

# Scene Through Wood

## A Century of Modern Wood Engraving

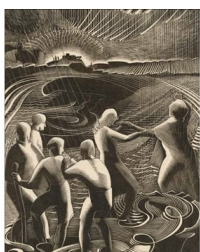
Anne Desmet RA

<b>ISBN</b>	9781910807378
<b>Publisher</b>	Ashmolean Museum
<b>Binding</b>	Paperback / softback
<b>Territory</b>	USA & Canada
<b>Size</b>	8.66 in x 11.02 in
<b>Pages</b>	256 Pages
<b>Illustrations</b>	294 color, 5 b&w
<b>Price</b>	\$35.00

- Covers the entire history of wood engraving, including every major artist of the genre
- Accompanies the *Scene through Wood: A Century of Wood Engraving* exhibition at the Ashmolean Museum, from 28 March to 12 July 2020

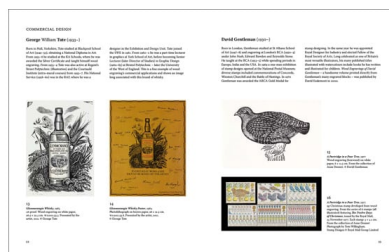
The Ashmolean Museum houses one of the most extensive collections of wood engravings in the world. The collection effectively began with the gift in 1964, by Arthur Mitchell, of over 3,000 prints, including a large group of wood engravings. During the 1980s and 1990s, it expanded remarkably with acquisitions of large groups of prints, often as gifts from the artists, resulting in a succession of monographic exhibitions on some of the most important wood engravers. They included John Farleigh (1986), John Buckland Wright (1990), Clare Leighton (1992), Monica Poole (1993) and Anne Desmet (1998). A key point in this period of expansion was the acquisition of a comprehensive body of work by Gertrude Hermes and Blair Hughes-Stanton in 1995 from the artists' family, which resulted in a memorable exhibition organized by Katharine Eustace. More recently, the Ashmolean has formed a close partnership with the Society of Wood Engravers (SWE) and has been keeping the collection up to date by acquiring work by members, both at the Society's annual exhibition and privately. This exhibition catalog covers the entire history of wood engraving, including every major artist of the genre.

**Anne Desmet**, is only the third wood engraver to have been elected a Royal Academician; her predecessors were Gertrude Hermes and Charles Tunnicliffe. She has close links with the Ashmolean and with Oxford, having studied at the Ruskin School of Drawing and Fine Art as an undergraduate at Worcester College, which recently elected her to an honorary fellowship. Anne has worked tirelessly on this project, bringing a particular sensitivity to the selection as one of the most distinguished and imaginative of wood engravers.



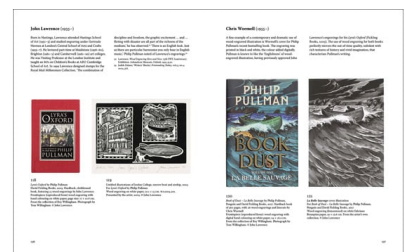
Wood Engraving taken Centre Stage  
c.1892-1893

George William Dale (1892) 'The Wood Engraver' (c.1892-1893). This engraving is a fine example of the 'centric stage' style, which was popular in the late 19th century. It depicts a group of figures in a landscape, with a central figure standing on a raised platform, possibly a stage or a pulpit. The style is characterized by its focus on the central figure and the use of a stage-like setting.



David Lindgreen (1902)

David Lindgreen (1902) 'The Bird' (c.1902). This engraving is a fine example of the 'centric stage' style, which was popular in the late 19th century. It depicts a bird, possibly a parrot, perched on a branch. The style is characterized by its focus on the central figure and the use of a stage-like setting.



Philip Pullman (1998)

Philip Pullman (1998) 'The Figure' (c.1998). This engraving is a fine example of the 'centric stage' style, which was popular in the late 19th century. It depicts a figure in a landscape, with a central figure standing on a raised platform, possibly a stage or a pulpit. The style is characterized by its focus on the central figure and the use of a stage-like setting.