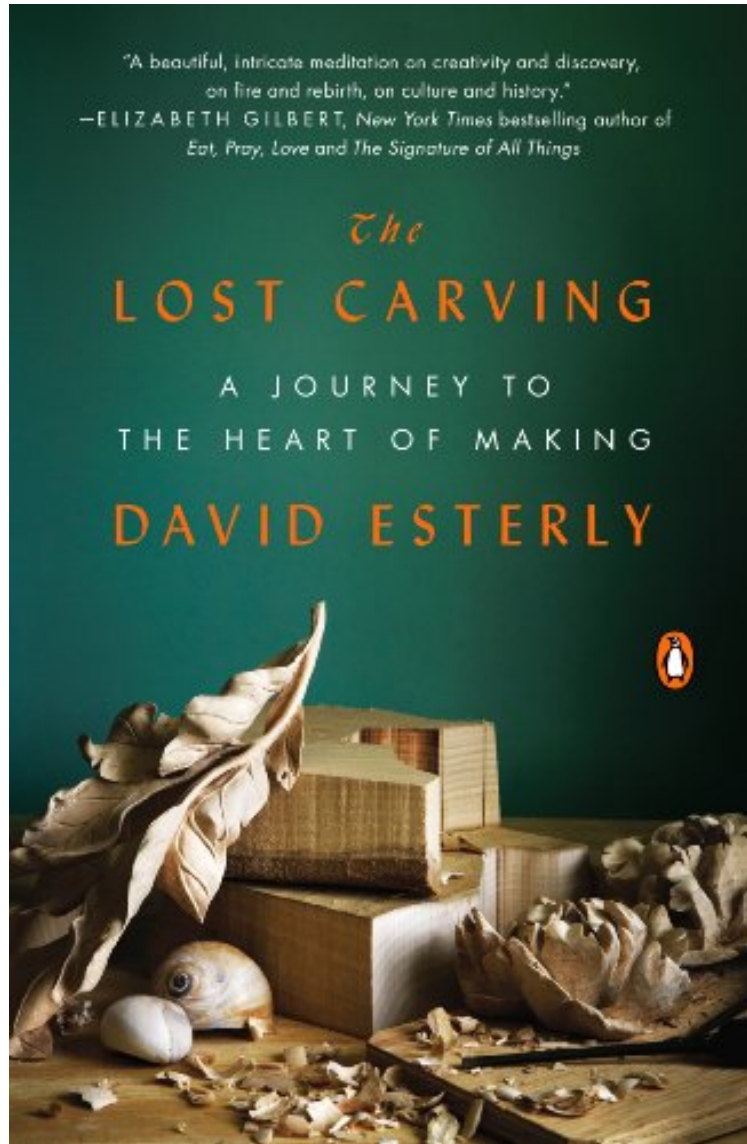


(Read ebook) The Lost Carving: A Journey to the Heart of Making

## The Lost Carving: A Journey to the Heart of Making

David Esterly

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**David Esterly : The Lost Carving: A Journey to the Heart of Making** before purchasing it in order to gage whether or not it would be worth my time, and all praised *The Lost Carving: A Journey to the Heart of Making*:

2 of 2 people found the following review helpful. Heart and Soul of the WoodBy Adele C.I have always enjoyed carving bass-wood roses and various other flower shapes, so when I read the Editors Review in *The Magazine Antiques* a couple of months ago, about David Esterly's work--and then realized the photo on the cover was of a magnificent carving by him---I immediately ordered a copy of *THE LOST CARVING*. Wood caving is an unusual topic for a book... Esterly is a natural writer; the reader is immediately brought into the world of the Carver right at

page one. I couldn't put the book down. Yes, it's a biography about him, but it's much more about the heart and soul of creativity. Reading the book also got rid of a 'carver's block' in me. In the end, as Esterly points out, carving wood is JOY! Yes, it's frustrating ...but it's such joy to sit down and feel the carver's tool start to cut gently into the wood; the hours pass by without notice. It's a wonderful book and I can't thank David Esterly enough for writing it. 3 of 3 people found the following review helpful. High quality book and book cover. Superb writing. By Marvin McConoughey The cover of this fine book is as beautiful as the writing within. The dust jacket designed by Jason Ramirez features raised lettering the color of old ivory on a soft, moss-green background, shading slightly darker along the border. The photography by Gentl Hyers is exquisite: the elaborate details of masterly carving come through vividly, lighted to near-perfection. The hard-back cover is a softer green with a tan back-edging and easy-to-read title. This is an impressively well-designed book by the Viking trademark of the Penguin book company. The text is dark and legible, the writing fluent, and soon one is swept effortlessly away into a pleasurable odyssey of learning. Inside, numerous photographs are strategically placed in a way that enhance the text and are convenient for reference. Here, black and white complement the writing by focusing attention on shape and shadow. Workers in many fields will empathize with David Esterly when he tells of "untold hours of industry for effects that, to all intents and purposes, would be seen by no one." Quality is a harsh taskmaster: "Fifty percent of the effort will achieve ninety percent of the effect." But, "If you allow yourself to stop at that ninety percent, then the carving can never succeed, never really succeed." It is not simply ego: His advice "Forget yourself. It will improve your work," has lasting relevance. If you have done, or are doing, quality work, in any field, this book will resonate. 1 of 1 people found the following review helpful. Esterly's use of language is carved as well -- lovely writing style (a little too flowery for my taste but very good storytelling. By Finn Bella A trip through time ! Esterly's use of language is carved as well -- lovely writing style (a little too flowery for my taste but very good storytelling !). Hats off to this Gibbons scholar and carving restorer - incredible journey.

"A beautiful, intricate meditation on creativity and discovery, on fire and rebirth." —Elizabeth Gilbert Awestruck at the sight of a Grinling Gibbons carving in a London church, David Esterly chose to dedicate his life to woodcarving—its physical rhythms, intricate beauty, and intellectual demands. Forty years later, he is the foremost practitioner of Gibbons's forgotten technique, which revolutionized ornamental sculpture in the late 1600s with its spectacular cascades of flowers, fruits, and foliage. After a disastrous fire at Henry VIII's Hampton Court Palace, Esterly was asked to replace the Gibbons masterpiece destroyed by the flames. It turned out to be the most challenging year in Esterly's life, forcing him to question his abilities and delve deeply into what it means to make a thing well. Written with a philosopher's intellect and a poet's grace, *The Lost Carving* explores the connection between creativity and physical work and illuminates the passionate pursuit of a vocation that unites head and hand and heart.

From Booklist Serious connoisseurs of woodcarving will recognize Grinling Gibbons as the name of one of the craft's preeminent masters of floral reproduction. Commissioned primarily by the British royalty between the late 1600s and early 1700s, Gibbons became famous for his astoundingly detailed and lifelike renderings of plant life in wood. When in 1986 a devastating fire at Hampton Court Palace destroyed a Gibbons masterpiece, the search went out for someone who could faithfully restore it. Enter master woodcarver and lifelong Gibbons devotee Esterly. Working from journals he kept during the yearlong project, Esterly engagingly describes the challenges he faced, both professionally and psychologically, in reproducing his idol's work, from political controversy—the royals wanted a Brit, and Esterly is American—to fears of failing his craft. Along the way, readers also get acquainted with Gibbons's own tribulations and learn how Esterly works. Although few photos of his carving projects are included here, Esterly's masterfully witty and nuanced prose makes it clear his writing prowess is at least on par with his woodworking skills. —Carl Hays "A beautifully written account of craft and inspiration." —The New Republic (Best Books of 2012) "A remarkable, beautifully written book." —The Times Literary Supplement (Best Books of 2013) "This is a strange and wonderful book, simultaneously a meditation on the nature of making and a reflection on time. It is riveting." —Edmund de Waal, New York Times bestselling author of *The Hare with Amber Eyes* "David Esterly's memoir is a beautiful, intricate meditation on creativity and discovery, on fire and rebirth, on culture and history. Truly, this is a story to be pored over with love and admiration." —Elizabeth Gilbert, New York Times bestselling author of *Eat, Pray, Love and Committed* "This is a beautiful and remarkable book. David Esterly is a rare bird. First and foremost, he is an artist and a craftsman. A virtuoso carver of wood, he makes objects of sublime beauty and accomplishment that enchant and amaze. He is also a gifted scholar. As a maker, he practices a tradition that operates, as he puts it, 'near the bedrock' of human cultural activity. His own story is woven through with fascinating insights into this tradition and the towering influences on his own practice. And he is a gifted writer. With the literary sensibilities of a poet, he describes how he came late upon his passion for carving and how the objects he makes take shape from the vibrant relationships between the wood, his tools and his own creative energies. Esterly writes in the same way that he carves - with a nuanced feel for structure and form, a revealing use of metaphor and an incisive sense of style."

Part cultural history, part detective story and part memoir, *The Lost Carving* will enlighten and delight anyone with a real interest in creativity, aesthetics and the human spirit."—Sir Ken Robinson, New York Times bestselling author of *The Element*"Every now and then there comes along a memoir that stands out for its beauty, its ability to charm, and its insights into a life given over to art. This lovely book about woodcarving is just such a work. Entrancing."—Alexander McCall Smith, New York Times bestselling author of *The Limpopo Academy of Private Detection*"A gripping account of the political maneuverings involved in a major restoration project and an intimate meditation on the nature and meaning of carving...Its heart lies in Esterly's moving ruminations about the spiritual value inherent in fine craftsmanship and technique...Photos of Gibbons's magnificent works enhance this romantic, lyrical prose portrait."—Kirkus Reviews"ldquo;Esterly's masterfully witty and nuanced prose makes it clear his writing prowess is at least on par with his woodworking skills."—Carl Hays, *Booklist*"ldquo;A big moment for the obscure world of wood carving."—*The Wall Street Journal*"ldquo;The *Lost Carving* is a book about the rewards of hard work and learning to appreciate one's limits. It's also an exploration of the ways in which great art can enrich our lives in the most tangible ways. This is a serious, beautiful book."—*The Boston Globe*"ldquo;Profoundly satisfying. Gorgeous. *The Lost Carving* is a book about making, not just thinking."—*Star Tribune*"ldquo;Profound and wondrous. Pulled off with such fluidity. Rich in thought and lovely in style. Esterly is that uncommon thing, a visual artist who can coax as much beauty from words as he can from his primary medium. Breathtaking."—*Salon.com*"A meditation on such universal issues as artisanship, creativity, and experimentation."—*Fine Art Connoisseur Magazine*"ldquo;[Esterly] is in love with the physicality of his art, the flowing together of hand and brain, of chisel and creativity."—*The Economist*"ldquo;As intricate as his carvings, Esterly has shaped a story that captures the effort and uncertainty that lies behind the creation of art and beauty."—*Publishers Weekly*"ldquo;[T]he lushness of Esterly's language, his passion for creation, his reverence for the physical act of work... [He] approaches life much the way he approaches his beloved wood: with reverence, passion, and respect, but also with a sense of delight."—*Philly.com*"ldquo;The *Lost Carving* is beautifully written and hauntingly evocative, a graceful meditation on art and craft...and the ties that bind us to the past."—*Maclean's* (Canada)"About the Author David Esterly is the author of *Grinling Gibbons and the Art of Carving* and curated the Victoria and Albert Museum exhibition on Gibbons in 1998. He has been a professional limewood carver since the 1970s and has been profiled in *The New York Times*, *The New Yorker*, and *The Financial Times*. He has written for many magazines, including *The Times Literary Supplement* and *House Garden*. He lives in upstate New York.