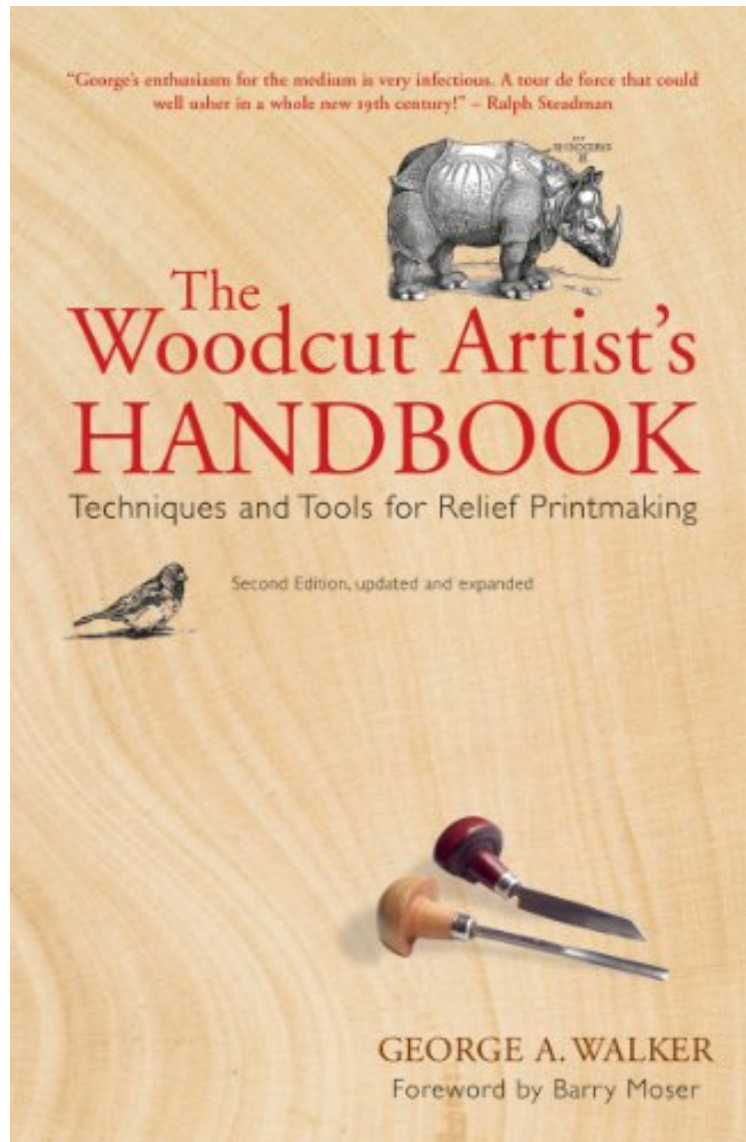


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The Woodcut Artist's Handbook: Techniques and Tools for Relief Printmaking (Woodcut Artist's Handbook: Techniques Tools for Relief Printmaking)

George Walker

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George Walker : The Woodcut Artist's Handbook: Techniques and Tools for Relief Printmaking (Woodcut Artist's Handbook: Techniques Tools for Relief Printmaking) before purchasing it in order to gage whether or not

it would be worth my time, and all praised *The Woodcut Artist's Handbook: Techniques and Tools for Relief Printmaking* (*Woodcut Artist's Handbook: Techniques Tools for Relief Printmaking*):

4 of 4 people found the following review helpful. Who knew woodcutting could be so hard to figure out?By Kathleen WilloughbyThis was a more informative than instructive book on woodcutting. This is not meant to diminish it in any way - only to point out that if you have the block of wood in front of you and you have a deadline looming close int he futures - this probably would not be of much help. Still - a good keeper in the library at home.3 of 3 people found the following review helpful. Very detailed informationBy SacmoI bought this book to expand my knowledge of woodcut relief printmaking. Although it is very informative in the processes and techniques its focus is heavy on wood engraving. I was not expecting that. It does differentiate in the various relief processes such as linoleum, (which is not wood as in the title) wood, and newer materials that supplement use of wood such as resingrave a plastic matrix for engraving.A very thorough explanation of method, process and tools. great for the individual that wants a know how of this medium with good illustrations and descriptions. Heavy on text, a good book to refer to for "how to"Suitable for college students and adults interested in this medium.1 of 1 people found the following review helpful. Excellent and EducationalBy Piper JohnSuperb book for the new or experienced wood or lino artist. Beautifully written and illustrated.

Praise for the first edition: "An indispensable guide for those who make art out of the contrast between light and dark. And, it's a sheer pleasure for everyone else, thanks to its many wonderful illustrations." -- Artsforum "Walker's instruction is so clear and well organized that this handbook is perfect for the beginner." -- American Artist The history of woodcuts goes back more than a thousand years. Working carefully and with great precision, the woodcut artist carves a mirror image of a design on wood or other suitable material. The design is then inked and pressed against paper. The technique allows the artist to create an almost unlimited number of impressions of the same work. The precision of the work and the ability of the artist to create multiple impressions allow many fine woodcut artists to create pieces at a reasonable price, which an average collector can afford. The *Woodcut Artist's Handbook* provides the basics of this craft with a detailed analysis of its tools and media. This improved second edition features two new chapters that teach artists step by step how to make an engraving and linocut. Artists can improve and develop considerable skill in this art by following these instructions and the author's professional tips. Beginners and advanced woodcutters and collectors will gain a deeper understanding of and appreciation for this craft and art. This profusely illustrated book is ideal for artists, printmakers, designers and collectors.

[of 1st edition:] How a woodcut is made in clear, easy-to-follow terms... Walker's instruction, in fact, is so clear and well organized that this handbook is perfect for the beginner. (American Artist 200603)[of 1st edition:] Readily accessible to the beginner, who will find the instructions clear and easy to follow. This is a how-to book as beautiful as it is useful. (Katherine R. Lieber ArtScope.net)[of 1st edition:] Can a "how-to" guide captivate even those who don't want to know how to? By all means, yes, if [this book] is any indication.... It's an indispensable guide for those who make art out of the contrast between light and dark. And, it's a sheer pleasure for everyone else, thanks to its many wonderful illustrations. (John Arkelian Artsforum 2006-10-01)[of 1st edition:] The book makes clear the form, so simple at first glance, actually lends itself to a wide variety of approaches. (Jeet Heer enRoute Magazine)[of 1st edition:] This manual's keynote is exuberance... much of its advice is fresh and inspiring -- particularly about the use of power tools and various kinds of resins as engraving surfaces. (Jim Anderson Printmaking Today)Walker presents this handbook for woodcut and wood engraving printmaking. The volume provides complete information on the process, from selection of wood, proper tools, papers and inks, to different techniques and stylistic approaches. Also included are scores of photographs, figures, and examples of woodcut prints providing a well-rounded understanding of this timeless medium. (Book News 2011-08-01)This book is well suited to both beginning and advanced woodcut artists as well as those who simply have an appreciation for the form. (Booklist 2011-08-01)About the AuthorGeorge A. Walker is an award-winning wood engraver, book artist and illustrator who teaches book arts and printmaking at the Ontario College of Art and Design in Toronto, Ontario. He regularly exhibits his wood engravings and limited-edition books internationally.Excerpt. © Reprinted by permission. All rights reserved.Preface My love of printmaking -- some would call it an obsession -- began with the discovery of the powerful graphic novels of Flemish artist and pacifist Frans Masereel. As I turned the pages of his books, I began to realize that I too could use this art form to communicate my own ideas. Because they don't depend on words, prints can be understood by anyone, anywhere, and all you need to make one is a graver, a piece of wood, ink, a roller, paper and a spoon. Masereel's novels of the 1920S led me to the work done a decade later by Lynd Ward, who also portrayed the struggle for social justice and the search for meaning in an often cruel and unforgiving world. As I learned about the history of printmaking, I was struck by how often the wood-block print had been used over the years as a tool of social change and revolution. In my own small way, I joined that long tradition. When I was nineteen, I lived in a rundown apartment building in the heart of Toronto. The roof leaked and every apartment was infested with cockroaches. One

day the landlord disappeared, taking that month's rent money with him. The bank soon closed in, demanding that the tenants pay all the stolen rent money. We had no money for a lawyer, so I pulled out my ink, found a piece of wood and printed copies of a poster with a vulture on it. When the bank sent inspectors to examine the building and meet with the tenants, they found the halls and doors plastered with my prints. The posters brought the tenants together as a group and gave a voice to our anger and frustration. In the end, we were able to keep our apartments without paying for our landlord's crime. I continue to be inspired by the rich blacks, cut marks and impressed lines of wood-block prints. There isn't a single method of learning the secrets of this art. Mastering it requires a journey that each of us begins with our own unique experiences, bringing a personal style that makes our work distinctive. The Woodcut Artist's Handbook will help you with the technical stuff and provide some tips and tricks to make the journey a pleasant one. The best training in technique is to look at the work of other artists. The generosity of those who have allowed their work to be displayed in these pages is truly appreciated. Unfortunately, some of the richness in the blacks and subtleties of hue that can be controlled in handprinted images are lost in the reproduction process. Nevertheless, the bold gesture of the line and the character and feeling of the original images remain. As you enjoy the prints in this book and begin making them, I hope you will begin to understand my personal obsession with the wood-block print and, in time, develop an obsession of your own.