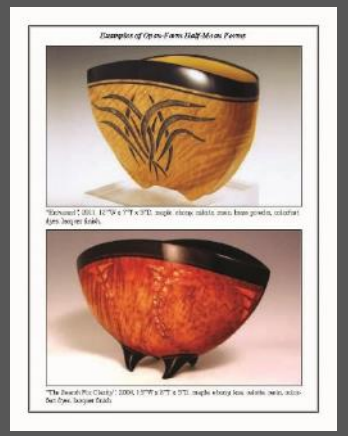
Stephen Hatcher
Louise Hibbert
Hubert Landri
Bill Ooms
Binh Pho
Jeannette Rein

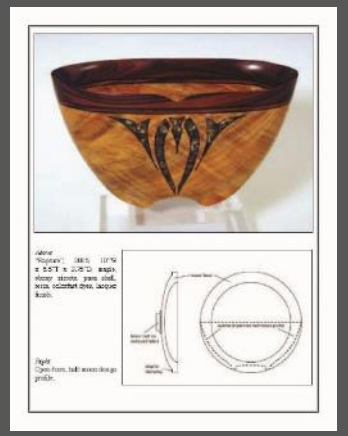
Process Images
Creativity in Construction: A Collaboration of Materials

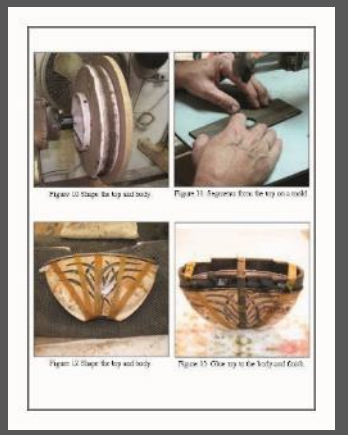
As part of this exhibition, artists were invited to include information about process. The artists listed on the left provided images.

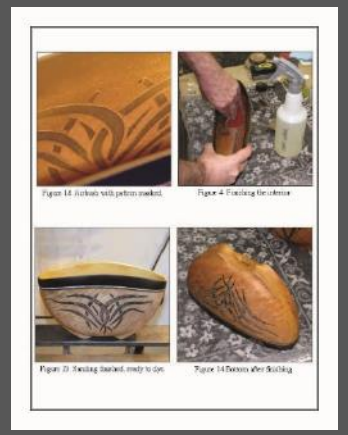
Written statements are in the exhibition catalog and on the pedestals.

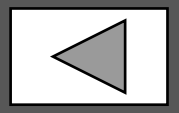
Stephen Hatcher
Rapture

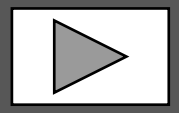












Stephen Hatcher
Rapture

The Half-Moon Form

Stephen Hatcher, A Collaboration of Materials Exhibit, AAW Symposium 2015

Making artwork is as much a journey as a destination. Not all ideas are started and not all projects are finished, but most contribute to the body of work in one form or another. I think of myself as a mixed-media artist, combining wood and woodturning with stone, minerals, metals, resins, paint, dyes, and lacquers. At any one time I will have a dozen or more projects in work ranging from preliminary sketches to polishing the 20th coat of lacquer. If something is amiss I may try to change the piece or I will shelf it, occasionally for years.

When I have a new idea I ofttimes sketch an entire series of ideas, some quite wild and exaggerated. The technical aspects are also sketched out: how can this be made? What problems will occur? Then a prototype is made from a soft wood like poplar and the idea refined. Later multiple pieces will be made as basic assemblies that serve as "canvases" for inlay designs, as well as evaluating lid and finial ideas.

Starting with sketches, prototypes, and lay-ups.

Pieces roughed out for "canvases".

I take photographs upon occasion as I make pieces but, like my wilderness trips, I'm more interested in experiencing the moment than photo-documenting it. Nonetheless, I've accumulated quite a few photos over nearly a decade of making this form. As the piece I'm making for "A Collaboration of Materials" is a what I call an 'open half-moon form', I'm going to use photos from several projects to describe the general process of making these pieces rather than the one specific piece.

The natural outgrowth of the open form is the "closed form". For the readers edification I will show a brief overview of how these pieces are made as well.

Please note that my first piece in this series of work was similar to an idea being worked on by Marilyn Campbell, one of my favorite artists, and I asked her if encroaching on this style might be unsettling fro her (though my style is very different from hers). Just the opposite was her response as she was flattered to be an inspiration. After I was working in this style for six years or so, Alan Carter was similarly influenced by my style.

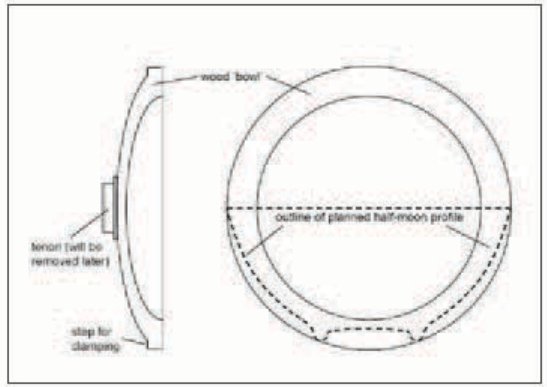
Examples of Open-Form Half-Moon Forms

"Entwined", 2011, 12"W x 7"T x 3"D, maple, ebony, calcite, resin, brass powder, colorfast dyes, lacquer finish.

"The Search For Clarity", 2004, 15"W x 8"T x 5"D, maple, ebony koa, calcite, resin, color-fast dyes, lacquer finish.

Stephen Hatcher
Rapture

Above
"Rapture", 2015, 10"W x 5.5"T x 3.75"D, maple, ebony, zircote, paua shell, resin, colorfast dyes, lacquer finish.



Right
Open-form, half-moon design profile.

Making the Open Half-Form Vessel

Figure 1 Turn and sand glue joint.

Figure 2 Cut halves on bandsaw.

Figure 3 Halves are glued together.

Figure 5 Rough bandsaw the feet & form.

Stephen Hatcher
Rapture

Figure 6 Rough carve the feet & form.

Figure 7 Use sanding to finalize shape.

Figure 8 Level the vessel top glue joint.

Figure 9 Segments form the top on a mold.

Figure 10 Shape the top and body.

Figure 11 Segments form the top on a mold.

Figure 12 Shape the top and body.

Figure 13 Glue top to the body and finish.

Stephen Hatcher
Rapture

Figure 14 Airbush with pattern masked.

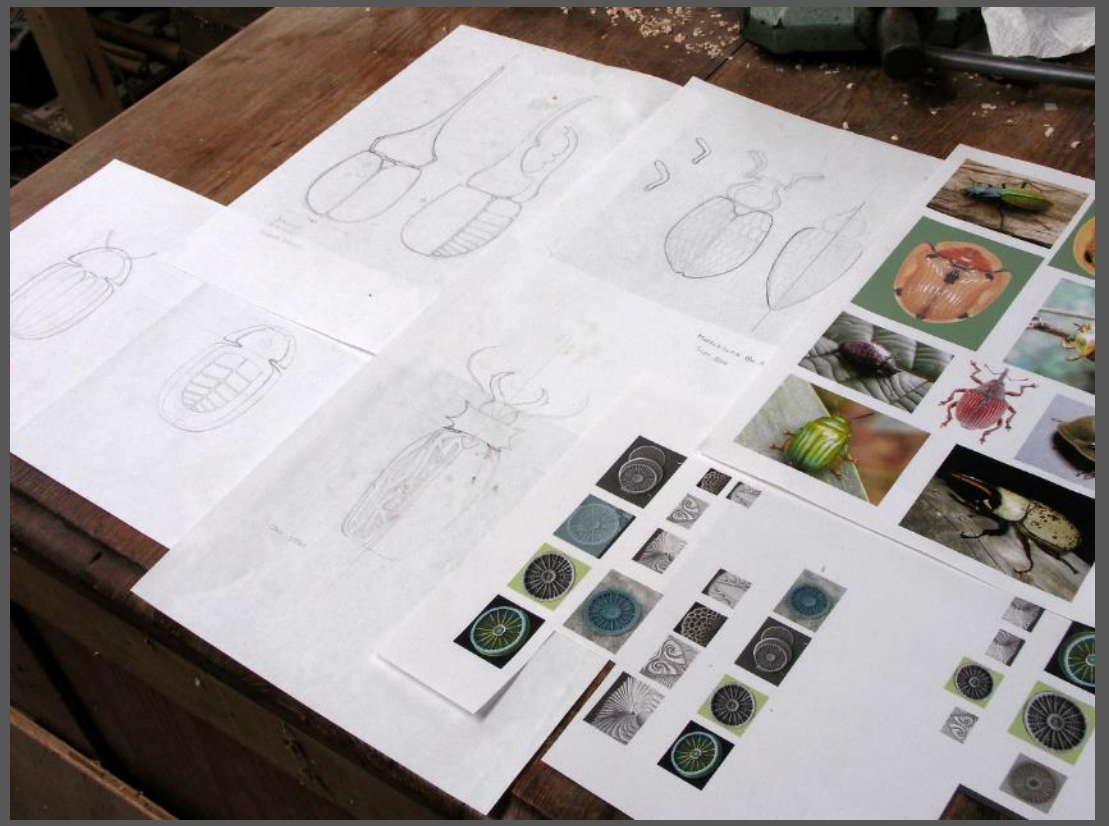
Figure 4 Finishing the interior.

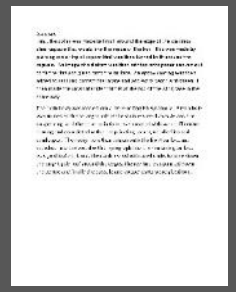
Figure 13 Sanding finished, ready to dye.

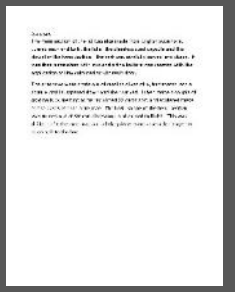
Figure 14 Bottom after finishing.

Louise Hibbert

Macrodontia Box II







Louise Hibbert
Macrodontia Box II

LOUISE HIBBERT

Macrodontia Box II

Macrodontia Box II is part of a series of pieces that I have been making inspired by the Coleoptera order. The order of beetles is thought to contain almost 25% of all species and so the variety of shapes, colours and textures that it contains is absolutely extraordinary.

I have always used other materials in my pieces but these beetle boxes have really pushed my imagination to find ways to recreate some of the fine details and surface finishes that the real beetles exhibit.

The process begins with visual research. I gather loads of images from books and the internet, picking out beetles that are particularly amazing – whether it be an eye-catching overall shape, an incredible colour or texture, or beautiful detail. I then start making sketches, often for a number of pieces. These are then refined and individual scale drawings are made for each piece, often containing notes with ideas about colours or how certain parts will be created.

This piece was made in a number of parts – 9 in total.

Louise Hibbert
Macrodontia II

(continued)

First, the collar was made to finish around the edge of the stainless steel capsule that would line the inside of the box. This was made by piercing out a ring of copper that was then turned to fit around the capsule. An image of a diatom was then printed onto paper and cut out to fit the ring and glued onto the surface. An epoxy coating was then added to seal and protect the image and add extra depth and sheen. I then made the small triangle that fits at the top of the wing case in the same way.

The main body was made from a piece of English sycamore. First a hole was turned to fit the larger half of the stainless steel capsule and the copper ring, and then the main form was created with some off centre turning and completed with a recipricating carver, needle files and sandpaper. The design was then drawn onto the front surface and scorched into the wood with a pyrograph and the remaining surface was gold leafed. It was then airbrushed with acrylic inks to tone down the bright gold leaf around the edges, the red line was painted down the centre and finally the capsule and copper parts were glued to it.

Louise Hibbert
Macrodontia II

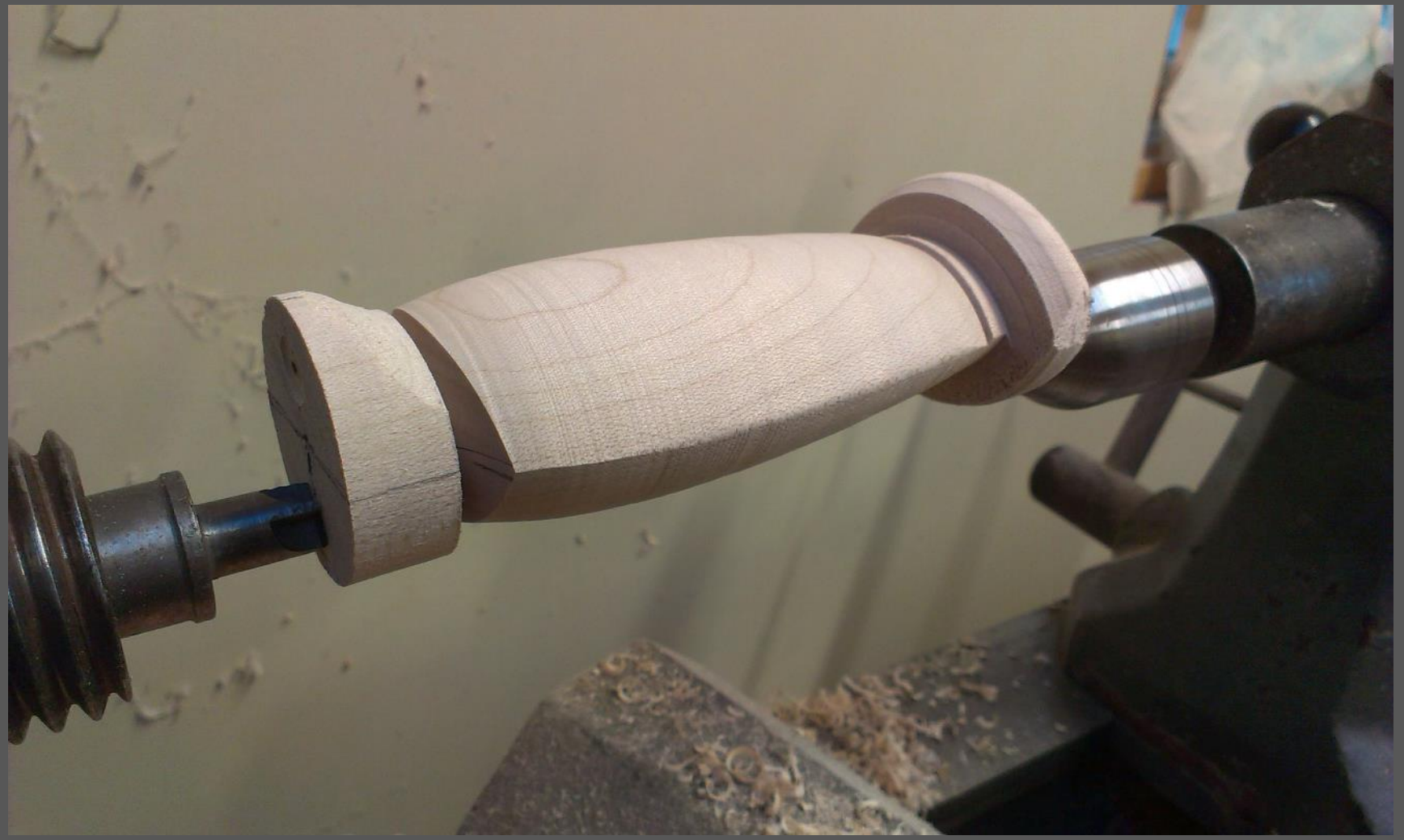
(continued)

The main section of the lid was also made from English sycamore, turned each end to fit the lid of the stainless steel capsule and the dowel of the head section. The rest was carefully carved into shape. It was then airbrushed with inks and a fine texture was created with the application of tiny coloured acrylic resin dots.

The antennae were made out of sterling silver wire, hammered into a square profile, tapered down and then curved. I then made a couple of gold balls by melting some reclaimed 22 carat gold and soldered these to the bases of each antennae. The basic shape of the head section was turned out of African blackwood and carved to finish. This was drilled to fit the antennae and all the pieces were assembled together to complete the box.

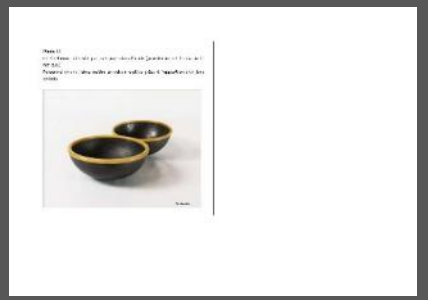
Louise Hibbert
Macrodontia II

Louise Hibbert
Macrodontia II



Hubert Landri

Process of Creativity



Hubert Landri
Process of Creativity

Le Damas : réalisation de bol

Introduction

Avant de réaliser une pièce en damas il est nécessaire de s'intéresser à ses origines.
Compte tenu de l'ampleur de la question quant aux aspects historiques, techniques, esthétiques, etc. du damas, nous parlerons ici d'acier damas, également appelé - à tort ou à raison - damas occidental, damas de soudure, ou encore Pattern Welded Damascus.
L'acier damas est une matière constituée de l'assemblage de différentes parties métalliques hétérogènes, plus précisément de différentes nuances d'aciers, alliés ou non alliés, mais aussi parfois de fer ou d'autres métaux comme le nickel.
L'assemblage s'effectue par soudure à la forge : les différents éléments sont portés à une température telle qu'ils puissent se souder entre eux, sans matière d'apport, par simple pression ou martelage.

La fabrication par soudure d'aciers composites existe depuis des temps très reculés, ceci pour différentes raisons :
- des raisons techniques : c'est le moyen de "fusionner" entre elles des matières différentes, soit dans l'intention de les homogénéiser, soit encore dans l'intention d'obtenir une nouvelle matière, tirant parti des différentes caractéristiques de chaque composant. Il est par exemple possible, en partant de composants présentant des taux de carbone différents, d'obtenir une répartition équilibrée du taux de carbone. On pourra aussi chercher à allier les caractéristiques de dureté et au contraire de souplesse de tel et tel acier.
- des raisons esthétiques : par une opération de "révélation", le "feuilletage" ainsi obtenu pourra être rendu visible, et, en raison des déformations mécaniques qu'on lui aura éventuellement fait subir, présenter des motifs décoratifs très variés.


Damas - *H. Landri*

Hubert Landri
Process of Creativity

Réalisation

Photo 1

Pour commencer, il nous faut donc deux sortes d'aciers différents en composition et en couleur.
Personnellement, je ne cherche pas la résistance ni la qualité de coupe mais le résultat esthétique.
J'utilise donc un acier blanc pur (nickel) et un acier noir autotrempant à haute teneur en carbone (90mcv08) avec lesquels je réalise des plaquettes de 100mm de long et 50 mm de large d'une épaisseur de 3 mm pour le nickel pur et de 6 mm pour l'acier noir que j'intercale les unes entre les autres.
En effet, lors de la chauffe il y a une perte de matière (calamine) ainsi qu'une migration moléculaire du carbone vers le nickel d'où l'intérêt et la nécessité d'utiliser des plaques d'acier noir plus épaisses.
Une fois les plaquettes coupées, je les ponces à gros grain (80) pour enlever toute trace d'oxydation ou de calamine.


Plaquettes - H. Landri

Hubert Landri
Process of Creativity

Photo 2

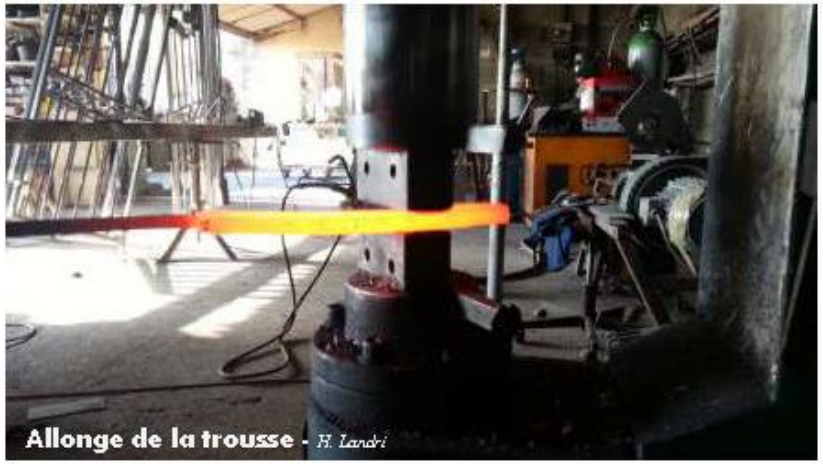
Ensuite je les soude entre elles, puis sur un traînard, (un morceau d'acier doux qui sert à tenir la trousse ou lopin).

J'insère le tout dans la forge et je chauffe à blanc.

Je soude au marteau en tapant de manière régulière sur les deux faces côté plat. Je répète cette opération par trois fois puis je frappe sur les faces côté champs pour vérifier la qualité de la soudure.

Photo 3

J'allonge ensuite au marteau pilon – environ 300 mm de long



Hubert Landri
Process of Creativity

Photo 4

Je nettoie à la meule pour enlever toute trace de calamine.
Une fois la soudure effectuée (ce qui nécessite généralement plusieurs chauffes successives), la trousse est étirée puis repliée sur elle-même et soudée à nouveau ce qui permet de multiplier le nombre de couches, un peu à la manière d'une pâte feuilletée. Cette opération sera répétée autant que nécessaire pour obtenir au final le nombre de couches souhaité.

Photo 5

A ce stade je recoupe la trousse en deux, la nettoie et la ressoude pour l'étirer en travers.

J'ai ainsi obtenu la matière première pour faire un bol...

Hubert Landri
Process of Creativity

Photo 6 et 6.1

Je trace un disque (le plus grand possible afin d'éviter les chutes) que j'emboutis au marteau jusqu'à obtenir une forme hémisphérique.

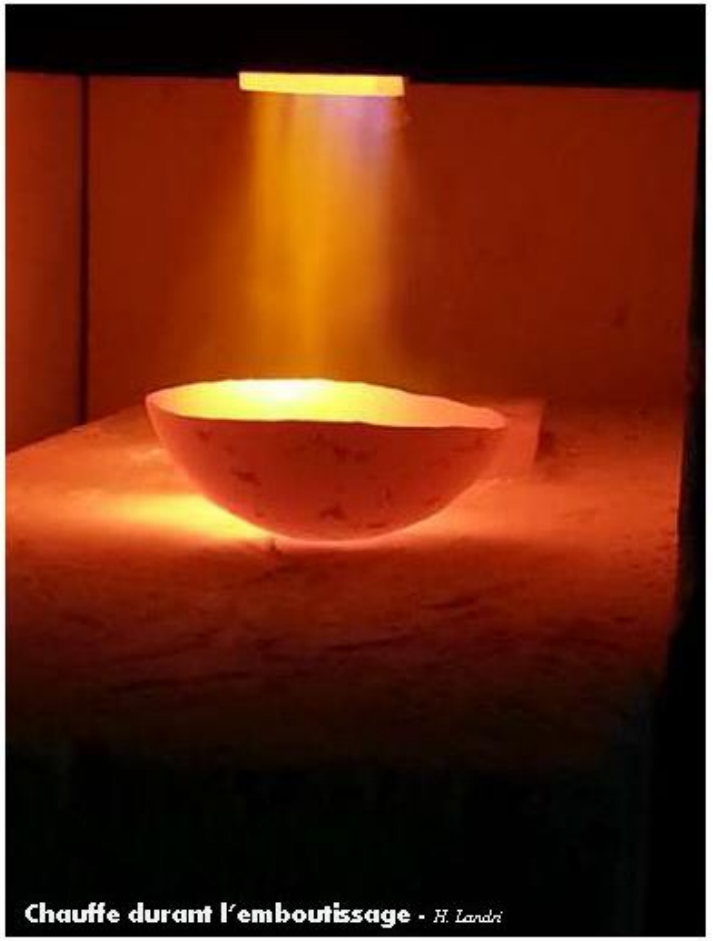
Emboutissage au marteau - *H. Landri*

Emboutissage au marteau - *H. Landri*

Hubert Landri
Process of Creativity

Photo 7

Le travail d'emboutissage s'effectue toujours à chaud.



Chauffe durant l'emboutissage - *H. Landri*

Photo 8 et 8.1

Vient ensuite le planage qui consiste à enlever toutes les bosses, coups de marteau visibles sur la partie extérieure de la pièce.

Planage - *H. Landri*

Hubert Landri
Process of Creativity

Photo 9

Sortie de forge : après refroidissement la pièce est prête à être poncée.

Photo 10

Ponçage de la partie intérieure

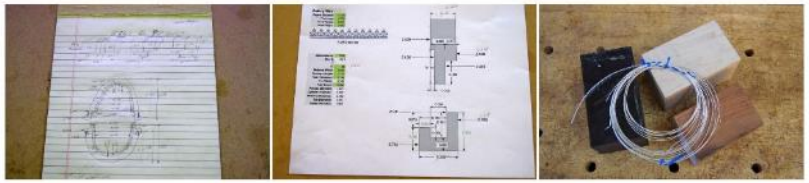
Hubert Landri
Process of Creativity

Photo 11

La révélation : réalisée par trempage dans l'acide (perchlorure de fer ou acide nitrique).

Personnellement j'aime mettre en valeur la pièce grâce à l'apposition d'un jonc en bois

Bill Ooms
Black and Silver Egg



Plans1.jpg Plans2.jpg RawMaterials.jpg

RoughTurned.jpg SawingSilver.jpg AfterSawing.jpg

MetalLathe3.jpg MetalLathe2.jpg MetalLathe4.jpg

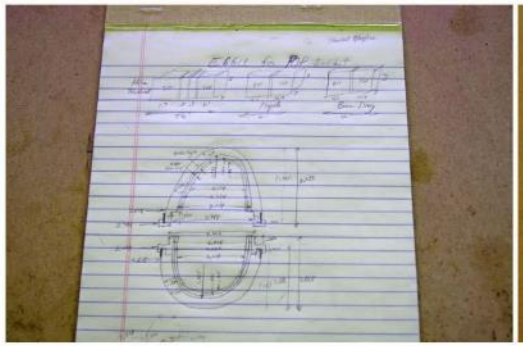
RimOverSilver.jpg RoughingInside.jpg Inside1.jpg

Inside2.jpg Threads.jpg FinalOutside.jpg

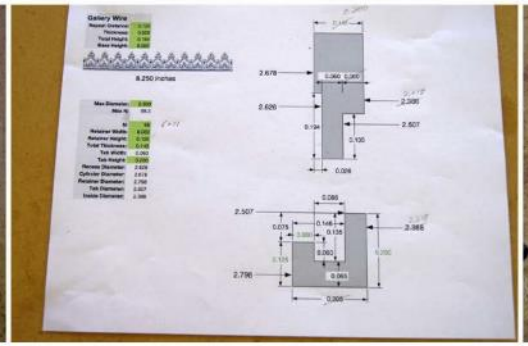
CuttingGrooves.jpg SilverSpirals.jpg FilligreeBase.jpg

Bill Ooms

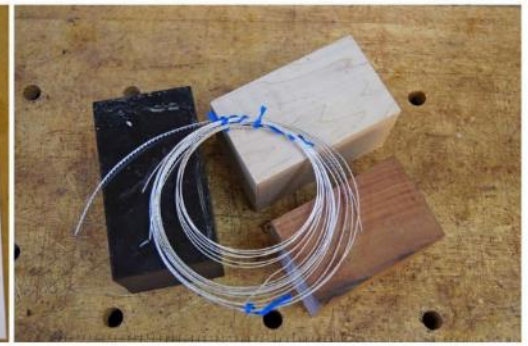
Black and Silver Egg



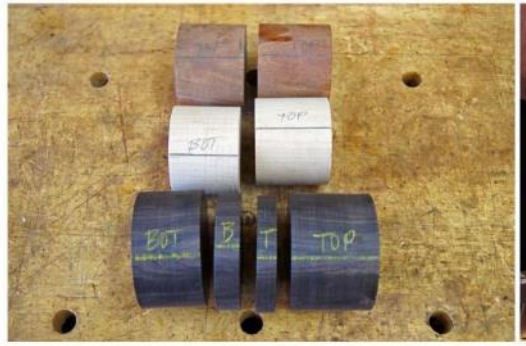
Plans1.jpg



Plans2.jpg

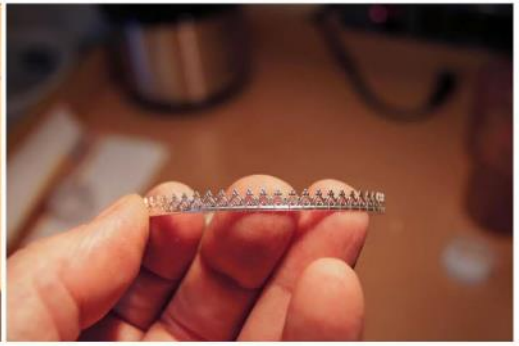


RawMaterials.jpg



RoughTurned.jpg

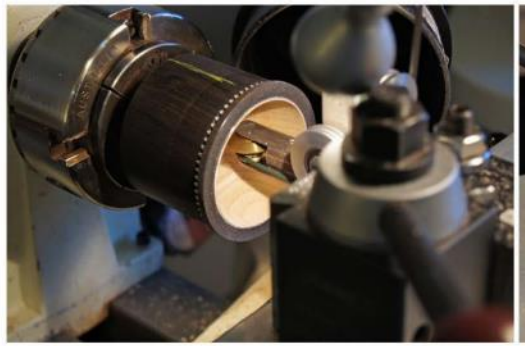
SawingSilver.jpg



AfterSawing.jpg

Bill Ooms

Black and Silver Egg



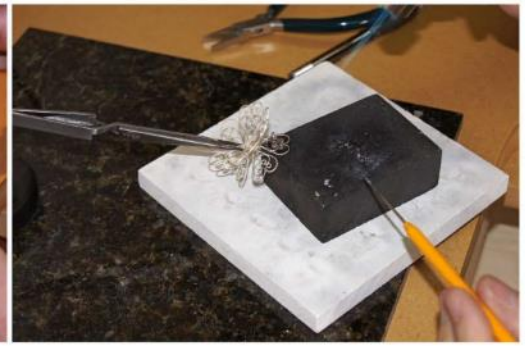
Inside2.jpg

Threads.jpg

FinalOutside.jpg

CuttingGrooves.jpg

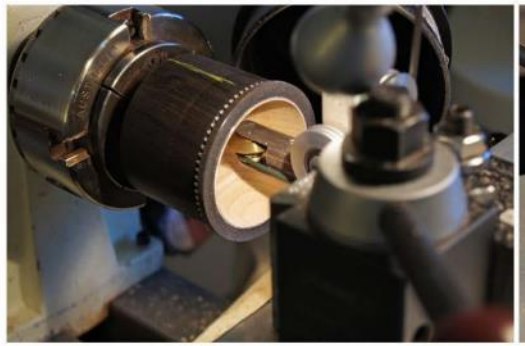
SilverSpirals.jpg



FilligreeBase.jpg

Bill Ooms

Black and Silver Egg



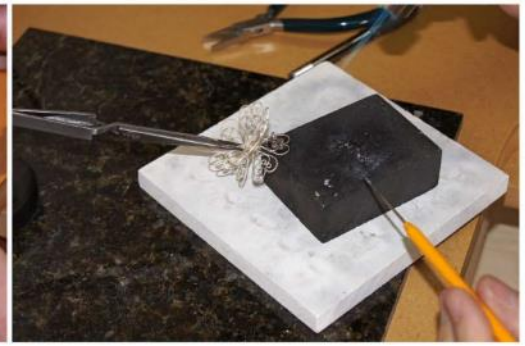
Inside2.jpg

Threads.jpg

FinalOutside.jpg

CuttingGrooves.jpg

SilverSpirals.jpg



FilligreeBase.jpg

Binh Pho
To Be or Not to Be

BINH PHO

To Be or Not to Be

Life is filled with wonder. Some things happen for a reason, yet they're not always as they appear to be. A good thing may be not be all good and bad thing may not be all bad. Life and death, success and failure, love and loss, all present an endless cycle of all things in the balance of Yin and Yang. When I missed the last helicopter at the American Embassy during the Fall of Saigon, I thought that was a worst day of my life. As the future unfolded, I found it was a good thing that had happened to me. The helicopter is represented by the metal part of this work, cast in bronze, providing negative space for the dragonfly, which represents the organic part - turned, textured, and painted on maple. The two halves can be presented as a bowl with endless possibilities in life, or can be detached, forming the sculpture as we want it to be. In a way, it also resembles a boat – such as the one that helped me to achieve the American Dream.









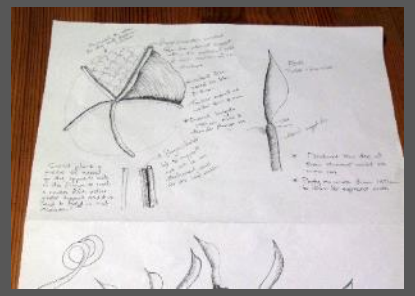
Binh Pho
To Be or Not to Be

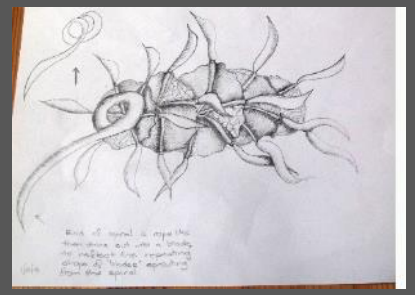
BINH PHO

To Be or Not to Be

Life is filled with wonder. Some things happen for a reason, yet they're not always as they appear to be. A good thing may be not be all good and bad thing may not be all bad. Life and death, success and failure, love and loss, all present an endless cycle of all things in the balance of Yin and Yang. When I missed the last helicopter at the American Embassy during the Fall of Saigon, I thought that was a worst day of my life. As the future unfolded, I found it was a good thing that had happened to me. The helicopter is represented by the metal part of this work, cast in bronze, providing negative space for the dragonfly, which represents the organic part - turned, textured, and painted on maple. The two halves can be presented as a bowl with endless possibilities in life, or can be detached, forming the sculpture as we want it to be. In a way, it also resembles a boat – such as the one that helped me to achieve the American Dream.

Jeannette Rein
Whorl Hybrid II





JEANNETTE REIN

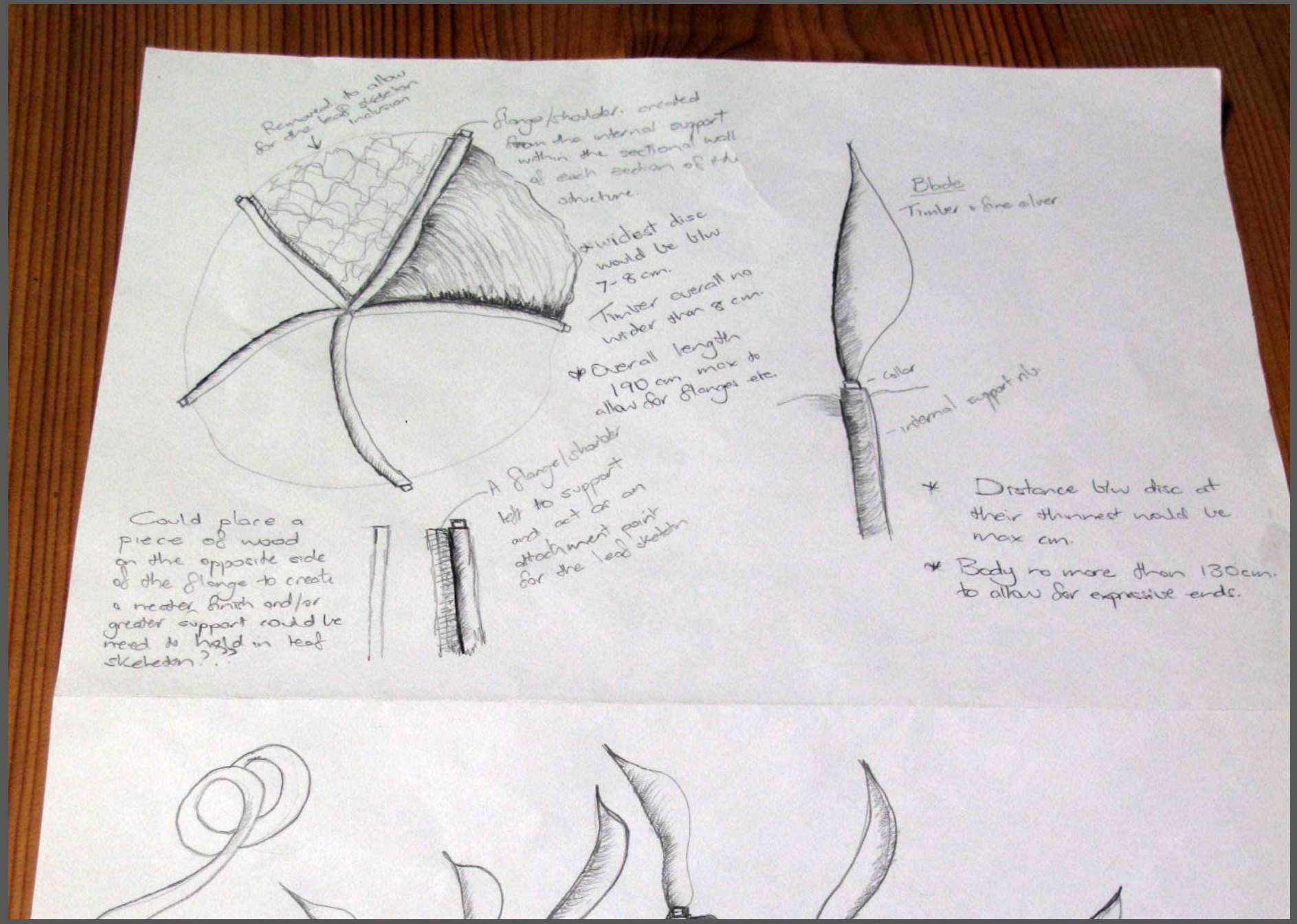
Hybrid Whorl II

The concept of *genius loci* or sense of place is reflected in this artwork, in the choice of materials used, especially as they are made primarily from local Western Australian timbers and the surrounding landscape which supports and influences my art. A trained metalsmith, I have on a number of occasions used semi-precious metals to highlight different aspects of my sculpture, as I have here in the spines.

My forms are generally asymmetrical, spiral or elliptical in shape, which are some of the basic repeated units found in nature which acts as a central thread that runs through numerous explorations in my sculptures. The vitality of the natural form, combined with the brevity of light, shadow, surface and mass, captures the complexity of light and energy. The structure refined to paper thin – illuminates. It is my endeavour to stretch the known, imagine and create new possibilities for wood, and communicate the imperishable and untouchable spirit of living things. To create a sense of awe!

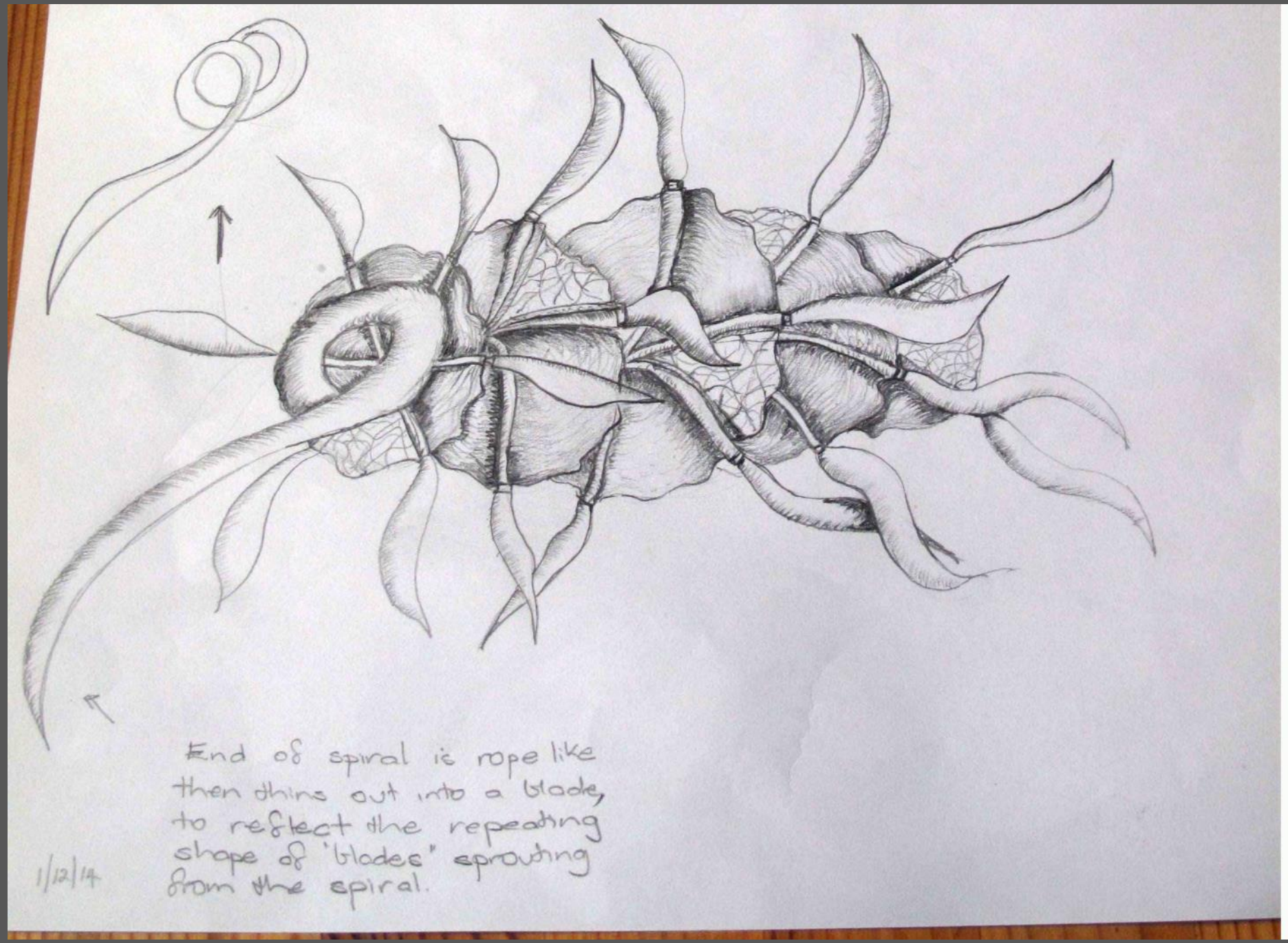
Jeannette Rein

Whorl Hybrid II



Jeannette Rein

Whorl Hybrid II



Jeannette Rein
Whorl Hybrid II