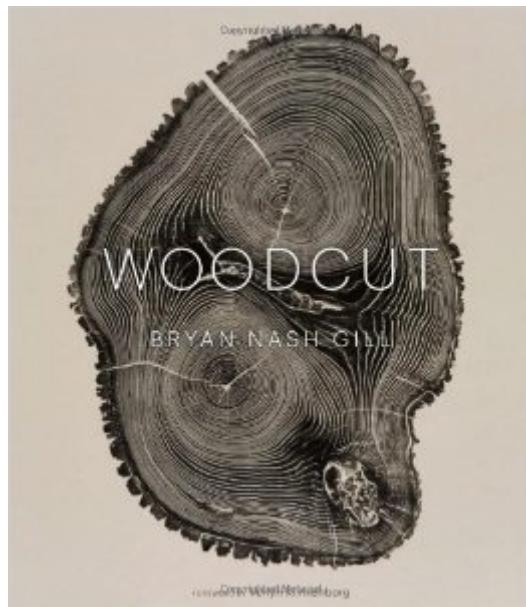


The book was found

# Woodcut



## Synopsis

If there is, indeed, nothing lovelier than a tree, Connecticut-based artist Bryan Nash Gill shows us why. Creating large-scale relief prints from the cross sections of trees, the artist reveals the sublime power locked inside their arboreal rings. Gill creates patterns not only of great beauty but also year-by-year records of the life and times of fallen or damaged logs. He rescues the wood from the property surrounding his studio and neighboring land, extracts and prepares blocks of various species (including ash, maple, oak, spruce, and willow), then makes prints by carefully following and pressing the contours of rings and ridges until the intricate designs transfer from tree to paper. The results are colored, nuanced shapes—mesmerizing impressions of the structural integrity hidden inside each tree. These exquisitely detailed prints are collected and published here for the first time, with an introduction by esteemed nature writer Verlyn Klinkenborg and an interview with the artist describing his labor-intensive printmaking process. Also featured are Gill's series of printed lumber and offcuts, such as burls, branches, knots, and scrubs. *Woodcut* will appeal to anybody who appreciates the grandeur and mystery of trees, as well as those who work with wood and marvel at the rich history embedded in its growth.

## Book Information

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## Customer Reviews

Here's the trick: Read the other reviews that point out how this book could have been better, and get the point that this is a small book of very large prints, and be disappointed that it is not an "art" book for the coffee table. Instead, it's a \$20 introduction to a fabulous line of art work I would never have found, or been able to afford, otherwise. Then, it becomes fascinating and wonderful, and full of

inspiration for finding more ideas in your own line of art than you could have imagined. Originals of the author's work are available for +- \$4000.00. This is out of my range. Some of the art books I want on my coffee table, perhaps printed in America, are now OOP and available in the used book market for > \$200. Your call on whether you would be able to buy Woodcut if it were printed in America at the ideal size for its content. If you liked / already own One Tree, by Garry Olson & Peter Toaig, you'll love Woodcut. If you love Speck, by Peter Buchanan-Smith, you'll love Woodcut. If you own both of Bruce Hoadley's books about wood, Woodcut will add more to your understanding of this material. The book is what it is, a collection, probably not complete, of one artist's fascination with the most basic form of woodcut. Who'da thought there was that much to see, to know? I don't care what grows in Connecticut, particularly. (Not all that different from central NC, except we use holly and juniper where they have yew.) Usefully, to me, the interview / explanation at the end of the book provides a lot of detail about how the prints are made and how the artist works. Inventory management is, to me, the most interesting part of many (non-painting) artists' work; how do they keep and manage the material that becomes their artwork? Gill shares.

The purchase of this book by me is really a testament to good writing, as I pre-ordered this book after reading a glowing review of it in the NYT. I don't ordinarily buy an art book without having first seen it; however, the review coupled with the publisher (Princeton) made this a compelling choice. I was so excited about its arrival that I even blurted out to a bookseller I know that I had just purchased a fantastic new book title 'Woodcut' etc.; a brag that I reserve for my best finds/sales. Upon opening the packaging, I was immediately disappointed by the small size of the book (at the time of pre-ordering I didn't see any size stated). Folks!!! This book is only approximately 10" x 10" in size (and maybe 3/4" thick in approx. 120 pps.): A laughably small size when you consider that some of the prints the author made were more than 4 FEET per side. As such, you can imagine how small the actual reproductions are. In fact, only a single, solitary print even spills onto a second page and it doesn't fill it. The editors even went so far as to cram as many as four reproductions on to a single page: Not excusable. The printing and binding of this book were done in China. Once again, nobody who cares about producing an art book is going to send the job to China for, her production skills are just not up to snuff at this time. Here's why the points I have just made about this book are critical. One of the things I had wished for in this book was that the artist had taken on the task of reproducing a wide variety of tree species that occur around his studio.

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